THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Scott TO *Sources, MS*

GROVE

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General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS Centre National de la Recherche Scientifique
CO Colorado
Co. Company; County
Cod. Codex
col(s). column(s)
coll. collected by
collab. in collaboration with
com *componimento*
comm(s) communion(s)
comp(s). composer(s), composed (by)
conc(s). concerto(s)
cond(s). conductor(s), conducted by
cont continuo
contrib(s). contribution(s)
Corp. Corporation
c.p.s. cycles per second
cptr(s) computer(s)
Cr Credo, Creed
CRI Composers Recordings, Inc.
CSc Candidate of Historical Sciences
CT Connecticut
Ct Contratenor, countertenor
CUNY City University of New York
CVO Commander of the Royal Victorian Order
Cz. Czech

D Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d. denarius, denarii [penny, pence]
d died
DA Doctor of Arts
Dan. Danish
db double bass
DBE Dame Commander of the Order of the British Empire
dbn double bassoon
DC District of Columbia
Dc Discantus
DD Doctor of Divinity
DDR German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE Delaware
Dec December
ded(s). dedication(s), dedicated to
DeM Deus misereatur
Dept(s) Department(s)
Derbys. Derbyshire
DFA Doctor of Fine Arts
dg *dramma giocoso*
dir(s). director(s), directed by
diss. dissertation
dl *drame lyrique*
DLitt Doctor of Letters/Literature
DM Doctor of Music
dm *dramma per musica*
DMA Doctor of Musical Arts
DME, DMEd Doctor of Musical Education
DMus Doctor of Music
DMusEd Doctor of Music Education
DPhil Doctor of Philosophy
Dr Doctor
DSc Doctor of Science/Historical Sciences
DSM Doctor of Sacred Music
Dut. Dutch

E. East, Eastern
EBU European Broadcasting Union
ed(s). editor(s), edited (by)
EdD Doctor of Education
edn(s) edition(s)
EdS Education Specialist
EEC European Economic Community
e.g. exempli gratia [for example]
el-ac electro-acoustic
elec electric, electronic
EMI Electrical and Musical Industries
Eng. English
eng hn english horn
ENO English National Opera
ens ensemble
ENSA Entertainments National Service Association
EP extended-play (record)
esp. especially
etc. et cetera
EU European Union
ex., exx. example, examples

f, ff following page, following pages
f., ff. folio, folios
f forte
fa(s) farsa(s)
facs. facsimile(s)
fasc(s). fascicle(s)
Feb February
ff fortissimo
fff fortississimo
fig(s). figure(s) [illustration(s)]
FL Florida
fl flute
fl floruit [he/she flourished]
Flem. Flemish
fp fortepiano [dynamic marking]
Fr. French
frag(s). fragment(s)
FRAM Fellow of the Royal Academy of Music, London
FRCM Fellow of the Royal College of Music, London
FRCO Fellow of the Royal College of Organists, London
FRS Fellow of the Royal Society, London
fs full score

GA Georgia
Gael. Gaelic
GEDOK Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger. German
Gk. Greek
Gl Gloria
Glam. Glamorgan
glock glockenspiel
Glos. Gloucestershire
GmbH Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s) gradual(s)
GSM Guildhall School of Music, London (to 1934)
GSMD Guildhall School of Music and Drama, London (1935–)
gui guitar

H Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants. Hampshire
Heb. Hebrew
Herts. Hertfordshire
HI Hawaii
hmn harmonium
HMS His/Her Majesty's Ship
HMV His Master's Voice
hn horn
Hon. Honorary; Honourable
hp harp
hpd harpsichord
HRH His/Her Royal Highness
Hung. Hungarian
Hunts. Huntingdonshire
Hz Hertz [c.p.s.]

IA Iowa
IAML International Association of Music Libraries
IAWM International Alliance for Women in Music
ibid. ibidem [in the same place]
ICTM International Council for Traditional Music
ID Idaho
i.e. id est [that is]
IFMC International Folk Music Council
IL Illinois
ILWC International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

Abbreviation	Meaning
NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WOO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM	*19th Century Music* P
ACAB	*American Composers Alliance Bulletin* P
AcM	*Acta musicologica* P
ADB	*Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM	G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM	*African Music* P
AH	Analecta hymnica medii aevi E
AllacciD	L. Allacci: *Drammaturgia* D
AM	*Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM	A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, AMeS	*Algemene muziekencyclopedie* and suppl. D
AMf	*Archiv für Musikforschung* P
AMI	L'arte musicale in Italia E
AMMM	Archivium musices metropolitanum mediolanense E
AMP	Antiquitates musicae in Polonia E
AMw	*Archiv für Musikwissenschaft* P
AMZ	*Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz	*Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2	E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM	*Anuario musical* P
AnMc, AnMc	*Analecta musicologica* P
AnnM	*Annales musicologiques* P
AnthonyFB	J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI	Antiquae musicae italicae E
AÖAW	*Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG	W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR	*Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS	W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR	A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM	*Asian Music* P
AudaM	A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB	*Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8]	*Baker's Biographical Dictionary of Musicians* D
BAMS	*Bulletin of the American Musicological Society* P
BDA	*A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM	A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC	A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP	J.H. Beck: *Encyclopedia of Percussion* D
BeJb	*Beethoven-Jahrbuch* P
BenoitMC	M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB	J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM	H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM	A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb *Bach-Jahrbuch* P
BladesPI J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB Bibliotheca musica bononiensis (Bologna, 1967–)
BMw *Beiträge zur Musikwissenschaft* P
BNB *Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM *Black Perspective in Music* P
BrenetC M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
BrenetM M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
BrookB B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
BWQ *Brass and Woodwind Quarterly* P

CaffiS F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM Catalogus musicus (Kassel, 1963–)
CampbellGC M. Campbell: *The Great Cellists* D
CampbellGV M. Campbell: *The Great Violinists* D
CAO Corpus antiphonalium officii (Rome, 1963–79)
CBY *Current Biography Yearbook* (1955–)
CC B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM Corpus of Early Keyboard Music E
CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM *Collectanea historiae musicae* (1953–66)
Choron-FayolleD A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP M.N. Clinkscale: *Makers of the Piano* D
CM Le choeur des muses E
CMc *Current Musicology* P
CMI I classici musicali italiani (Milan, 1941–56)
CMM Corpus mensurabilis musicae E
ČMm *Časopis Moravského musea* [*muzea*, 1977–] P
CMR *Contemporary Music Review* P
CMz *Cercetări de muzicologie* P
CohenE A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ *Cambridge Opera Journal* P
CooverMA J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
CroceN B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
ČSHS *Československy hudební slovník* D
CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw Das Chorwerk E

DAB *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM *Dansk aarbog for musikforskning* P
Day-Murrie ESB C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF *Dictionnaire de biographie française* (Paris, 1933–)
DBI *Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3 *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM *Darmstädter Beiträge zur neuen Musik* P
DBP E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP Dějiny české hudby v příkladech (Prague, 1958)
DDT Denkmäler deutscher Tonkunst E
DEMF A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM *Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM Documenta historica musicae E
Dichter-ShapiroSM H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM *Deutsches Jahrbuch der Musikwissenschaft* P
DlabacžKL G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM Documenta musicologica (Kassel, 1951–)
DMt *Dansk musiktidsskrift* P
DMV Drammaturgia musicale veneta (Milan, 1983–)
DNB *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB Denkmäler der Tonkunst in Bayern E
DTÖ Denkmäler der Tonkunst in Österreich E
DugganIMI M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E
ECFC The Eighteenth-Century French Cantata E
EDM Das Erbe deutscher Musik E
EECM Early English Church Music E
EG *Etudes grégoriennes* P
EI *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
EIT *Yezhegodnik imperatorskikh teatrov* P
EitnerQ R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM Early Keyboard Music E
EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM The English Madrigal School, rev. as The English Madrigalists E
EMc *Early Music* P
EMC1, 2 *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH *Early Music History* P
EMN Exempla musica neerlandica E
EMS see EM
EMuz *Encyklopedia muzyczne* D
ERO Early Romantic Opera E
ES English Song 1600–1675 (New York, 1986–9)
ES *Enciclopedia dello spettacolo* D
ESLS see EL
EthM *Ethnomusicology* P
EthM Newsletter *Ethno[-]musicology Newsletter* P
EwenD D. Ewen: *American Composers: a Biographical Dictionary* D

FAM *Fontes artis musicae* P
FasquelleE *Encyclopédie de la musique* D
FCVR Florilège du concert vocal de la Renaissance E
FellererG K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, *FétisBS* F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
FriedlaenderDL M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM J.J. Fuld: *The Book of World-Famous Music* D
FullerPG S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)

GänzlBMT K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM *The Garland Encyclopedia of World Music* D
GfMKB *Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB Geschichte der Musik in Beispielen E
GMM *Gazzetta musicale di Milano* P
GOB German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)

GoovaertsH A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR *Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5] G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6 *The New Grove Dictionary of Music and Musicians* D
GroveA *The New Grove Dictionary of American Music* D
GroveI *The New Grove Dictionary of Musical Instruments* D
GroveJ *The New Grove Dictionary of Jazz* D
GroveJapan *The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO *The New Grove Dictionary of Opera* D
GroveW *The New Grove Dictionary of Women Composers* D
GS W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ *Galpin Society Journal* P
GSL K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D

HAM Historical Anthology of Music E
HarrisonMMB F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ *Historical Brass Society Journal* P
HDM W. Apel: *Harvard Dictionary of Music* D
HJb *Händel-Jahrbuch* P
HJbMw *Hamburger Jahrbuch für Musikwissenschaft* P
HM Hortus musicus E
HMC Historical Manuscripts Commission [Publications]
HMT *Handwörterbuch der musikalischen Terminologie* D
HMw Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB *Hinrichsen's Musical Year Book* P
HoneggerD M. Honegger: *Dictionnaire de la musique* D
HopkinsonD C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM Harvard Publications in Music E
HR *Hudební revue* P
HRo *Hudební rozhledy* P
Humphries-SmithMP C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV *Hudební věda* P

ICSC The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM *Izvestiya na Instituta za muzika* P
IMa Instituta et monumenta E
IMi Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR *International Musicological Society: Congress Report* [1930–]
IMusSCR *International Musical Society: Congress Report* [II–IV, 1906–11]
IO The Italian Oratorio 1650–1800 E
IOB Italian Opera 1640–1770, ed. H.M. Brown E
IOG Italian Opera 1810–1840, ed. P. Gossett E
IRASM *International Review of the Aesthetics and Sociology of Music* P
IRMAS *International Review of Music Aesthetics and Sociology* P
IRMO S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS Italian Secular Song 1606–1636 (New York, 1986)
IZ *Instrumentenbau-Zeitschrift* P

JAMIS *Journal of the American Musical Instrument Society* P
JAMS *Journal of the American Musicological Society* P
JASA *Journal of the Acoustical Society of America* P
JazzM *Jazz Monthly* P
JBIOS *Journal of the British Institute of Organ Studies* P

JbLH *Jahrbuch für Liturgik und Hymnologie* P
JbMP *Jahrbuch der Musikbibliothek Peters* P
JbO *Jahrbuch für Opernforschung* P
JbSIM *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS *Journal of the English Folk Dance and Song Society* P
JFSS *Journal of the Folk-Song Society* P
JIFMC *Journal of the International Folk Music Council* P
JJ *Jazz Journal* P
JJI *Jazz Journal International* P
JJS *Journal of Jazz Studies* P
JLSA *Journal of the Lute Society of America* P
JM *Journal of Musicology* P
JMR *Journal of Musicological Research* P
JMT *Journal of Music Theory* P
JoãoIL [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR *Jazz Review* P
JRBM *Journal of Renaissance and Baroque Music* P
JRMA *Journal of the Royal Musical Association* P
JRME *Journal of Research in Music Education* P
JT *Jazz Times* P
JVdGSA *Journal of the Viola da Gamba Society of America* P
JVNM see *Bouwsteenen: JVNM*

KdG *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb *Kirchenmusikalisches Jahrbuch* P
KM *Kwartalnik muzyczny* P
KöchelKHM L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
KretzschmarG H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
KrummelEMP D.W. Krummel: *English Music Printing* (London, 1975)

LaborD *Diccionario de la música Labor* D
La BordeE J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
La Laurencie EF L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
LAMR *Latin American Music Review* P
LaMusicaD *La musica: dizionario* D
LaMusicaE *La musica: enciclopedia storica* D
LangwillI7 see *Waterhouse-LangwillI*
LedeburTLB C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
Le HurayMR P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM *Lucrări de muzicologie* P
Lockwood MRF L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS The London Pianoforte School 1766–1860 E
LS *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ *Lute Society Journal* P
LU *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

MA *Musical Antiquary* P
MAB Musica antiqua bohemica E
MAk *Muzïkal'naya akademiya* P
MAM Musik alter Meister E
MAMS Monumenta artis musicae Sloveniae E
MAn *Music Analysis* P
MAP Musica antiqua polonica E
MAS Musical Antiquarian Society [Publications] E
Mattheson GEP J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB Musica britannica E
MC Musica da camera E
McCarthyJR A. McCarthy: *Jazz on Record* (London, 1968)
MCL H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
MD *Musica disciplina* P
ME *Muzïkal'naya entsiklopediya* D
MEM Mestres de l'Escolania de Montserrat E
MersenneHU M. Mersenne: *Harmonie universelle* D
MeyerECM E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF Music in Facsimile (New York, 1983–91)
Mf *Die Musikforschung* P
MG *Musik und Gesellschaft* P
MGG1, 2 *Die Musik in Geschichte und Gegenwart* D
MGH Monumenta Germaniae historica
MH Música hispana E
MischiatiI O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM *Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb *Mozart-Jahrbuch* [Salzburg, 1950–] P
ML *Music & Letters* P
MLE Music for London Entertainment 1660–1800 E
MLMI Monumenta lyrica medii aevi italica E
MM *Modern Music* P
MMA *Miscellanea musicologica* [Australia] P
MMB Monumenta musicae byzantinae E
MMBel Monumenta musicae belgicae E
MMC *Miscellanea musicologica* [Czechoslovakia] P
MME Monumentos de la música española E
MMFTR Monuments de la musique française au temps de la Renaissance E
MMg *Monatshefte für Musikgeschichte* P
MMI Monumenti di musica italiana E
MMMA Monumenta monodica medii aevi E
MMN Monumenta musica neerlandica E
MMP Monumenta musicae in Polonia E
MMR *Monthly Musical Record* P
MMRF Les maîtres musiciens de la Renaissance française E
MMS Monumenta musicae svecicae E
MNAN Music of the New American Nation E
MO *Musical Opinion* P
MooserA R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ *Musical Quarterly* P
MR *Music Review* P
MRM Monuments of Renaissance Music E
MRS Musiche rinascimentali siciliane E
MS *Muzïkal'nïy sovremennik* P
MSD Musicological Studies and Documents E
MT *Musical Times* P
MusAm *Musical America* P
MVH Musica viva historica E
MVSSP Musiche vocali e strumentali sacre e profane E
Mw Das Musikwerk E
MZ *Muzikološki zbornik* P

NA *Note d'archivio per la storia musicale* P
NBeJb *Neues Beethoven-Jahrbuch* P
NBL *Norsk biografisk leksikon* (Oslo, 1923–83)
NDB *Neue deutsche Biographie* (Berlin, 1953–)

Neighbour-TysonPN	O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS	L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/*R*)
NewcombMF	A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE	W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE	W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB	W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH	A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM	Nagels Musik-Archiv E
NMÅ	*Norsk musikkgranskning årbok* P
NNBW	*Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB	*Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM	*The New Oxford History of Music* (Oxford, 1954–90)
NRMI	*Nuova rivista musicale italiana* P
NZM	*Neue Zeitschrift für Musik* P
OHM, OHM	*The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM	*Opus musicum* P
ÖMz	*Österreichische Musikzeitschrift* P
ON	*Opera News* P
OQ	*Opera Quarterly* P
OW	*Opernwelt* P
PalMus	Paléographie musicale E
PAMS	*Papers of the American Musicological Society* P
PÄMw	Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH	B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC	Publicaciones del departamento de música E
PEM	C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG	*Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM	see PÄMw
PierreH	C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM	Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM	A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO	N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN	G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL	*Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM	Portugaliae musica E
PMA	*Proceedings of the Musical Association* P
PMFC	Polyphonic Music of the Fourteenth Century E
PMM	*Plainsong and Medieval Music* P
PNM	*Perspectives of New Music* P
PraetoriusSM	M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
PraetoriusTI	M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM	*Polski rocznik muzykologiczny* P
PRMA	*Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM	M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB	*Polskich słownik biograficzny* (Kraków, 1935)
PSFM	Publications [Société française de musicologie] E
Quaderni della RaM	*Quaderni della Rassegna musicale* P
Rad JAZU	*Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM	*Rassegna musicale* P
RBM	*Revue belge de musicologie* P
RdM	*Revue de musicologie* P
RdMc	*Revista de musicología* P
ReeseMMA	G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR	G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM	E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM	*Revue musicale* P
RFS	Romantic French Song 1830–1870 E
RGMP	*Revue et gazette musicale de Paris* P
RHCM	*Revue d'histoire et de critique musicales* P
RicciTB	C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/*R*)
RicordiE	C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG	H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)
RiemannL11, 12	*Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM	*Rivista italiana di musicologia* P
RIMS	*Rivista internazionale di musica sacra* P
RM	*Ruch muzyczny* P
RMARC	*R.M.A. [Royal Musical Association] Research Chronicle* P
RMC	*Revista musical chilena* P
RMF	Renaissance Music in Facsimile (New York, 1986–8)
RMFC	*Recherches sur la musique française classique* P
RMG	*Russkaya muzïkal'naya gazeta* P
RMI	*Rivista musicale italiana* P
RMS	Renaissance Manuscript Studies (Stuttgart, 1975–)
RN	*Renaissance News* P
RosaM	C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM	Recent Researches in American Music E
RRMBE	Recent Researches in the Music of the Baroque Era E
RRMCE	Recent Researches in the Music of the Classical Era E
RRMMA	Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC	Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR	Recent Researches in the Music of the Renaissance E
SachsH	C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD	J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB	C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD	C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL	C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL	*Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC	The Sixteenth-Century Chanson E
ScheringGIK	A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/*R*)
ScheringGO	A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*)
SchillingE	G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK	*Slovník české hudební kultury* (Prague, 1997)
SchmidlD, SchmidlDS	C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG	E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ	G. Schuller: *Early Jazz* (New York, 1968/*R*)
SchullerSE	G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM	B. Schwarz: *Great Masters of the Violin* D
SCISM	Seventeenth-Century Italian Sacred Music E
SCKM	Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA	Smith College Music Archives E
SCMad	Sixteenth-Century Madrigal E

SCMot — Sixteenth-Century Motet E
SeegerL — H. Seeger: *Musiklexikon* D
SEM — Series of Early Music [University of California] E
SennMT — W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH — *Slovenská hudba* P
SIMG — *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM — *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM — see *SMH*
SMA — *Studies in Music* [Australia] P
SMC — *Studies in Music from the University of Western Ontario* [Canada] P
SMd — Schweizerische Musikdenkmäler E
SMH — *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO — H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML — *Schweizer Musikerlexikon* D
SMM — Summa musicae medii aevi E
SMN — *Studia musicologica norvegica* P
SMP — *Słownik muzyków polskich* D
SMSC — Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw — *Studien zur Musikwissenschaft* P
SMz — *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB — Süddeutsche Orgelmeister des Barock E
SOI — L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD — A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB — E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM — *Sovetskaya muzïka* P
SpataroC — B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU — *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES — I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB — R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM — R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM — R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO — F. Stieger: *Opernlexikon* D
STMf — *Svensk tidskrift för musikforskning* P
StrohmM — R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR — R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 — O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME — J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM — Tudor Church Music E
TCMS — Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] — O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM — Thesauri musici E
TSM — *Tesoro sacro musical* P
TVNM — *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM — Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB — E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD — R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE — R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD — J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG — S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw — *Vierteljahrsschrift für Musikwissenschaft* P
VogelB — E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG — F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML — J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI — W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP — Wydawnictwo dawnej muzyki polskiej E
WE — The Wellesley Edition E
WECIS — Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM — A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH — P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK — C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP — R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH — J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL — C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR — *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC — *Yearbook of the International Folk Music Council* P
YoungHI — P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM — *Yearbook for Traditional Music* P

ZahnM — J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL — *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM — *Zeitschrift für Musik* P
ŹHMP — Źródła do historii muzyki polskiej E
ZI — *Zeitschrift für Instrumentenbau* P
ZIMG — *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL — *Zenei lexikon* D
ZMw — *Zeitschrift für Musikwissenschaft* P
ZT — *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp	——, St Peter, Musikarchiv
Wst	——, Stadt- und Landesbibliothek, Musiksammlung
Wu	——, Universitätsbibliothek
Wwessely	——, Othmar Wessely, private collection
WAIp	Waidhofen (Ybbs), Stadtpfarre
WIL	Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z	Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl	Canberra, National Library of Australia
Msl	Melbourne, State Library of Victoria
Pml	Perth, Central Music Library
PVgm	Parkville, Grainger Museum, University of Melbourne
Sb	Sydney, Symphony Australia National Music Library
Scm	——, New South Wales State Conservatorium of Music
Sfl	——, University of Sydney, Fisher Library
Smc	——, Australia Music Centre Ltd, Library
Sml	——, Music Branch Library, University of Sydney
Sp	——, Public Library
Ssl	——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa	Antwerp, Stadsarchief
Aac	——, Archief en Museum voor het Vlaamse Culturleven
Ac	——, Koninklijk Vlaams Muziekconservatorium
Ak	——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp	——, Museum Plantin-Moretus
As	——, Stadsbibliotheek
Asj	——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba	Brussels, Archives de la Ville
Bc	——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm	——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg	——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte	——, Michotte private collection [in *Bc*]
Br	——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb	——, Radiodiffusion-Télévision Belge
Bsp	——, Société Philharmonique
BRc	Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs	——, Stadsbibliotheek
D	Diest, St Sulpitiuskerk
Gc	Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd	——, Culturele Dienst Province Oost-Vlaanderen
Geb	——, St Baafsarchief
Gu	——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La	Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc	——, Conservatoire Royal de Musique, Bibliothèque
Lg	——, Musée Grétry
Lu	——, Université de Liège, Bibliothèque
LVu	Leuven, Katholieke Universiteit van Leuven
MA	Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa	Mechelen, Archief en Stadsbibliotheek
Tc	Tournai, Chapitre de la Cathédrale, Archives
Tv	——, Bibliothèque de la Ville

BR: BRAZIL

Rem	Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn	——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI	Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn	Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu	Calgary, University of Calgary, Library
E	Edmonton (AB), University of Alberta
HNu	Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu	London (ON), University of Western Ontario, Music Library
Mc	Montreal, Conservatoire de Musique, Centre de Documentation
Mcm	——, Centre de Musique Canadienne
Mm	——, McGill University, Faculty and Conservatorium of Music Library
Mn	——, Bibliothèque Nationale
On	Ottawa, National Library of Canada, Music Division
Qmu	Quebec, Monastère des Ursulines, Archives
Qsl	——, Musée de l'Amérique Françcaise
Qul	——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm	Toronto, Canadian Music Centre
Tu	——, University of Toronto, Faculty of Music Library
Vcm	Vancouver, Canadian Music Centre
VIu	Victoria, University of Victoria

CH: SWITZERLAND

A	Aarau, Aargauische Kantonsbibliothek
Bab	Basle, Archiv der Evangelischen Brüdersozietät
Bps	——, Paul Sacher Stiftung, Bibliothek
Bu	——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb	Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl	——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu	——, Stadt- und Universitätsbibliothek
BM	Beromünster, Musikbibliothek des Stifts
BU	Burgdorf, Stadtbibliothek
CObodmer	Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D	Disentis, Stift, Musikbibliothek
E	Einsiedeln, Benedikterkloster, Musikbibliothek
EN	Engelberg, Kloster, Musikbibliothek
Fcu	Fribourg, Bibliothèque Cantonale et Universitaire
FF	Frauenfeld, Thurgauische Kantonsbibliothek
Gc	Geneva, Conservatoire de Musique, Bibliothèque
Gpu	——, Bibliothèque Publique et Universitaire
Lmg	Lucerne, Allgemeine Musikalische Gesellschaft
Lz	——, Zentralbibliothek
LAac	Lausanne, Archives Cantonales Vaudoises
LAcu	——, Bibliothèque Cantonale et Universitaire
LU	Lugano, Biblioteca Cantonale
MSbk	Mariastein, Benediktinerkloster
MÜ	Müstair, Frauenkloster St Johann
N	Neuchâtel, Bibliothèque Publique et Universitaire
OB	Oberbüren, Kloster Glattburg
P	Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R	Rheinfelden, Christkatholisches Pfarramt
S	Sion, Bibliothèque Cantonale du Valais
SAf	Sarnen, Benediktinerinnen-Abtei St Andreas
SAM	Samedan, Biblioteca Fundaziun Planta
SGd	St Gallen, Domchorarchiv
SGs	——, Stiftsbibliothek, Handschriftenabteilung
SGv	——, Kantonsbibliothek (Vadiana)
SH	Schaffhausen, Stadtbibliothek
SO	Solothurn, Zentralbibliothek, Musiksammlung
SObo	——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W	Winterthur, Stadtbibliothek
Zi	Zürich, Israelitische Kultusgemeinde
Zma	——, Schweizerisches Musik-Archiv [in *Nf*]
Zz	——, Zentralbibliothek
ZGm	Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B	Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam	Brno, Archiv města Brna
Bb	——, Klášter Milosrdnych Bratří [in *Bm*]
Bm	——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa	——, Státní Oblastní Archiv
Bu	——, Moravská Zemeská Knihovna, Hudební Oddělení
BER	Beroun, Statní Okresní Archiv
BROb	Broumov, Knihovna Benediktinů [in *HK*]
CH	Cheb, Okresní Archiv
CHRm	Chrudim, Okresní Muzeum
D	Dačice, Knihovna Františkánů [in *Bu*]
H	Hronov, Muzeum
HK	Hradec Králové, Státní Vědecká Knihovna
HKm	——, Muzeum Východních Čech
HR	Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa	Jindřichův Hradec, Státní Oblastní Archív Třeboňi
K	Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA	Kadaň, Děkansky Kostel
KL	Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR	Kroměříž, Knihovna Arcibiskupského Zámku
KRa	——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA	Králíky, Kostel Sv. Michala [in *UO*]
KU	Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa	Česká Lípa, Okresní Archív
LIT	Litoměřice, Státní Oblastní Archiv
LO	Loukov, Farní Kostel
LUa	Louny, Okresní Archív
ME	Mělník, Okresní Muzeum [on loan to *Pnm*]
MH	Mnichovo Hradiště, Vlastivědné Muzeum
MHa	——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT	Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR	Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa	Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP	Opava, Slezské Muzeum
OS	Ostrava, Česky Rozhlas, Hudební Archiv
OSE	Osek, Knihovna Cisterciáků [in *Pnm*]
Pa	Prague, Státní Ústřední Archiv
Pak	——, Pražská Metropolitní Kapitula
Pdobrovského	——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk	——, Konservatoř, Archiv a Knihovna
Pn	——, Knihovna Národního Muzea
Pnd	——, Národní Divadlo, Hudební Archiv
Pnm	——, Národní Muzeum
Pr	——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps	——, Památník Národního Písemnictví, Knihovna
Psj	——, Kostel Sv. Jakuba, Farní Rad
Pst	——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu	——, Národní Knihovna, Hudenbí Oddělení
Puk	——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa	Plzeň, Městský Archiv
PLm	——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa	Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm	——, Muzeum
R	Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO	Rokycany, Okresní Muzeum
ROk	——, Děkansky Úřad, Kostel
SE	Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO	Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC	Třebíč, Městsky Archiv
TU	Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB	Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z	Žatec, Muzeum
ZI	Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL	Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa	Augsburg, Kantoreiarchiv St Annen
Aab	——, Archiv des Bistums Augsburg
Af	——, Fuggersche Domänenkanzlei, Bibliothek
Ahk	——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As	——, Staats- und Stadtbibliothek
Asa	——, Stadtarchiv
Au	——, Universität Augsburg, Universitätsbibliothek
AAm	Aachen, Domarchiv (Stiftsarchiv)
AAst	——, Öffentliche Bibliothek, Musikbibliothek
AB	Amorbach, Fürstlich Leiningische Bibliothek
ABG	Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa	——, Kantoreiarchiv St Annen
AG	Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC	Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa	Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM	Amberg, Staatliche Bibliothek
AN	Ansbach, Staatliche Bibliothek
ANsv	——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk	Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk	Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk	——, Stadt- und Kreisbibliothek
ASh	Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb	——, Schloss Johannisburg, Stiftsbibliothek
Ba	Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda	——, Akademie der Künste, Stiftung Archiv
Bdhm	——, Hochschule für Musik Hanns Eisler
Bga	——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk	——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk	——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm	——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim	——, Staatliches Institut für Musikforschung, Bibliothek
Bk	——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk	——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br	——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs	——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb	——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer	——, Sommer private collection
Bsp	——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst	——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa	Bamberg, Staatsarchiv
BAs	——, Staatsbibliothek
BAL	Ballenstedt, Stadtbibliothek
BAR	Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd	Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk	Bautzen, Stadtbibliothek
BAUm	——, Stadtmuseum
BB	Benediktbeuern, Pfarrkirche, Bibliothek
BDk	Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH	Bad Homburg vor der Höhe, Stadtbibliothek
BDS	Bad Schwalbach, Evangelisches Pfarrarchiv
BE	Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemberg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WIl Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskapelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

- *Ou* ——, Universitetsbibliotek, Musikafdelingen
- *Sa* Sorø, Sorø Akademi, Biblioteket
- *Tv* Tåsinge, Valdemars Slot

E: SPAIN

- *Ac* Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
- *Asa* ——, Monasterio de S Ana
- *AL* Alquézar, Colegiata
- *ALB* Albarracín, Catedral, Archivo
- *AR* Aránzazu, Archivo Musical del Monasterio de Aránzazu
- *AS* Astorga, Catedral
- *Bac* Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
- *Bbc* ——, Biblioteca de Catalunya, Seccíon de Música
- *Bc* ——, S.E. Catedra Basiclica, Arixiu
- *Bcd* ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
- *Bih* ——, Arixiu Históric de la Ciutat
- *Bim* ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
- *Bit* ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
- *Boc* ——, Orfeó Catalá, Biblioteca
- *Bu* ——, Universitat Autónoma
- *BA* Badajoz, Catedral, Archivo Capitular
- *BUa* Burgos, Catedral, Archivo
- *BUlh* ——, Cistercian Monasterio de Las Huelgas
- *C* Córdoba, S Iglesia Catedral, Archivo de Música
- *CA* Calahorra, Catedral
- *CAL* Calatayud, Colegiata de S María
- *CU* Cuenca, Catedral, Archivo Capitular
- *CUi* ——, Instituto de Música Religiosa
- *CZ* Cádiz, Archivo Capitular
- *E* San Lorenzo de El Escorial, Monasterio, Real Biblioteca
- *G* Gerona, Catedral, Archivo/Arxiu Capitular
- *Gp* ——, Biblioteca Pública
- *GRc* Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
- *GRcr* ——, Capilla Real, Archivo de Música
- *GRmf* ——, Archivo Manuel de Falla
- *GU* Guadalupe, Real Monasterio de S María, Archivo de Música
- *H* Huesca, Catedral
- *J* Jaca, Catedral, Archivo Musical
- *JA* Jaén, Catedral, Archivo Capitular
- *JEc* Jerez de la Frontera, Colegiata
- *L* León, Catedral, Archivo Histórico
- *Lc* ——, Real Basilica de S Isidoro
- *LEc* Lérida, Catedral
- *LPA* Las Palmas de Gran Canaria, Catedral de Canarias
- *Mah* Madrid, Archivo Histórico Nacional
- *Mba* ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
- *Mc* ——, Real Conservatorio Superior de Música, Biblioteca
- *Mca* ——, Casa de Alba
- *Mcns* ——, Congregación de Nuestra Señora
- *Md* ——, Centro de Documentación Musical del Ministerio de Cultura
- *Mdr* ——, Convento de las Descalzas Reales
- *Mm* ——, Biblioteca Histórica Municipal
- *Mmc* ——, Casa Ducal de Medinaceli, Biblioteca
- *Mn* ——, Biblioteca Nacional
- *Mp* ——, Patrimonio Nacional
- *Msa* ——, Sociedad General de Autores y Editores
- *MA* Málaga, Catedral, Archivo Capitular
- *MO* Montserrat, Abadía
- *MON* Mondoñedo, Catedral, Archivo
- *OL* Olot, Biblioteca Popular
- *ORI* Orihuela, Catedral, Archivo
- *OV* Oviedo, Catedral Metropolitana, Archivo
- *P* Plasencia, Catedral, Archivo de Música
- *PAc* Palma de Mallorca, Catedral, Archivo
- *PAp* ——, Biblioteca Provincial
- *PAL* Palencia, Catedral de S Antolín, Archivo de Música
- *PAMc* Pamplona, Catedral, Archivo
- *PAS* Pastrana, Museo Parroquial
- *RO* Roncesvalles, Monasterio S María, Biblioteca
- *Sc* Seville, Institución Colombina
- *SA* Salamanca, Catedral, Archivo Catedralicio
- *SAc* ——, Conservatorio Superior de Música de Salamanca, Biblioteca
- *SAu* ——, Biblioteca Universitaria
- *SAN* Santander, Biblioteca de la Universidad Menéndez, Sección de Música
- *SC* Santiago de Compostela, Catedral Metropolitana
- *SCu* ——, Biblioteca de la Universidad
- *SD* Santo Domingo de la Calzada, Catedral Archivo
- *SE* Segovia, Catedral, Archivo Capitular
- *SEG* Segorbe, Archivo de la Catedral
- *SI* Silos, Abadía de S Domingo, Archivo
- *SU* Seo de Urgel, Catedral
- *Tc* Toledo, Catedral, Archivo y Biblioteca Capítulares
- *Tp* ——, Biblioteca Pública Provincial y Museo de la S Cruz
- *TAc* Tarragona, Catedral
- *TE* Teruel, Catedral, Archivo Capitular
- *TO* Tortosa, Catedral
- *TUY* Tuy, Catedral
- *TZ* Tarazona, Catedral, Archivo Capitular
- *V* Valladolid, Catedral Metropolitana, Archivo de Música
- *Vp* ——, Parroquia de Santiago
- *VAa* Valencia, Archivo Municipal
- *VAc* ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
- *VAcp* ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
- *VAu* ——, Biblioteca Universitaria
- *VI* Vich, Museu Episcopal
- *Zac* Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
- *Zcc* ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
- *Zs* ——, La Seo, Biblioteca Capitular [in *Zac*]
- *Zvp* ——, Iglesia Metropolitana [in *Zac*]
- *ZAc* Zamora, Catedral

ET: EGYPT

- *Cn* Cairo, National Library (Dar al-Kutub)
- *MSsc* Mount Sinai, St Catherine's Monastery

EV: ESTONIA

- *TALg* Tallinn, National Library of Estonia

F: FRANCE

- *A* Avignon, Médiathèque Ceccano
- *Ac* ——, Bibliothèque du Conservatoire
- *AB* Abbeville, Bibliothèque Nationale
- *AG* Agen, Archives Départementales de Lot-et-Garonne
- *AI* Albi, Bibliothèque Municipale
- *AIXc* Aix-en-Provence, Bibliothèque du Conservatoire
- *AIXm* ——, Bibliothèque Méjanes
- *AIXmc* ——, Bibliothèque de la Maîtrise de la Cathédrale
- *AL* Alençon, Bibliothèque Municipale
- *AM* Amiens, Bibliothèque Municipale
- *AN* Angers, Bibliothèque Municipale
- *APT* Apt, Basilique Ste Anne
- *AS* Arras, Médiathèque Municipale
- *ASOlang* Asnières-sur-Oise, Collection François Lang
- *AUT* Autun, Bibliothèque Municipale
- *AVR* Avranches, Bibliothèque Nationale
- *B* Besançon, Bibliothèque Municipale
- *Ba* ——, Bibliothèque de l'Archevêché
- *BE* Beauvais, Bibliothèque Municipale
- *BG* Bourg-en-Bresse, Bibliothèque Municipale
- *BO* Bordeaux, Bibliothèque Municipale
- *BS* Bourges, Bibliothèque Municipale
- *C* Carpentras, Bibliothèque Municipale (Inguimbertine)

CA	Cambrai, Médiathèque Municipale
CAc	——, Cathédrale
CC	Carcassonne, Bibliothèque Municipale
CF	Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH	Chantilly, Musée Condé
CHd	——, Musée Dobrie
CHRm	Chartres, Bibliothèque Municipale
CLO	Clermont-de-l'Oise, Bibliothèque
CO	Colmar, Bibliothèque de la Ville
COM	Compiègne, Bibliothèque Municipale
CSM	Châlons-en-Champagne, Bibliothèque Municipale
Dc	Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm	——, Bibliothèque Municipale
DI	Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO	Dôle, Bibliothèque Municipale
DOU	Douai, Bibliothèque Nationale
E	Epinal, Bibliothèque Nationale
EMc	Embrun, Trésor de la Cathédrale
EV	Evreux, Bibliothèque Municipale
F	Foix, Bibliothèque Municipale
G	Grenoble, Bibliothèque Municipale
Lad	Lille, Archives Départementales du Nord
Lc	——, Bibliothèque du Conservatoire
Lm	——, Bibliothèque Municipale Jean Levy
LA	Laon, Bibliothèque Municipale
LG	Limoges, Bibliothèque Francophone Municipale
LH	Le Havre, Bibliothèque Municipale
LM	Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc	Lyons, Conservatoire National de Musique
LYm	——, Bibliothèque Municipale
Mc	Marseilles, Conservatoire de Musique et de Déclamation
MD	Montbéliard, Bibliothèque Municipale
ME	Metz, Médiathèque
MH	Mulhouse, Bibliothèque Municipale
ML	Moulins, Bibliothèque Municipale
MO	Montpellier, Bibliothèque de l'Université
MOf	——, Bibliothèque Inter-Universitaire, Section Médecine
MON	Montauban, Bibliothèque Municipale Antonin Perbosc
Nm	Nantes, Bibliothèque Municipale, Médiathèque
NAc	Nancy, Bibliothèque du Conservatoire
O	Orléans, Médiathèque
Pa	Paris, Bibliothèque de l'Arsenal
Pan	——, Archives Nationales
Pc	——, Conservatoire [in *Pn*]
Pcf	——, Bibliothèque de la Comédie Française
Pcnrs	——, Centre National de la Recherche Scientifique, Bibliothèque
Pd	——, Centre de Documentation de la Musique Contemporaire
Pe	——, Schola Cantorum
Peb	——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm	——, Gustav Mahler, Bibliothèque Musicale
Phanson	——, Collection Hanson
Pi	——, Bibliothèque de l'Institut de France
Pim	——, Bibliothèque Pierre Aubry
Pm	——, Bibliothèque Mazarine
Pmeyer	——, André Meyer, private collection
Pn	——, Bibliothèque Nationale de France
Po	——, Bibliothèque-Musée de l'Opéra
Ppincherle	——, Marc Pincherle, private collection
Ppo	——, Bibliothèque Polonaise de Paris
Prothschild	——, Germaine, Baronne Edouard de Rothschild, private collection
Prt	——, Radio France, Documentation Musicale
Ps	——, Bibliothèque de la Sorbonne
Psal	——, Editions Salabert
Pse	——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg	——, Bibliothèque Ste-Geneviève
Pshp	——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault	——, Geneviève Thibault, private collection [in *Pn*]
R	Rouen, Bibliothèque Municipale
Rc	——, Bibliothèque du Conservatoire
RS	Reims, Bibliothèque Municipale
RSc	——, Maîtrise de la Cathédrale
Sc	Strasbourg, Bibliothèque du Conservatoire
Sgs	——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim	——, Université des Sciences Humaines, Institut de Musicologie
Sm	——, Bibliothèque Municipale
Sn	——, Bibliothèque Nationale et Universitaire
Ssp	——, Bibliothèque du Séminaire Protestant
SDI	St Dié, Bibliothèque Municipale
SEm	Sens, Bibliothèque Municipale
SERc	Serrant, Château
SO	Solesmes, Abbaye de St-Pierre
SOM	St Omer, Bibliothèque Municipale
SQ	St Quentin, Bibliothèque Municipale
T	Troyes, Bibliothèque Municipale
TLm	Toulouse, Bibliothèque Municipale
TOm	Tours, Bibliothèque Municipale
V	Versailles, Bibliothèque
VA	Vannes, Bibliothèque Municipale
VAL	Valenciennes, Bibliothèque Municipale
VN	Verdun, Bibliothèque Municipale

FIN: FINLAND

A	Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy	Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf	——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A	Aberdeen, University, Queen Mother Library
AB	Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu	——, University College of Wales
ALb	Aldeburgh, Britten-Pears Library
AM	Ampleforth, Abbey and College Library, St Lawrence Abbey
AR	Arundel Castle, Archive
Bp	Birmingham, Public Libraries
Bu	——, Birmingham University
BA	Bath, Municipal Library
BEcr	Bedford, Bedfordshire County Record Office
BEL	Belton (Lincs.), Belton House
BENcoke	Bentley (Hants.), Gerald Coke, private collection
BEV	Beverley, East Yorkshire County Record Office
BO	Bournemouth, Central Library
BRp	Bristol, Central Library
BRu	——, University of Bristol Library
Ccc	Cambridge, Corpus Christi College, Parker Library
Ccl	——, Central Library
Cclc	——, Clare College Archives
Ce	——, Emmanuel College
Cfm	——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc	——, Gonville and Caius College
Cjc	——, St John's College
Ckc	——, King's College, Rowe Music Library
Cmc	——, Magdalene College, Pepys Library
Cp	——, Peterhouse College Library
Cpc	——, Pembroke College Library
Cpl	——, Pendlebury Library of Music
Cssc	——, Sidney Sussex College
Ctc	——, Trinity College, Library
Cu	——, University Library
CA	Canterbury, Cathedral Library
CDp	Cardiff, Public Libraries, Central Library
CDu	——, University of Wales/Prifysgol Cymru
CF	Chelmsford, Essex County Record Office
CH	Chichester, Diocesan Record Office
CHc	——, Cathedral
CL	Carlisle, Cathedral Library
DRc	Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivio Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocesano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM Finale Emilia, Biblioteca Comunale
FERaa Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas ——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc ——, Biblioteca Comunale
FERd ——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali ——, Gualberto Vitali-Rosati, private collection
FOc Forlì, Biblioteca Comunale Aurelio Saffi
FOLc Foligno, Biblioteca Comunale
FOLd ——, Duomo, Archivio
FRa Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac Faenza, Basilica Cattedrale, Archivio Capitolare
FZc ——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc Genoa, Biblioteca Civica Berio
Gim ——, Civico Istituto Mazziniano, Biblioteca
Gl ——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini ——, P.C. Remondini, private collection
Gsl ——, S Lorenzo (Duomo), Archivio Capitolare
Gu ——, Biblioteca Universitaria
GO Gorizia, Seminario Teologico Centrale, Biblioteca
GR Grottaferrata, Biblioteca del Monumento Nazionale
GUBd Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I Imola, Biblioteca Comunale
IBborromeo Isola Bella, Borromeo private collection
IE Iesi, Biblioteca Comunale
IV Ivrea, Cattedrale, Biblioteca Capitolare
La Lucca, Archivio di Stato
Las ——, Biblioteca-Archivio Storico Comunale
Lc ——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg ——, Biblioteca Statale
Li ——, Istituto Musicale L. Boccherini, Biblioteca
Ls ——, Seminario Arcivescovile, Biblioteca
LA L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT Loreto, Santuario della S Casa, Archivio Storico
LU Lugo, Biblioteca Comunale Fabrizio Trisi
LUi ——, Istituto Musicale Pareggiato G.L. Malerbi
Ma Milan, Biblioteca Ambrosiana
Malfieri ——, Familglia Trecani degli Alfieri, private collection
Mas ——, Archivio di Stato
Mb ——, Biblioteca Nazionale Braidense
Mc ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap ——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom ——, Biblioteca Comunale Sormani
Md ——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini ——, Natale Gallini, private collection
Mr ——, Biblioteca della Casa Ricordi
Ms ——, Biblioteca Teatrale Livia Simoni
Msartori ——, Claudio Sartori, private collection [in *Mc*]
Msc ——, Chiesa di S Maria presso S Celso, Archivio
Mt ——, Biblioteca Trivulziana e Archivio Storico Civico
Mu ——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc ——, Università Cattolica del Sacro Cuore, Biblioteca
MAa Mantua, Archivio di Stato
MAad ——, Archivio Storico Diocesano
MAav ——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc ——, Biblioteca Comunale
MAC Macerata, Biblioteca Comunale Mozzi-Borgetti
MC Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi Montefiore dell'Aso, Francesco Egidi, private collection
ME Messina, Biblioteca Regionale Universitaria
MEs ——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd Modena, Duomo, Biblioteca e Archivio Capitolare
MOe ——, Biblioteca Estense e Universitaria
MOs ——, Archivio di Stato [in *MOe*]
MTc Montecatini Terme, Biblioteca Comunale
MTventuri ——, Antonio Venturi, private collection [in *MTc*]
MZ Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na Naples, Archivio di Stato
Nc ——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf ——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng ——, Monastero di S Gregorio Armeno, Archivio
Nlp ——, Biblioteca Lucchesi Palli [in *Nn*]
Nn ——, Biblioteca Nazionale Vittorio Emanuele III
NON Nonantola, Seminario Abbaziale, Biblioteca
NOVd Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg ——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi ——, Istituto Civico Musicale Brera, Biblioteca
NT Noto, Biblioteca Comunale Principe di Villadorata
Od Orvieto, Opera del Duomo, Biblioteca
OFma Offida, Parrocchia di Maria Ss Assunta, Archivio
OS Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas Padua, Archivio di Stato
Pc ——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca ——, Basilica del Santo, Biblioteca Antoniana
Pci ——, Biblioteca Civica
Pl ——, Conservatorio Cesare Pollini
Ps ——, Seminario Vescovile, Biblioteca
Pu ——, Biblioteca Universitaria
PAac Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas ——, Archivio di Stato
PAc ——, Biblioteca Palatina, sezione Musicale
PAcom ——, Biblioteca Comunale
PAp ——, Biblioteca Nazionale Palatina
PAt ——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs ——, Seminario Vescovile, Biblioteca
PAVu ——, Biblioteca Universitaria
PCc Piacenza, Biblioteca Comunale Passerini Landi
PCcon ——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd ——, Duomo, Biblioteca e Archivio Capitolare
PCsa ——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas Perugia, Archivio di Stato
PEc ——, Biblioteca Comunale Augusta
PEd ——, Biblioteca Domincini
PEl ——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf ——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl ——, Duomo (S Lorenzo), Archivio
PEsp ——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA Pescia, Biblioteca Comunale Carlo Magnani
PESc Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd ——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi ——, Biblioteca Diocesana
PESo ——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr ——, Fondazione G. Rossini, Biblioteca
PIa Pisa, Archivio di Stato
PIp ——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli ——, Raffaelli private collection
PIst ——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt ——, Teatro Verdi
PIu ——, Biblioteca Universitaria
PLa Palermo, Archivio di Stato
PLcom ——, Biblioteca Comunale
PLcon ——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA Barczewo, Kościoła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Sląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Książnica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm ——, Gosudarstvenniy Tsentral'niy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim ——, Gosudarstvenniy Istoricheskiy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvenniy Tsentral'niy Teatral'niy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvenniy Tsentral'niy Istoricheskiy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional'naya Biblioteka
SPtob ——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VII Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobńy Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO Modra, Štátny Okresny Archív Pezinok
NM Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN Trenčín, Štátny Okresny Archív
TR Trnava, Štátny Okresny Archív

TR: TURKEY

Ino Istanbul, Nuruosmania Kütüphanesi
Itks ——, Topkapi Sarayi Müzesi
Iü ——, Üniversite Kütüphanesi

UA: UKRAINE

Kan Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu Ann Arbor, University of Michigan, Music Library
AB Albany (NY), New York State Library
AKu Akron (OH), University of Akron, Bierce Library
ATet Atlanta (GA), Emory University, Pitts Theology Library
ATu ——, Emory University Library
ATS Athens (GA), University of Georgia Libraries
AU Aurora (NY), Wells College Library
AUS Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm ——, University of Texas at Austin, Fine Arts Library
Ba Boston, Athenaeum Library
Bc ——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa ——, Museum of Fine Arts
Bgm ——, Isabella Stewart Gardner Museum, Library
Bh ——, Harvard Musical Association, Library
Bhs ——, Massachusetts Historical Society Library
Bp ——, Public Library, Music Department
Bu ——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep Baltimore, Enoch Pratt Free Library
BAhs ——, Maryland Historical Society Library
BApi ——, Arthur Friedheim Library, Johns Hopkins University
BAu ——, Johns Hopkins University Libraries
BAue ——, Milton S. Eisenhower Library, Johns Hopkins University
BAw ——, Walters Art Gallery Library
BAR Baraboo (WI), Circus World Museum Library
BEm Berkeley, University of California at Berkeley, Music Library
BER Berea (OH), Riemenschneider Bach Institute Library
BETm Bethlehem (PA), Moravian Archives
BL Bloomington (IN), Indiana University Library
BLl ——, Indiana University, Lilly Library
BLu ——, Indiana University, Cook Music Library
BO Boulder (CO), University of Colorado at Boulder, Music Library
BU Buffalo (NY), Buffalo and Erie County Public Library
Cn Chicago, Newberry Library
Cp ——, Chicago Public Library, Music Information Center
Cu ——, University, Joseph Regenstein Library, Music Collection
Cum ——, University of Chicago, Music Collection
CA Cambridge (MA), Harvard University, Harvard College Library
CAe ——, Harvard University, Eda Kuhn Loeb Music Library
CAh ——, Harvard University, Houghton Library
CAt ——, Harvard University Library, Theatre Collection
CAward ——, John Milton Ward, private collection [on loan to *CA*]
CF Cedar Falls (IA), University of Northern Iowa, Library
CHua Charlottesville (VA), University of Virginia, Alderman Library
CHum ——, University of Virginia, Music Library
CHAhs Charleston (SC), The South Carolina Historical Society
CHH Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp ——, Public Library
CIu ——, University of Cincinnati College – Conservatory of Music, Music Library
CLp Cleveland, Public Library, Fine Arts Department
CLwr ——, Western Reserve University, Freiberger Library and Music House Library
CLAc Claremont (CA), Claremont College Libraries
COhs Columbus (OH), Ohio Historical Society Library
COu ——, Ohio State University, Music Library
CP College Park (MD), University of Maryland, McKeldin Library
CR Cedar Rapids (IA), Iowa Masonic Library
Dp Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu Dallas, Southern Methodist University, Music Library
DAVu Davis (CA), University of California at Davis, Peter J. Shields Library
DMu Durham (NC), Duke University Libraries
DN Denton (TX), University of North Texas, Music Library
DO Dover (NH), Public Library
E Evanston (IL), Garrett Biblical Institute
Eu ——, Northwestern University
EDu Edwardsville (IL), Southern Illinois University
EU Eugene (OR), University of Oregon
FAy Farmington (CT), Yale University, Lewis Walpole Library
FW Fort Worth (TX), Southwestern Baptist Theological Seminary
G Gainesville (FL), University of Florida Library, Music Library
GB Gettysburg (PA), Lutheran Theological Seminary
GR Granville (OH), Denison University Library
GRB Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs ——, Connecticut State Library
Hw ——, Trinity College, Watkinson Library
HA Hanover (NH), Dartmouth College, Baker Library
HG Harrisburg (PA), Pennsylvania State Library
HO Hopkinton (NH), New Hampshire Antiquarian Society
I Ithaca (NY), Cornell University
IDt Independence (MO), Harry S. Truman Library
IO Iowa City (IA), University of Iowa, Rita Benton Music Library
K Kent (OH), Kent State University, Music Library
KC Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm ——, Kansas City Museum, Library and Archives
KN Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu Lawrence (KS), University of Kansas Libraries
LAcs Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs ——, The Arnold Schoenberg Institute Archives
LAuc ——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum ——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

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[continued]

Scott, Cyril (Meir) (*b* Oxton, Cheshire, 27 Sept 1879; *d* Eastbourne, 31 Dec 1970). English composer, writer and pianist. He showed early musical talent and at the age of 12 was sent to the Hoch Conservatory, Frankfurt, to study under Lazzaro Uzielli and Humperdinck. He returned to England 18 months later and continued his studies under Steudner-Welsing in Liverpool. A second period of study at Frankfurt began in 1895, this time under Iwan Knorr. Fellow composition students included Grainger, Norman O'Neill, Roger Quilter and Balfour Gardiner, who, together with Scott, were soon to be referred to as the 'Frankfurt Group'. It was during this period that he formed a close friendship with the poet Stefan George, whose work he later translated.

Scott left Frankfurt in 1898, returning to Liverpool and teaching. In 1900 his *Heroic Suite* was performed in Manchester and Liverpool by Richter, and his First Symphony in Darmstadt under Willem de Haan. Although well received at the time, both works, together with much of the chamber music he had written during this period, were later withdrawn. Scott's London début came in 1901 with a performance of the Piano Quartet in E minor. His Second Symphony (later reworked as *Three Symphonic Dances*) was conducted by Wood at a Promenade Concert in 1903. He signed a contract with Elkin for songs and piano pieces, and in 1909 a similar agreement was made with Schott for large-scale works. Many of the original manuscripts of works published in Germany were destroyed during World War II. The long series of Impressionist piano pieces and songs that followed the Elkin agreement, together with frequent recitals and his own strikingly romantic appearance, established his reputation as a 'modernist' composer. His most outstanding achievement in the pre-war period was the Piano Concerto which Beecham introduced at the British Music Festival of 1915.

In 1921 Scott married the novelist Rose Allatini. By this time he had begun to take a serious interest in Indian philosophy, which led to his becoming a Vedantist and finally a follower of the Higher Occultism. He also became absorbed in the study of naturopathy, osteopathy and homeopathy. He was to write successfully and frequently on all these topics, his work being translated into many languages. His literary output included several volumes of poetry (much influenced by Swinburne and Dowson), a large number of unpublished plays, and an entertaining autobiography, *My Years of Indiscretion* (1924).

Between the wars Scott's music was much performed on the Continent, and a highpoint in his career came with the production of his one-act opera *The Alchemist* at Essen in 1925 under Felix Wolfe. In England, large-scale works for chorus and orchestra were heard at the 1936 Norwich Festival (*Let us Now Praise Famous Men*) and the 1937 Leeds Festival (*La belle dame sans merci*). But by now his music had begun to lose something of its appeal as a novelty. The rich harmonies, languorous melodic lines and rhapsodic diffuseness of form that had once seemed daring and very un-English, came to be regarded simply as part of a period tendency which had seen its most successful expression in the music variously of Debussy and Skryabin. Though still in demand as an interpreter of his own music (he made recital tours all over the world), his reputation as a significant composer went into partial decline.

By 1944 Scott had decided to abandon composition, but according to his own account (1969), a 'significant occult sign' led him to continue. The fruits of this renewed activity included the opera *Maureen O'Mara* (1946), an oratorio *Hymn of Unity* (1947), and a considerable quantity of orchestral and chamber music.

In 1962 a group of friends and admirers formed the Cyril Scott Society with the object of arousing interest in his work, but their efforts did not lead to any large-scale revival. A performance of a piano concerto in 1969, however, revealed a work that for all its rhapsodic opulence was stronger than had been suspected, and the *Hourglass Suite* made a similarly favourable impression in 1971. These performances and a 1993 recording of five major orchestral works suggest that a thorough-going examination of his life's work is long overdue. In the meantime his reputation is kept alive in England by a handful of songs and piano pieces, though abroad his chamber music still commands respect. The importance of his achievement was acknowledged, during his lifetime, by the International Academy (MusD, FIA 1956), the American Conservatory in Chicago (DMus 1959) and the RAM (1969).

WORKS

(*selective list*)

STAGE

The Alchemist (op, 1, Scott), 1917; The Incompetent Apothecary (ballet), 1923; The Saint of the Mountain (op, 1, Scott), 1925; Karma (ballet), 1926; The Masque of the Red Death (ballet, after E.A. Poe), 1932–?; Maureen O'Mara (op, 3, Scott), 1946

ORCHESTRAL

Sym. no.1, 1900; Sym. no.2, 1903 [rev. as 3 Symphonic Dances]; Aubade, 1911; 2 Passacaglias on Irish Themes, 1912; Pf Conc., 1915; Vn Conc., 1927; Vc Conc., 1931; 2 vn concs., c1935; Hpd Conc., 1937; Sym. no.3 'The Muses', 1939; Ob Conc., 1946; Sinfonietta, str, org, hp, 1954; Pf Conc. no.2, 1958; Neopolitan Rhapsody, 1960; Sinfonietta, str, 1962; many ovs. and suites

CHORAL AND VOCAL

Nativity Hymn (R. Crashaw), chorus, orch, 1913; La belle dame sans merci (J. Keats), Bar, chorus, orch, 1916; The Ballad of Fair Helen of Kirkconnel (trad.), Bar, orch, 1925; Rima's Call to the Birds (W.H. Hudson), S, orch, 1933; Mystic Ode (A. Lundy, C. Scott), chorus, orch, 1933; Let us Now Praise Famous Men, chorus, orch, 1935; Ode to Great Men (Scott), T, orch, 1936; Hymn of Unity (Scott), solo vv, chorus, orch, 1947; over 100 songs

CHAMBER AND SOLO INSTRUMENTAL

2 pf qnts, 1924, 1952; Cl Qnt, 1953; 4 str qts, 1920, 1958, 1960, 1968; Pf Qt, e, 1900; 2 str trios, 1931, 1949; 3 pf trios, 1920, 1950, 1957; Sonata, 2 vn, pf, 1963; 4 sonatas, vn, pf, 1910, 1950, 1955, 1956; Sonata, vc, pf, 1950; Sonata, fl, pf, 1961; 3 pf sonatas, 1910, 1932, 1956; 160 pf pieces

MSS in *GB-Lbl*

Principal publishers: Boosey & Hawkes, Elkin, Schott, Stainer & Bell, Universal

WRITINGS

The Philosophy of Modernism, in its Connection with Music (London, 1917)
The Initiate Trilogy (London, 1920–32)
My Years of Indiscretion (London, 1924)
Music: its Secret Influence throughout the Ages (London, 1933, enlarged 3/1958/*R*)
An Outline of Modern Occultism (London, 1935, enlarged 2/1950/*R*)
Medicine, Rational and Irrational (London, 1946)
Bone of Contention: Life Story and Confessions (London, 1969)

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T. Armstrong: 'Cyril Scott: a Pioneer', *MT*, c (1959), 453–4
C. Palmer: 'Cyril Scott: Centenary Reflections', *MT*, cxx (1979), 738–41

MICHAEL HURD

Scott, Francis George (*b* Hawick, 25 Jan 1880; *d* Glasgow, 6 Nov 1958). Scottish composer. Educated at Edinburgh University and at Moray House College of Education, Edinburgh, Scott took the Durham MusB in 1909 and also studied briefly with Roger-Ducasse in the early 1920s. He taught English and primary subjects in Langholm, Dunoon and Glasgow before his appointment (1925–46) as music lecturer at Jordanhill College, Glasgow. His earliest ambitions were as much literary as musical, and the inspiration of his music was almost always verbal: although he wrote a few rather clumsy orchestral pieces (only the brash and vivid *Renaissance* overture merits revival), it is as a song composer with a searching literary insight that he will be remembered. He was a committed nationalist, and Scottish speech rhythm, folk poetry, folk music and pibroch were the sources of his art. All of these elements were blended into a musical language which also showed a keen awareness of Bartók and Schoenberg.

Scott's work is variable in quality. Although he made many fine settings of Dunbar and Burns, his best music is perhaps to be found in his settings of Hugh MacDiarmid, who had been his pupil at Langholm Academy. In such songs as *The Watergaw*, *Country Life*, *The Eemis Stane*, *Moonstruck* and *Milkwort and Bog-cotton* (the last three from *Scottish Lyrics*, book 3) he created a startlingly personal word–music synthesis and a chromatic idiom of great subtlety and strength.

WORKS

3 Short Songs, medium/high v, pf (London, 1920); Scottish Lyrics, 1v, pf, 5 vols. (London and Glasgow, 1922–39); The Ballad of Kynd Kittock (W. Dunbar), Bar, orch, 1934; Renaissance, ov., orch, 1937; The Seiven Deadly Sinnis, dance suite, orch, 1941; Lament for the Heroes, str orch, 1941; Edward (Scottish ballad), Bar, orch, 1943; 7 Songs, Bar, pf (London and Glasgow, 1946); 35 Scottish Lyrics and Other Poems (Glasgow, 1949)

MS collections: Scottish Music Information Centre, Glasgow

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H. MacDiarmid: *Contemporary Scottish Studies* (London, 1926)
K.S. Sorabji: 'The Songs of Francis George Scott', *Scottish Art and Letters*, i (1944), 22–3
M. Lindsay: 'The Scottish Songs of Francis George Scott', *ML*, xxvi (1945), 1–11
K.S. Sorabji: 'The Songs of Francis George Scott', *Mi contra Fa* (London, 1947), 217–23
M. Lindsay: 'Talking with F.G. Scott', *Saltire Review of Arts, Letters and Life*, i/3 (1954), 48–55
H. MacDiarmid: *F.G. Scott: an Essay on his 75th Birthday* (Edinburgh, 1955)
A.T. Cunninghame: 'A Great Partnership: MacDiarmid and F.G. Scott', *Hugh MacDiarmid: a Festschrift*, ed. K.D. Duval and S.G. Smith (Edinburgh, 1962), 155–63
R. Stevenson: 'The Emergence of Scottish Music', *Memoirs of a Modern Scotland*, ed. K. Miller (London, 1970), 189–97
S. Banfield: *Sensibility and English Song* (London, 1985)
J. Purser: *Scotland's Music* (Edinburgh, 1992)

NEIL MACKAY

Scott, James (Sylvester) (*b* Neosho, MO, 12 Feb 1885; *d* Kansas City, KS, 30 Aug 1938). American ragtime composer and pianist. His parents had been slaves and had come from North Carolina to Neosho, where Scott took music lessons from John Coleman. After moving to Carthage, Missouri, about 1901, his father bought him a piano, and Scott honed his pianistic skills by 'sitting in' between dance sets at the Lakeside Amusement Park and by performing in local saloons. In 1902 he began working for the Dumars Music Company and was soon promoted to sales clerk and song demonstrator. The following year Dumars published two rags by Scott, *A Summer Breeze* and *The Fascinator*. In 1906 he reportedly journeyed to St Louis and met Scott Joplin, who is said to have introduced him to the publisher John Stark. That year Stark issued *Frog Legs Rag*, which proved popular, and thereafter his firm became almost the sole publisher of Scott's works. During the 1910s Scott continued to write piano rags for Stark and to work for Dumars, and also travelled as far as Kansas City and St Louis to perform. By 1920 Scott had moved to Kansas City, Kansas, where he opened a teaching studio. He reportedly continued to compose, but his last rag was issued in 1922. In the 1920s he played for silent films and then with pit orchestras in Kansas City, Missouri; when sound films displaced the theatre orchestras, he formed a dance band and continued to play until shortly before his death.

Scott's rags have a number of traits traditional to American music: pentatonicism, blue notes, call-and-response patterns and jazz-like breaks. They are generally structured around two-bar motifs, and demand greater virtuosity than the works of Joplin or Joseph Lamb. In Scott's later rags his textures became richer and his bass lines more varied. He was not well known in his lifetime and his music had less circulation than Joplin's: apparently none of Scott's rags were recorded on discs before the 1920s, although a number were issued on piano rolls. In

1939 Jelly Roll Morton recorded his *Climax Rag*, and in the 1940s several of Scott's other rags were recorded by dixieland jazz bands. A revival of interest in his works followed the publication in 1950 of Blesh and Janis's *They All Played Ragtime*.

WORKS
(*selective list*)

Pf rags: The Fascinator (1903); A Summer Breeze, march and two step (1903); On the Pike, march and two step (1904); Frog Legs Rag (1906); Kansas City Rag (1907); Grace and Beauty (1909); Great Scott Rag (1909); The Ragtime Betty (1909); Sunburst Rag (1909); Hilarity Rag (1910); Ophelia Rag (1910); Quality (A High Class Rag) (1911); Princess Rag (1911); Ragtime Oriole (1911); Climax Rag (1914); Evergreen Rag (1915); Honeymoon Rag (1916); Prosperity Rag (1916); Efficiency Rag (1917); Paramount Rag (1917); Dixie Dimples, ragtime fox trot (1918); Rag Sentimental (1918); New Era Rag (1919); Peace and Plenty Rag (1919); Troubadour Rag (1919); Modesty Rag (A Classic) (1920); Pegasus (A Classic Rag) (1920); Don't Jazz Me (I'm Music) (1921); Victory Rag (1921); Broadway Rag (A Classic) (1922); Calliope Rag (1966)

Other pf: Hearts Longing Waltzes (1910); Suffragette Waltz (1914); Springtime of Love Valse (1919)

Songs: She's my girl from Anaconda (Dumars) (1909); Sweetheart Time (Dumars) (1909); Take me out to Lakeside (I. Millet) (1914); The Shimmie Shake (C. Wilson) (1920)

Principal publishers: Dumars, Stark

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GroveA

R. Blesh and H. Janis: *They All Played Ragtime* (New York, 1950, 4/1971)

B. Wright and T.J. Tichenor: 'James Scott and C.L. Johnson: an Unlikely Musical Kinship', *Ragtime Review*, v/Jan (1966), 7–8; repr. in *Rag Times*, vi/5 (1972), 4

W.J. Schafer: 'Grace and Beauty: the Case of James Scott', *Mississippi Rag*, ii/10 (1975), 7–8

M.L. Van Gilder: 'James Scott', *Ragtime: its History, Composers and Music*, ed. J.E. Hasse (New York, 1985), 137–45

JOHN EDWARD HASSE

Scott, John (i) (*b c*1775; *d* Jamaica, 1815). English composer and organist. He worked in London so briefly and with so little effect that contemporary references to him are of extreme rarity. He studied the organ under William Sexton at St George's, Windsor, where he had been a chorister, and became deputy organist at Westminster Abbey under Samuel Arnold. In 1796 or 1797 he was appointed pianist (i.e. répétiteur) at Sadler's Wells Theatre, for which he composed some short burlettas, pantomimes and ballets; none of the music survives. Scott's only publications seem to have been a set of glees (*c*1799) and a comic song, *Abraham Newland*, about the chief cashier of the Bank of England. The words were by Charles Dibdin junior, who recorded in his memoirs (London, 1956, p.35) that its popularity at Sadler's Wells brought him the beginnings of fame and enough money on which to get married; its piracy by another publisher, Dale, led to a famous lawsuit. But the tune was already popular, and Scott did no more than provide it with a simple accompaniment. In 1800 Dibdin became manager of Sadler's Wells but did not think well enough of Scott to extend his contract there. From 1806 to 1813 he ran his own theatre, possibly called the Sans Pareil, which stood between Heathcock Court and Bullen Court. According to the Lord Chamberlain's accounts he was licensed to produce burlettas, pantomimes, 'Dancing Song & Recitation with Optical & Mechanical Exhibitions' (see *BDA*). Scott then left for Jamaica to be organist at Spanish Town.

Sadler's Wells's records are far from complete at this time; Scott wrote the music for four works for the theatre, but nothing seems to be known about them: *The Magician and the Invisible Lover* (burletta, 1797), *The Mountain of Miseries, or Harlequin Tormentor* (pantomime, 1797), *The Master of the Cave, or Harlequin and the Fay* (pantomime, 1798) and *The Oracle of Delphi, or Hercules' Vagaries* (1799). According to *Grove's Dictionary*, 1st edn, he also composed 'the well-known anthem, "Praise the Lord, O Jerusalem"'.

ROGER FISKE/R

Scott, John (Gavin) (ii) (*b* Wakefield, 18 June 1956). English organist. He was organ scholar at St John's College, Cambridge, from 1974 to 1978, and his principal teachers were Ralph Downes and Gillian Weir. He gave his London début recital at the Proms in 1977. In 1978 he won the Manchester Organ Competition and, in 1985, first prize in the International J.S. Bach Competition, Leipzig. He became assistant organist of Southwark and St Paul's cathedrals in 1978, then sub-organist of St Paul's in 1985, where he was appointed organist and director of music in 1990. Scott has given first performances of organ works by William Mathias and Kenneth Leighton, from whom he received dedications, and by Petr Eben. He has conducted the choir of St Paul's in recordings of anthems and psalms from the Anglican repertory and has recorded organ works by Duruflé, Dupré, Mendelssohn and English late Romantic composers.

IAN CARSON

Scott, (Patrick) John (Michael O'Hara) (iii) (*b* Bristol, 1 Nov 1930). English arranger, composer, conductor and performer. As a young man Scott was a highly respected flautist and arranger with bands such as those of Heath, Ambrose and Herman. For a while he was a member of the John Barry Seven, and played on several soundtracks by Barry, including some early films in the 'James Bond' series. He accompanied many leading singers on commercial recordings, including Matt Monro, Tom Jones and Shirley Bassey. Much in demand as a session player, he worked with Mancini on several film scores and the experience persuaded him to concentrate on composing for the cinema. An operation on his jaw in 1971 ended his playing career.

Scott's first feature, *A Study in Terror* (1965), led to numerous commissions, including *Antony and Cleopatra* (1972), *England Made Me* (1973) and *Greystoke* (1984), and in the early 1980s he embarked upon a long series of Jacques Cousteau documentaries. He also contributed many short pieces to publishers' mood music libraries, and several became well known as signature tunes, for example those of the television programmes 'Tonight' and 'Nationwide'. His style seemed ideally suited to nature programmes, and was used by the BBC for 'The World About Us' and in Anglia Television's 'Survival'. Scott's music for television has won him two Emmy awards.

DAVID ADES

Scott, Marion M(argaret) (*b* London, 16 July 1877; *d* London, 24 Dec 1953). English musicologist. From 1896 to 1904 she studied at the RCM, where she was taught the violin by Arbos; she remained for many years closely associated with the college. She was a founder of the Society of Women Musicians in 1911 and its president from 1915 to 1916.

Marion Scott had a wide-ranging and creative mind and personality. She published a book of poems in 1905, wrote much music, and was a sensitive and discerning music critic (e.g. for the *Musical Times*). An associate of Joachim and later of Tovey, she led her own string quartet, organized concerts of British chamber music (between 1900 and 1920), and was for a time leader of the Morley College orchestra under Gustav Holst's direction. At the age of 50 she turned to musical scholarship. Her book on Beethoven is a masterly biographical and critical study, and her articles on Haydn are of great documentary importance. The studies and original research that they required were intended to go towards a book on Haydn, but only three chapters of this were completed at the time of her death. Her collection of Haydn scores and Haydn pictures was bequeathed to the Cambridge University Library. Her writings are remarkable for their grace and distinction of style, qualities which also appeared in her occasional programme notes.

WRITINGS

'Paul Hindemith: his Music and its Characteristics', *PMA*, lvi (1929–30), 91–108
'Haydn in England', *MQ*, xviii (1932), 260–73
'Haydn: Relics and Reminiscences in England', *ML*, xiii (1932), 126–36
Beethoven (London, 1934, rev. 2/1974 by J. Westrup)
Mendelssohn (London, 1938)
'Haydn: Fresh Facts and Old Fancies', *PMA*, lxviii (1941–2), 87–105
'Some English Affinities and Associations of Haydn's Songs', *ML*, xxv (1944), 1–12
'Haydn and England', *HMYB*, ii–iii (1945–6), 45–9
'Haydn and Folksong', *ML*, xxxi (1950), 119–24, 383–5
'Haydn Stayed Here!', *ML*, xxxii (1951), 38–44
'The Opera Concerts of 1795', *MR*, xii (1951), 24–8

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K. Dale: 'Memories of Marion Scott', *ML*, xxxv (1954), 236–40
R. Hughes: 'Marion Scott's Contribution to Musical Scholarship', *R.C.M. Magazine*, l (1954), 39–43 [incl. list of writings]

ERIC BLOM/PETER PLATT

Scott, Mrs. English mezzo-soprano. *See* YOUNG family, (6).

Scott, Ronnie [Schatt, Ronald] (*b* London, 28 Jan 1927; *d* London, 23 Dec 1996). English jazz night-club owner, tenor saxophonist and bandleader. He first played the soprano saxophone and took up the tenor instrument at the age of 15. After touring with the trumpeter Johnny Claes (1944–5), Ted Heath (1946) and others, he was one of a number of British players who worked on transatlantic liners (1946–8) solely to travel to the USA to hear the music played by such musicians as Dizzy Gillespie, Charlie Parker and Bud Powell. From 1948 he played in a number of bands including the Club Eleven, the Jazz Couriers (which he co-led with Tubby Hayes) and the Clarke-Boland Big Band, as well as leading his own quartets and quintets.

In 1959, he established Ronnie Scott's night club in Gerard Street in Soho. It became the most important venue for jazz performance in the UK, especially after it moved to Frith Street in 1967. In the informal surroundings, Scott presented American soloists such as Art Blakey, Coleman Hawkins, Gillespie and Sonny Rollins, as well as the big bands of Count Basie, Maynard Ferguson, Buddy Rich and others. The club's promotion of British jazz has also been of supreme significance and many British musicians appear there regularly. In 1981 Scott was awarded the OBE.

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R. Scott: 'The First Twenty Years', *JJI*, xxxii/10 (1979), 7, 9–10
L. Tomkins: 'The Club and I', *Crescendo International*, xvii (1979), no.10, pp.6–7; no.11, pp.20–22; no.12, pp.12–13; xviii/1 (1979), 12–13, 33 [interview]
J. Fordham: *Let's Join Hands and Contact the Living: Ronnie Scott and his Club* (London, 1986)

CHARLES FOX/DIGBY FAIRWEATHER/R

Scott, Stephen (*b* Corvallis, OR, 10 Oct 1944). American composer. He studied at the University of Oregon with Homer Keller (BA 1967) and at Brown University with Paul Nelson and Shapiro (MA 1969); he studied traditional African music in Ghana, Tanzania and Zimbabwe in 1970. In 1969 he began teaching at Colorado College, where he founded the Pearson Electronic Sound Studio and the New Music Ensemble. His awards include the New England Conservatory-Rockefeller Foundation chamber music prize (1980, for *Arcs*), the Kayden Arts Award (1983) and an NEA fellowship (1985).

Scott's interest in African music and the works of Steve Reich and Terry Riley has influenced his own compositions, which are built around melodic repetition and gradual rhythmic change. In 1977 he developed a 'bowed piano' technique: as many as ten players excite the strings of an open piano with monofilament bows and sticks coated with resin. The sounds produced resemble that of a mass of string instruments or a giant accordion, or occasionally electronic effects. His works in this medium range from short studies to the concert length *Vikings of the Sunrise*. His Bowed Piano Ensemble has toured extensively in the USA, Europe and Australia.

WORKS
(*selective list*)

Bowed pf (10 players): Music 1, 1977; Music 2, 1978; Music 3, 1979; Arcs, 1980, rev. 1984; Rainbows, 1981; Minerva's Web, 1985; The Tears of Niobe, 1986; Bowed Rosary, bowed pf, elec kbd, 1990; Thirteen, bowed pf tuned to just intonation, 1990; A Rosary of Islands, bowed pf tuned to just intonation, 1991; Music for Bowed Pf and Chbr orch, 1993; Vikings of the Sunrise, 1995
Others: Ww Qnt, 1967; 5 Ferlinghetti Poems, nar, mixed vv, tape, 1969; Traffic Jam, unspecified ens, 1970; Baby Ben, inst ens, 1971; Suspended Animation, 2 pf, 2 hpd, tape delay, 1972; Glacier Music, ww qnt, tape delay, 1973; Variations on an American Folk Tune, orch, tape, 1973; Monophonies and Euphonies, sym. wind ens, 1974; American Pie (various texts), mixed vv, inst ens, 1976; The Silver Staircase, pf, tape, 1976
Barney's Piece, inst ens, 1977; 3-piece Suitecase, sound sculpture, 1979; Rauschpfanpfare, 3 Rauschpfeiffen, 1979; Ceremonial Music, 8 brass, 1979; 3 Winter Poems (J. Stone), S, cl, tape, 1980; The Things which are Seen (E. Dolphy, T. Ross, trad. Asante), T, chorus, synth, orch, 1981; Ta ta logy (textless), vocal ens, 1984; Departures, pf, 1996; incid music

Principal publisher: Adigital
Principal recording company: New Albion

INGRAM D. MARSHALL

Scott, Sir **Walter** (*b* Edinburgh, 15 Aug 1771; *d* Abbotsford, 21 Sept 1832). Scottish poet and novelist. His writings inspired a large quantity of music, and his work is now exceeded only by Shakespeare's in terms of the number of compositions, especially operas, it has inspired.

A not-very-realistic image of Scotland had been a major influence on the Romantic movement in Europe. In about 1770 Goethe was swept off his feet by Herder's translations of *Border Ballads* (from Percy's *Reliques*), especially by *Edward*, which Goethe used to recite at parties. At the same time the epics attributed to the Celtic harpist Ossian

were being translated into German and other languages, and compared, not to their disadvantage, with the *Odyssey*. Scotland, the source of these strange poems, had the further fascination of being a little-known land on the very edge of Europe, and so the first Scotsman who wrote in attractive detail of his country's customs and history was welcomed with enthusiasm. By the 1820s Scott was being read in translation all over Europe.

Scott was over 40 when he became dispirited with his long narrative poems and turned to novels, and of these the earlier ones about the Lowlands of Scotland are now thought to be the best. *Ivanhoe* was the first that he based on English history, and its success led him thereafter to write as many novels set in England as in Scotland. The better novels proved ideal for stage treatment. Their characters were heroic yet realistic, and they were set sufficiently far in the past to make operatic treatment acceptable. *Ivanhoe* and *Kenilworth* were especially popular as models for librettos. Scott himself was in Paris in 1826 and saw *Ivanhoé*, a pastiche concocted from Rossini's music without the composer's permission. He wrote: 'It was superbly got up ... It was an opera, and of course the story greatly mangled, and the dialogue in a great part nonsense'. Scott's view was predictable: a libretto can hardly hope to preserve his vivid dialogue at all social levels, the interesting historical detail, the geographical reality, and the flow of the narrative. If the plot sinks as well, then there can be nothing of the original left. In the *Ivanhoe* opera that Scott saw, Rowena and Richard Coeur de Lion do not appear, and Ivanhoe marries Rebecca. The libretto of Bizet's *La jolie fille de Perth* never mentions the two main events of the story, and makes Scott's heroine go mad at the end. Much of the powerful plot survives in Donizetti's *Lucia di Lammermoor*, the best of the Scott operas, but Cammarano leaves out Scott's most memorable villainess, Lucy's mother, and at the climax the opera fashions the novel's crazy heroine into a powerful, mythic figure, melding her image with that of Ophelia.

The operas that were staged in London very soon after the publication of the earlier novels did do some justice to the plots, but their spoken dialogue was written in stage fustian; the blank verse dialogue in the first of these operas (taken from *The Lady of the Lake*) was especially deplorable. The music often included some fine old Scots songs, and the eventual popularity of *Auld lang syne* owed much to its being sung in Davy's *Rob-Roy*. Scott himself was unexpectedly sympathetic towards these adaptations; he even wrote some new lyrics for the operatic *Guy Mannering*, perhaps in fear of others writing something worse.

Schubert's seven settings of lyrics from *The Lady of the Lake* are outstanding (two of them are partsongs). Schubert had read the whole poem with care, and, as his accompaniments show, he knew that Ellen in her cave above Loch Katrine sings her *Ave Maria* to harp accompaniment, and that Norman is hurrying as quickly as possible to answer Roderick Dhu's call to arms. *Normans Gesang* would be more popular if modern audiences knew their Scott as well as Schubert did and appreciated the clash between the calm words and the hurrying piano part. Unfortunately Schubert set translations that sometimes alter Scott's rhythms; his songs cannot be sung to the original words.

When George Thomson was compiling his volumes of National Songs, he asked Scott to write 11 new lyrics to fit old tunes, most of them Welsh or Irish, and this gave Scott a tenuous relationship with their arranger, Beethoven (who once contemplated an opera on *Kenilworth*). Thomson rewarded Scott with presents rather than money, and complained that he seemed incapable of making all his verses rhythmically the same. Scott had no knowledge of music. He enjoyed national songs, especially when he knew something of their historical background, but he was never heard to sing a tune. Yet his novels are full of songs. There is a vivid, unsentimental account of massed bagpiping in *The Legend of Montrose*, and this rather slapdash novel also contains some scholarly remarks about Annot Lyle's 'clairshach' (harp). Schubert set one of her songs, 'Wert thou, like me, in life's low vale', but Scott said he took the words from Andrew M'Donald.

Scott's popularity on the Continent had waned by the time symphonic poems became popular, and his plots inspired very few examples. In his early *Waverley*, Berlioz attempted only a generalized picture of a young man in search of military honour; he wrote on the score two lines of a poem on the subject alleged to be by Scott's hero, Edward Waverley. He composed his *Rob-Roy* overture in Nice soon after meeting Mendelssohn in Florence. Almost certainly they had discussed programme music, in particular the very detailed programme behind the overture to *A Midsummer Night's Dream*. *Rob-Roy* begins romantically with a Scots song tune on four horns, 'Scots wae hae wi' Wallace bled', but the song has nothing to do with Rob Roy, nor has the long central 'song' for english horn and harp. Nobody in the novel sings to a harp accompaniment, and it may be that the composer's later dissatisfaction with this overture stemmed in part from his discovery that he had been thinking of another book. 'When I conducted it in Paris', he wrote, 'it was so badly received that I put the score in the fire on the night of the concert'. Supposing he would not be detected, he used two of the themes, including the english horn 'song', for *Harold in Italy*, but there was a second score of *Rob Roy* in the Paris Conservatoire, and this has survived.

WRITINGS

with certain exceptions, this list does not include the numerous songs and partsongs setting words by Scott, nor all the known overtures and incidental music for plays based on his works

for further information see Gooch and Thatcher

titles of larger works are omitted when they are the same as Scott's

POEMS

The Lay of the Last Minstrel (1805): cant. by H. MacCunn, Glasgow, 1888

Marmion (1808): ov. by A. Sullivan, London, 1867; Lochinvar, 'Idylle romantique' by F.R. Kelly, Salerno, 1887; incid music by A. Mackenzie, Glasgow, 1891; Young Lochinvar, cants. by A. Arnott, 1893, and L. Lehmann, 1898; Lochinvar, ballet by G. Jacobi, London, *c*1898; Lochinvar, cant. by Haydn Wood, 1911

The Lady of the Lake (1810): The Knight of Snowdoun, op by H. Bishop, London, 1811; La donna del lago, ops by Rossini, Naples, 1819, and J. Vesque von Püttlingen, Vienna, 1830; 7 Gesänge, D835–9, 843, 846 by Schubert, 1825; pastiche from ops of Rossini, 1846; cant. by G.A. Macfarren, Glasgow, 1877; Das Feuerkreuz, cant. by M. Bruch, Berlin, 1889; Das Mädchen vom See, op by O.A. Klauwell, 1889; Coronach, 4vv, chorus, orch by F. Simpson, 1891

Rokeby (1813): Rokeby Castle, op by W. Reeve, London, 1813; op sketched by Glinka

The Bridal of Triermain (1813): op by J. Ellerton, 1831, unperf.; operetta by A.P. Close, Dublin, 1862; cant. by F. Corder, Wolverhampton, 1886
The Lord of the Isles (1815): by G. Rodwell, London, 1834; La fidanzata delle isole, op by P. Candio, Verona, 1835; Edita di Lorno, op by G. Litta, Genoa, 1853; Robert Bruce, pastiche from ops of Rossini, Paris, 1948

NOVELS

Waverley (1814): op by G. Rodwell, London, 1824; pastiche from ops of Rossini, Paris, 1825; ov. by Berlioz, Paris, 1828; Première fantasie romantique d'après le roman Wawerley op.240 by Czerny; Die Hochländer, op by F. von Holstein, Mannheim, 1876 (revision of Die Gastfreunde, 1852, unperf.); Mottoes from the Waverleys, nar, choir, pf by H. Perkins, 1955
Guy Mannering (1815): ops by H. Bishop with T. Attwood, London, 1816 and L. Bertin, Bièvres, 1825; La strega di Dernecleugh, op by D. Pogliani-Gagliardi, Naples, 1830; Deuxième fantasie romantique d'après le roman Guy Mannering op.241 by Czerny; op by L. Lackey, 1980
Guy Mannering (1815) and *The Monastery* (1820): La dame blanche, op by A. Boieldieu, Paris, 1825; La donna bianca di Avenello, ops by S. Pavesi, Milan, 1830, and by C. Galliera, Cremona, 1854; L'écossais de Chatou, op by Delibes, Paris, 1869; Der Erbe von Morley, op by Holstein, Leipzig, 1872
The Antiquary (1816): opera by H. Bishop, London, 1820
The Black Dwarf (1816): The Wizard, op. by C.E. Horn, London, 1820; L'uomo del mistero, op by G. Pacini, Naples, 1841
Old Mortality (1816): The Battle of Bothwell Brig, op by H. Bishop, London, 1820; L'exile, ops by A. Adam, Paris, 1825, and A. Peellaert, Brussels, 1827; I puritani di Scozia, op [very distantly related] by Bellini, Paris, 1835; Froissart op.19, ov. by Elgar, 1890
Rob Roy (1817): op by J. Davy, London, 1818; Diane de Vernon, op by H.-L. Blanchard, Paris, 1831; ov. by Berlioz, Paris, 1831; Quatrième fantasie romantique d'après le roman Rob-roy op.243 by Czerny; ops by Curmi, Malta, 1833, F. Flotow, Royaumont, 1836, R. de Koven, New York, 1894, and C.E. Grieve, 1950
The Heart of Mid-Lothian (1818): op by H. Bishop, London, 1819; La prison d'Edimbourg, op by M. Carafa, Paris, 1833; La prigione d'Edimburgo, op by F. Ricci, Trieste, 1838; Le lutin de Culloden, op by A. Berlijn, unperf., 1848; Jeanie Deans, op by H. MacCunn, Edinburg, 1894; op by L. Lackey, Edinboro, PA, 1979
The Bride of Lammermoor (1819): Le Caleb de Walter Scott, op by A. Adam, Paris, 1827; Le nozze di Lammermoor, op by M. Carafa, Paris, 1829; La fidanzata di Lammermoor, ops by L. Rieschi, Trieste, 1831, and A. Mazzucato, Padua, 1834; Oblubienica z Lammermooru, op by J. Damse, Warsaw, 1832; A bruden fra Lammermoor, op by I. Bredel [lib by H.C. Andersen], Copenhagen, 1832; Ida, op by G. Bornaccini, Venice, 1833; Lucia di Lammermoor, op by Donizetti, Naples, 1835; Evelia, op by V. Cappelli, Pistoia, 1885; Ravenswood, incid music by A. Mackenzie, London, 1890; Wishes, Wonders, Portents, Charms, vv, chorus, insts, by W. Bergsma, 1974
A Legend of Montrose (1819): Montrose, op by H. Bishop, collab. W.H. Ware and J. Watson, London, 1822; Lied der Anna Lyle D830 by Schubert, 1825; Allan Mac-Aulay, op by M. Aspa, Naples, 1838; Anna Campbell, op by E. Torriani, Milan, 1854
Ivanhoe (1819): op by J. Parry (ii), London, 1820; Maid Marian, op by H. Bishop, London, 1822; Ilda d'Avenel, ops by F. Morlacchi, Venice, 1824, and G. Nicolini, Bergamo, 1828; pastiche from ops of Rossini, Paris, 1826; Romanze des Richard Löwenherz D907 by Schubert, 1827; Der Templer und die Jüdin, op by H. Marschner, Leipzig, 1829; op by G. Pacini, Venice, 1832; Il templario, op by O. Nicolai, Turin, 1840; Adelaide di Borgogna al castello di Canossa, op by A. Gandini, Modena, 1841 (incl. ballet scene after Scott); Troisième fantasie romantique d'après le roman Ivanhoe op.242 by Czerny; Ivanoé, op by T. Sari, Ajaccio, 1863; Rebecca, op by B. Pisani, Milan, 1865; ballet by E. Bianchi, Florence, 1869; Rébecca, op by A. Castegnier, *c*1882; op by A. Ciardi, Prato, 1888; op by A. Sullivan, London, 1891; op by V. Fedeli, unperf.
The Abbot (1820): Marie Stuart en Ecosse, op by F.-J. Fétis, Paris, 1823; Le château de Lochleven, op by P.-J. de Volder, Ghent, 1826
Kenilworth (1821): Leicester, op by Auber, Paris, 1823; ballets by F. Mirecki, Milan, *c*1825, and by M. Costa, London, 1831; Elisabetta al castello di Kenilworth, op by Donizetti, Naples, 1829; Elisabetta, op by P . Sogner, Malta, 1830; Zamek Kenilworth, op by J. Damse, Warsaw, 1832; Festen paa Kenilworth, op by C. Weyse [lib by H.C. Andersen], Copenhagen, 1836; Emmy, op by C. Loewe, 1842, unperf.; Das Fest zu Kenilworth, op by E. Seidelmann, Wrocław, 1843; op by V. Schira, 1848, unperf.; Il conte di Leicester, op by L. Badia, Florence, 1851, and by A. Baur, Parma, 1858; masque by A. Sullivan, Birmingham, 1864; Amy Rosart, ops by G. Caiani, Foiano della Chiana (Arezzo), 1878, I. de Lara, London, 1893, and A.L. Schiuma, Buenos Aires, 1920; ops by G.A. Macfarren, 1880, unperf., B.O. Klein, Hamburg, 1895, and H. Löhr, 1905–6 unperf.; Suite for Brass Band by A. Bliss, 1936
The Pirate (1822): Gesang der Norna D831 by Schubert, 1825
The Fortunes of Nigel (1822): Nigel, op by H. Bishop, London, 1823
Peveril of the Peak (1823): op by C.E. Horn, London, 1826; Fenella, op by S. Pavesi, Venice, 1831
Quentin Durward (1823): ops by H. Laurent, London, 1848, F.A. Gevaert, Paris, 1858, and A. Maclean, Newcastle upon Tyne, 1920; The King's Prize, op by A. Maclean, London, 1904
St Ronan's Well (1823): La Contessa di S Ronano, op by O. Frangini, Florence, 1874
Redgauntlet (1824): Le Revenant, op by J.M. Gomiz, Paris, 1833
The Betrothed (1825): I fidanzati, op by G. Pacini, Naples, 1829; Il contestabile di Chester, ops by G.B. Rabitti-Sangiorgio, Reggio d'Emilia, 1840, and N. Fornasini, Naples, 1845; La dama del castello, op by E. Dominguez, 1845
The Talisman (1825): The Knights of the Cross, op by H. Bishop, London, 1826; König Richard in Palästina, op by P.J. Riotte, Vienna, 1827; Il talismano, op by G. Pacini, Naples, 1829; Malek-Adhel, op by C. Loewe, Stettin, 1832; Richard en Palestine, op by A. Adam, Paris, 1844; The Knight of the Leopard, op by M. Balfe, inc., arr. M. Costa as Il talismano, London, 1874
Woodstock (1826): Alice, op by F. Flotow, Paris, 1837
The Highland Widow (1827): Sara, op by A. Grisar, Paris, 1836; Deborah, op by J.A.H. Devin-Duvivier, Paris, 1867
The Fair Maid of Perth (1828): La guantaia di Perth, op by C.Z. Caffarecci, Naples, 1839; La jolie fille de Perth, op by Bizet, Paris, 1867; La bella fanciulla di Perth, op by D. Lucilla, Rome, 1877

LYRICS

The Eve of St John (1800): op by A. Mackenzie, Liverpool, 1924
Donald Caird (1818): Donald Caird ist wider da, cant. by A. Jensen, op.54, 1875; cant. by G. Jacob, 1930
10 songs, duets and trio arr. Beethoven, 1810–18, pubd in Thomson's collections of Scottish, Irish and Welsh songs, London, 1814–17
God protect brave Alexander, written by Scott to fit Haydn's *Emperor's Hymn* for the Tsar's visit to Edinburgh, 1819
Waken, lords and ladies gay (1803): Jagdlied op.120 no.1, male vv, by Mendelssohn, 1837

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ROGER FISKE/GEORGE BIDDLECOMBE

Scott-Heron, Gil (*b* Chicago, 1 April, 1949). American poet and musician. He grew up in the Bronx and first found fame with poetry highlighting the plight of black Americans and the inadequacies and inequalities of life in the early 1970s. He was at the forefront of the black arts movement with early raps including *The Revolution Will Not Be Televised*, *Sex Education Ghetto Style* and *The Get Out of the Ghetto Blues*. These became even more well known when he recited them for a début album, *Small Talk at 125th and Lenox* (Flying Dutchman, 1970). 1970s 'blaxploitation' was defined by this and other of his works, including *The Bottle*, *Angel Dust*, *Winter In*

America and the album *Pieces of a Man* (Flying Dutchman 1971) for which he collaborated for the first time with the pianist Brian Jackson. By the 1980s, his politics diversified to include songs covering nuclear disarmament, alcoholism, Iran and Watergate as well as racial injustice. He also diversified musically and by the 1980s his records included as much singing as recital. Personal crises led to retirement until a comeback in the mid-1990s. Although new material was a relative commercial failure, the formation of his own record label Rumal-Gia kept the memory of his groundbreaking early recordings successfully alive.

IAN PEEL

Scotti, Antonio (*b* Naples, 25 Jan 1866; *d* Naples, 26 Feb 1936). Italian baritone. A pupil of Ester Triffani Paganini, he made his début at the Circolo Filarmonico, Naples, in March 1889 as Cinna in Spontini's *La vestale*. The first part of his career, spent in Madrid, South America, Russia and the major Italian cities, ended with his début at La Scala (1898–9). During this period, smooth delivery, variety of colour, a fine legato and facility in the upper register were his chief qualities, together with the elegance of his acting, in a repertory that, as well as the typically 'noble' baritone roles in *Don Giovanni*, *Les Huguenots*, *I puritani*, *La favorite*, *Ernani* and *Don Carlos*, also included Falstaff and Tonio. After his début at Covent Garden (1899) and at the Metropolitan Opera (1899–1900), Scotti's performances were largely confined to London (until 1910, and in 1913–14) and New York, where he sang regularly until 1933, making his farewell appearance as Cim-Fen in Franco Leoni's *L'oracolo*, a role he had created in 1905. His later career coincided with the ascent of the actor over the singer and of the 'character' over the 'noble' baritone roles – Iago, Marcello, Scarpia, Sharpless, as well as Falstaff and Tonio. In this transformation, his voice soon lost its beauty, becoming thick and inflexible; but his already remarkable abilities as singer and actor were further refined, and explained his continuing hold over the New York public. In 1919 he formed, with colleagues from the Metropolitan, the Scotti Grand Opera Company, which for four seasons undertook tours of the USA and Canada.

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W. Hogarth and R.T. See: 'A Critical Survey of the Recorded Legacy of Antonio Scotti, Baritone', ibid., 206–27

RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Scottish Chamber Orchestra. Ensemble founded in 1974 in EDINBURGH.

Scottish National Orchestra. Orchestra established in GLASGOW in 1891 as the Scottish Orchestra, and renamed in 1950; it is now the Royal Scottish National Orchestra.

Scottish Opera. Opera company founded in GLASGOW in 1962.

Scottish Paraphrases. *See* PARAPHRASES, SCOTTISH.

Scotto. Italian family of booksellers, music printers and composers.

(1) **Ottaviano Scotto (i)** (*b* Monza; *d* Venice, 24 Dec 1498). Printer, publisher and bookseller. He came to Venice sometime before 1479, when his first imprint appeared; as a member of a patrician family, he styled himself 'nobilis vir'. Philosophy, medicine, law and classical literature were prominent among his publications, and he was an important publisher of liturgical incunabula containing printed notes and staves. Scotto's 1481 edition of the Roman Missal has spaces for music and, in some copies, printed staves on which music has been added by hand. Three books printed by Scotto in 1482 (two Roman Missals and a Dominican Missal) include black musical notation and red four-line staves, printed in two impressions, essentially the same method as that used by Petrucci. At least ten other printers occasionally worked for Scotto, and on his commission Johann Hamman printed, in the smaller octavo format, Roman Missals (1493 and 1497) and a Dominican Missal (1494 or 1495), all containing music and possibly printed from Scotto's type. Scotto's missals were notable achievements: that of 1481 was perhaps the second illustrated book to be printed in Venice; those of 1482 made him the first to print music from movable type in Venice; and his missal of 1493 was the first in octavo format. The delicacy of his note forms and the accuracy of his registration set standards infrequently surpassed in the next three centuries of liturgical music printing. His printer's mark was an orb-and-cross device with the initials O[ctavianus] S[cotus] M[odoetiensis].

Ottaviano Scotto's heirs were his nephews, who published under the imprint 'heirs of Ottaviano Scotto' until 1532. Amadio Scotto (*fl* 1498–1532) supported Petrucci financially. Paolo Scotto (*fl* 1507–14), bother of Girolamo and Ottaviano (ii), was a composer as well as a bookseller (Petrucci printed several frottolas and a *lauda* by him), but neither published any music.

(2) **Ottaviano Scotto (ii)** (*b* Milan, *c*1495; *d* ?Venice, after 1566). Printer and bookseller, cousin of Amadio and nephew of (1) Ottaviano (i). His connection with music publishing began in 1516 when, according to a Roman contract, he was the financial backer of Andrea Antico's *Liber quindecim missarum*. In 1533 he took over the firm's main branch, presumably after Amadio's death, and from then until 1539 dominated Venetian music printing. Works by Verdelot, Willaert, Festa and Arcadelt, mostly madrigals, motets and chansons, make up the bulk of his 14 extant editions. The music for these was printed from woodcut blocks supplied by Antico.

Although he remained an owner of the press until at least 1566, Ottaviano left its active management to his brother (3) Girolamo in 1539, possibly because of his interests in medicine and philosophy, or because of illness, suggested by his drawing up of a will in 1544 and again in 1547. Very few books, none containing music, were printed by him after 1539. His last surviving publication is an Aristotelian commentary issued jointly with Girolamo in 1552. Ottaviano died some time between 1567, when he was named in a contract, and 1569, when Girolamo referred to himself as sole owwer of the press. Respected as an editor and scholar, Ottaviano is mentioned in the writings of several men of letters including

Pietro Aretino, Antonio Minturno and Antonfrancesco Doni.

In 1539 Ottaviano (iii) (*fl* 1539–63) and Brandino Scotto, Amadio's sons, printed Antico's last music publication, Willaert's second book of four-voice motets. The following year they issued a music treatise, Giovanni del Lago's *Breve introduttione di musica misurata* (1540/*R*). From 1541 until at least 1558 Ottaviano (iii) ran his own press, issuing publications in several subjects, many duplicating those of the family's main branch. He also worked as an agent for his cousin Girolamo. Ottaviano di Amadio probably had a hand in the printing of 18 unsigned musical works of 1545 to 1547.

(3) **Girolamo** [Gerolamo, Geronimo, Hieronymus] **Scotto** (*b* Milan, *c*1505; *d* Venice, 3 Sept 1572). Printer, bookseller and composer, nephew of (1) Ottaviano Scotto (i) and brother of (2) Ottaviano Scotto (ii). He is first named in a petition for a printing privilege of 1536. He assumed directorship of the press in 1539, when he issued seven music editions and an Aristotelian commentary, and financed a liturgical book. The advent of single-impression printing enabled him to make the house of Scotto one of the foremost music publishers of the 16th century. Of the over 800 publications that emanated from his press during his 33-year tenure, some 409 music editions survive, a number rivalled only by the output of his contemporary, Antonio Gardano.

Scotto favoured music editions devoted to individual composers rather than the anthologies so popular in northern European centres. His earliest books feature works by Willaert as well as by composers outside the Venetian orbit, including Gombert, Morales and Jacquet of Mantua. In 1540 he published Veggio's *Madrigali a quatro voci . . . con la gionta di sei altri di Arcadelth della misura a breve*, the first book of *note nere* madrigals to acknowledge the new style in its title. The following year he introduced a new genre to Venetian music printing with the publication of Nola's first and second books of *Canzoni villanesche*. This 'Neapolitan' genre was to become hugely popular. In 1544 Scotto experimented with the layout of his publications. He issued Doni's *Dialogo della musica*, a musico-literary work, and five other editions in upright rather than the usual oblong quarto format. The upright orientation was not used again until 1564, after which all his quarto publications were upright.

A curious gap occurred in Girolamo's production of music in 1545–7, when only one music theory book, Pietro Aaron's *Lucidario*, was signed by him. During these same years 22 music editions, including six lute books, were issued without a printer's name. Title-pages to four of them contain a woodcut of a salamander amid flames, a device used by Girolamo and other printers on several non-music publications (a larger version of this woodcut had appeared in Scotto's 1543 edition of Lupacchino's *Madrigali a quattro*). Typographical and archival evidence suggests that a consortium of bookmen delegated 18 of the editions to the house of Scotto. But Girolamo, busy with at least 56 non-music items, probably sub-contracted the music to other printers, in particular his cousin Ottaviano di Amadio (iii).

Scotto continued to emphasize motets and madrigals in the 1550s and 1560s, turning to the works of a new generation of composers including Rore, Donato, Ruffo, Hoste da Reggio, Lassus and Striggio. He also printed liturgical collections by Contino, Phinot and Jacquet of Mantua, and in 1556 brought out *Villancicos de diversos autores* (the so-called 'Cancionero de Upsala'), one of the few 16th-century editions of Spanish song to be printed outside Spain and the only Scotto publication in choirbook format.

Scotto issued many anthologies of *canzoni villanesche*, changing their format in 1561 from oblong quarto to upright octavo. Between 1565 and 1568 the singer Giulio Bonagiunta published several important anthologies at the Scotto press. Of special interest is the *Corona della morte*, a collection commemorating the death of the poet Annibale Caro to which 15 composers and poets contributed madrigals, many based on Caro's name. Other significant editions include Maddalena Casulana's two books of four-voice madrigals (1568, 1570), the first extant publications by a woman composer; Vincenzo Galilei's *Fronimo: Dialogo* (1568), one of four music works issued by Girolamo in folio; and *Musica de virtuosi* (1569), an anthology assembled by Massimo Troiano containing madrigals by Lassus and others at the Bavarian court.

Girolamo printed over 220 of his own works, including five books of madrigals and two books of *canzoni alla napolitana*. A book of three-voice madrigals containing the *Vergine* cycle is now lost. He was a skilled madrigal composer who kept up with the latest trends. For his *Madrigali a quattro voci* (1542) he wrote six *note nere* and seven *voci pari* madrigals, genres in vogue in the early 1540s, possibly because Scotto fostered them with his publications. Later, when lighter secular forms and the madrigal cycle gained in fashion, three-voice *canzoni alla napolitana* and multi-part *canzoni* predominated his editions. Girolamo excelled in writing two- and three-voice madrigals. He set many popular texts employed by other composers. While he paraphrased a few madrigals, such as Verdelot's 'S'io pensassi madonna che mia morte' and Arcadelt's 'Non v'accorget'amanti', most of the duos and trios are freely composed. His *Primo libro a due voci* proved the most popular, being printed at least five times from 1541 to 1572. The didactic purpose of this and of his three-voice madrigals is unmistakable, since Scotto organized and labelled the pieces according to genre and mode.

Although Scotto frequently changed the designs of his title-pages (fig.1), initials and text founts, he employed the same music fount for nearly 20 years. He probably owned the punches and sold or leased the matrices to several other printers (including Gardano who used the fount briefly in the 1540s). In 1554 he introduced a larger music fount ('stampa grosetta'), which he used more frequently in the 1560s.

Girolamo owned nearly 20 different printer's marks. There are three main designs, which incorporated symbols of Venice and appeared in sizes to match various formats: a device depicting Fame with the initials O.S.M.; an anchor set in a log (symbolizing stability on sea and land) surrounded by a palm frond (virtue) and an olive branch (peace) with the initials S[ignum] O[ctaviani] S[coti]; and another of Peace atop a globe (fig.2).

Scotto maintained close relationships with several music printers, including Francesco Rampazetto, whose music fount and initials appear in two Scotto publications of 1555 and 1556, Ricciardo Amadino, who witnessed Girolamo's will, and possibly Antonio dell'Abbate (? di

Rovigo), who was the publisher of *La courone et fleur des chansons a troys* (1536). His precise connection with Antonio Gardano is more difficult to ascertain. Scotto underwrote Gardano's 1541 edition of Jhan Gero's *Madrigali italiani, et canzoni francese a due voci*, which was in fact a reprint of a 1540 edition printed by Scotto. Throughout their long careers Scotto and Gardano reprinted a significant number of each other's titles, occasionally in the same year. Accusations of piracy have been levelled at one or the other, but no evidence substantiates a bitter rivalry between the two. Scotto and Gardano obviously prospered from this relationship, since they maintained a near monopoly on Italian music printing for over 30 years.

Music printing was only one aspect of Girolamo's business. He also marketed books throughout Europe, had a financial interest in retail shops in several Italian cities and acted as a publisher by underwriting the editions of other printers. He continued to issue liturgical books and works in law, medicine, classical literature, theology, and vernacular history and literature. The speciality that won him respect and financial success was scholasticism, notably the Latin translations, commentaries and interpretations of Aristotle. In his *Pandectarum* of 1548 the Swiss bibliographer Conrad Gesner dedicated the preface on civic philosophy to Scotto, whose importance as a printer and publisher did not go unnoticed by his peers. In 1571 he was elected the first Prior of the Venetian Guild of Printers and Booksellers.



1. *Title-page of Rossetto's 'Il lamento di Olimpia' (Venice: Girolamo Scotto, 1567)*





2. *Two of Girolamo Scotto's printer's marks from reprints (1558, 1551) of his own 'Il primo libro de i madrigali a due voci' (Venice, 1541)*

WORKS
published in Venice

Il primo libro de i madrigali, 2vv (1541; partly repr. 1562 as Il terzo libro delli madrigali)
I madrigali, con alcuni alla misura breve, 3vv (1541; rev. and enlarged 1562 as Il secondo libro delle muse)
Madrigali, 4vv, con alcuni a la misura breve, et altri a voci pari (1542)
Il secondo libro delli madrigali, 2vv (1559)
Madrigali, 3vv (1570)
Corona: il secondo libro delle canzoni alla napolitana, 3vv (1571)
Corona: il terzo libro delle canzoni alla napolitana, 3vv (1571)
Works in 1541[4], 1545[7], 1549[14], H. Ghibel: Primo libro dei madrigali, 3vv (1551)
Vergine, 3vv, lost

(4) Melchiorre [Marchiore, Marchiò] **Scotto** (*b* Milan, *c*1540; *d* Venice, 1613). Printer and bookseller, nephew and heir of (3) Girolamo Scotto. He acted as an agent for the Scotto press as early as 1565, and managed it after Girolamo's death. He continued to print music in great quantity, with especially numerous editions of Asola, Palestrina, Ferretti, Giovannelli, Lassus, Monte and Alessandro Striggio (i), as well as numerous anthologies and lute tablatures. He issued almost no music in the new concertato genres. Among his most elaborate books are the reprint of Gasparo Fiorino's *La nobiltà di Roma*, with part-music and lute tablature on facing pages; three volumes of compositions by Fernando de Las Infantas (1578–9); and a reprint of Galilei's *Fronimo* (1584). His output represents the more conservative side of the market, both in his editions of earlier music and in his choice of contemporary composers. He continued the family's practice of printing non-musical books, although in much smaller numbers, and of engaging in joint ventures for specific expensive publishing projects. He used printer's marks and devices already associated with the firm and two new ones, one a gryphon with the head of a cat or leopard (instead of an eagle), the other the more frequently seen device showing the three Graces, with the motto 'Virtus in omni re dominatur'. He published a trade list in 1596. In his will he named his natural son Baldissera as heir, but after 1613 only a few religious books appeared with the imprint 'Heredi di Girolamo Scotto'. Baldissera died in 1615, but because of his illegitimate birth the authorities refused to recognize his will and sold the property at public auction. However, at least one book with the imprint 'Scotus' appeared later, in 1619.

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THOMAS W. BRIDGES (1, 4), JANE A. BERNSTEIN (2, 3)

Scotto, Renata (*b* Savona, 24 Feb 1933). Italian soprano. After studying in Milan, she made her début in 1952 at Savona as Violetta, repeating the role at Milan (Teatro Nuovo) in 1953. She first sang at La Scala in 1954 as Walter (*La Wally*), then appeared in Rome and Venice. In 1957 she made her London début (Stoll Theatre) as Mimì, then sang Adina, Violetta and Donna Elvira. The same year she replaced Callas as Amina in one performance of *La sonnambula* at Edinburgh for La Scala, with whom she later sang Elvira (*I puritani*), Antonida (*A Life for the Tsar*), Marguerite, Nannetta and Bellini's Giulietta. She made her American début (1960) in Chicago as Mimì and her Covent Garden début (1962) as Butterfly; later roles included Gilda, Manon, Amina and Lady Macbeth. At the Metropolitan (1965–87) Scotto took on heavier roles from 1974, singing Leonora (*Il trovatore*), Luisa Miller, Amelia (*Ballo in maschera*), Hélène (*Les vêpres siciliennes*), Desdemona, Elisabeth de Valois, Manon Lescaut, Musetta, Giorgetta (*Il tabarro*), Angelica, Lauretta, Berthe (*Le prophète*), Adriana Lecouvreur, La Gioconda, Francesca da Rimini and Norma. Her repertory also included *Lucia di Lammermoor*, *Maria di Rohan*, *Anna Bolena* and *La straniera*.

One of the leading Italian *lirico spinto* sopranos of her day, Scotto invested her roles with a rare combination of vocal agility and dramatic power. Pathos, as in the second act of *La traviata* or the last of *La sonnambula* and *Madama Butterfly*, was her particularly strong suit, and few sopranos have encompassed so easily the qualities called for by both Lucia and Butterfly (which she recorded in a classic version under Barbirolli). Among Scotto's other operatic recordings are eloquent interpretations of Violetta, Gilda and Desdemona.

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ALAN BLYTH

Scotto, Vincent (*b* Marseilles, 20 April 1876; *d* Paris, 15 Nov 1952). French composer and songwriter. The son of Neapolitan immigrants, he learned the guitar as a child and began writing simple songs. Having no formal training, he never learned to read music and always relied on friends to transcribe his works. One of his songs, *Le navigatore*, was picked up by the singer Polin, who transformed it into *La petite Tonkinoise*, whereupon it became a hit throughout France, and eventually around the world. After this immense early success, the teenage Scotto moved to Paris in 1895 and in due course became the leading composer of popular chansons for Parisian music-hall performers, including Mistinguett, Maurice Chevalier, Josephine Baker, Tino Rossi and Edith Piaf. In the 1910s and 20s, Scotto steadily wrote operettas for the Parisian café-concerts.

In 1931 he returned to Marseilles and presented the operetta *Au pays du soleil*, which became an immediate success owing to its cheerful southern charm, regional comedy and colourful songs. Thereafter, Scotto became a mainstay of Marseilles operetta, writing a string of successful works including *Trois de la marine* (1933) and *Un de la Canebière* (1935), all set in the south of France: many of these remain in the French repertory. In 1932 the playwright-director Marcel Pagnol asked him to write the score for his film *Fanny*. Thus began a collaboration between the two Marseillais that would span more than two decades and over a dozen films, most prominently *Angèle* (1934), *César* (1936), *Topaze* (1936) and *La femme du boulanger* (1938). Scotto wrote scores for over 200 films, including many of the great works of the golden age of French cinema, such as Duvivier's *Pépé le Moko* (1937) and *L'homme du jour* (1940).

Unlike many film composers during this period, Scotto did not see himself as part of the high cultural tradition of French music. Rather, his leanings were more towards the popular language and style of the café-concert and the operetta that characterized the *belle époque*. His songs usually reflected Parisian urban sophistication, while his operettas and film scores captured the charm of Provence, its warmth and the colourfulness of its inhabitants. Later

Scotto turned to more substantial stage works, composing three large-scale operettas which adopted a more dramatic musical language, including his most successful work: *Violettes impériales* (1948). He is credited with over 4000 songs, including *Ah! si vous voulez de l'amour* (1907), *Les ponts de Paris* (1913), *Le plus beau tango du monde* (1934) and *La java bleue* (1938). He was made a Chevalier of the Légion d'Honneur in the late 1940s.

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Stage: Hugues (1910); Suzie (1912); Charlot de la chapelle (1919); L'amour qui rôde (1920); Zo-Zo (1922); Coeur d'artichaut (1924); La Princesse du Moulin-Rouge (1924); La poule des Folies-Bergère (1925); La famille Banaste (1925); Au pays du soleil (1931); Trois de la marine (1933); Arènes joyeuses (1934); Zou le Midi bouge (1934); Un de la Canebière (1935); Les gangsters du Château d'If (1936); Le roi des Galéjeurs (1938); Les Gauchos de Marseilles (1946); Violettes impériales (1948); La danseuse aux étoiles (1949); Les amants de Venise (1953)

Film: Over 200 film scores, incl. Le Roman de Renard (1930); Fanny (1932); Marie, légende hongroise (1932); Tavaszi Zapor (1932); L'agonie des aigles (1933); Léopold le Bien-Aimé (1933); Tren de las 8'47 (1934); Angèle (1934); Joffroi (1934); Marseille (1934); Zouzou (1934); Cigalon (1935); Merlusse (1935); César (1936); Topaze (1936); Cinderella (1937); Naples au baiser de feu (1937); Sarati the Terrible (1937); Pépé Le Moko (1937) Algiers (1938); La femme du boulanger (1938); Battement de coeur (1939); Monsieur Brottoneau (1939); Fausse alerte (1940); La fille du puisatier (1940); L'homme du jour (1940); The Kiss of Fire (1940); Un chapeau de paille d'Italie (1940); Nais (1945); La belle meunière (1947); L'ingénue libertine (1950)

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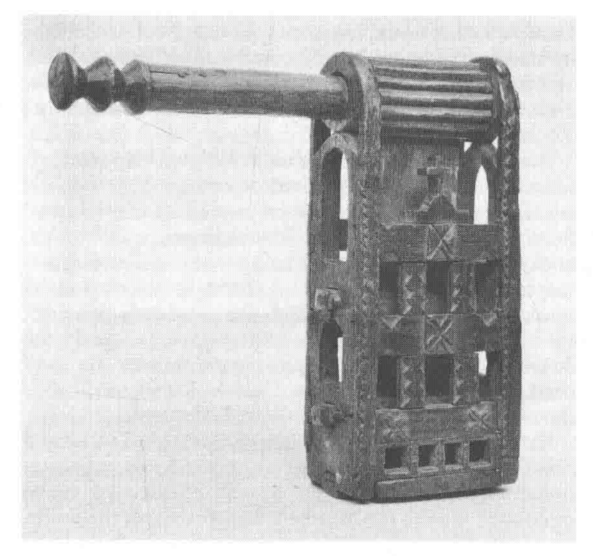
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MARK BRILL

Scozzese, Agostino (*b* Lecce, *c*1550; *d* ?Bitonto, nr Bari, after 1584). Italian composer and priest. The little that is known about his life derives from the title-pages and dedications of his two extant publications: *Il primo libro di canzoni alla napolitana a tre a quattro & a cinque voci* (Venice, 1579) and *Il primo libro de madrigali a cinque voci* (Venice, 1584). In the dedication to the set of 28 canzoni he states that within a few months of resuming his studies he was again plagued by a long-standing illness. He dedicated his madrigals (a total of 29 pieces) to the chief priest of Bitonto, whom it is clear from the dedication that he then served.

PATRICIA ANN MYERS

Scraper (Fr. *racle*, *racleur*, *râpeur*; Ger. *Raspel*, *Schrapidiophon*; It. *raspa*; Sp. *raspador*). An idiophone with a corrugated surface that is scraped by a non-sonorous object. In the classification system of Hornbostel and Sachs (reproduced under IDIOPHONE) scrapers are grouped as follows: scraped sticks (usually bone or wood, bone scrapers having been used in Stone Age Europe as well as in Aztec ceremonies); scraped tubes (e.g. the Venezuelan *charrasca*, made from a bull's horn); scraped vessels (e.g. the Cuban GÜIRO, made by cutting or burning a row of notches on a gourd); and scraped wheels (*see* COG RATTLE and RATCHET) that have a tongue fixed in a frame which strikes the teeth of a wheel (see illustration). The improvised scraper made from a washboard (*see* WASHBOARD BAND), which originated among black Americans in the 19th century, belongs to none of these categories. Scrapers are found in most continents. They are in widespread use in Africa, Asia and the Americas. In Europe they have all but disappeared but the Afro-American *güiro* has now been adopted by Western rhythm bands. In Oceania scrapers are most common in Papua



French cog rattle (crécelle), 15th–16th centuries (Metropolitan Museum of Art, New York)

New Guinea; they are found there wherever the chewing of betelnut is practised. Lime eaten with the nut is contained in decorative gourds, the associated notched 'licking stick' of which is scraped across the opening to accompany singing. In the Banks Islands of Vanuatu scrapers were used to produce spirit voices.

□

Scratching. The use of record turntables as musical instruments, first developed by hip hop DJs in the late 1970s (*see* DJ(ii)) who developed rhythmic backing for early rappers by pushing and pulling records on the turntable to create backward sections, short stabs, loops and musical bursts. This worked to best effect when using two turntables and a mixer to cut and fade between the two. It also provided the backing to the break dancers who emerged at the same time. Malcolm McLaren's single *Buffalo Girls* (1982) introduced scratching to UK audiences, and by the late 1980s thousands of dance records had been produced using this technique, and many more incorporated short samples of scratching in their production. Notable early scratch DJs include Shortkut, DJ Flare (inventor of the 'flare' scratch) and Mix Master Mike. The annual Disco Mix Club (DMC) DJ championships were founded in 1987, most famously launching the 1991 winner, Q Bert. Its own terminology and styles range from the 'baby scratch' (a sharp forward, backwards movement) to the 'crab scratch' (a complex four-finger movement of the fader at the same time as the record is scratched).

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IAN PEEL

Scratch Orchestra. An orchestra devoted to the performance, composition, understanding and dissemination of experimental music, founded in 1969 by the English composer Cornelius Cardew with Michael Parsons and Howard Skempton. The orchestra's immediate precursors were the English improvisation group AMM and

Cardew's class on experimental music at Morley College; its manifesto was published in the *Musical Times* in 1969, and contains a list of potential compositions for performance, among them works by American experimentalists Young, Riley and Cage.

At its height the orchestra numbered over 100 members. Membership was not limited to those with musical training but open to all with an interest in experimental music, creating a group with a diversity of musical backgrounds. The unique make-up of the orchestra led to the creation of its own genre, 'scratch music', a quiet music written or improvised independently by each member and then performed simultaneously, either during meetings or concerts. Other pieces written for and performed by the orchestra include Christian Wolff's *Burdocks* and Cardew's *The Great Learning*.

For the first two years the group's anarchical social and political structure meant that all musical and organizational ideas were accepted equally. After two years, discontent among the members brought about the politicization of the orchestra in a Marxist direction: works to be performed had now to contain Marxist elements such as political texts or proletariat work songs. This politicization led by Cardew and other core members, was partially responsible for the orchestra's disbandment by the mid-1970s. Despite its troubled end, many former members are committed to maintaining the ideals of the orchestra in their work up to the present day.

MSS in *GB-Lbl*; tape recordings and other MSS in *GB-Lmic*

Principal publisher: Experimental Music Catalogue

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KATHRYN GLEASMAN PISARO

Scriabin, Alexander Nikolayevich. *See* SKRYABIN, ALEKSANDR NIKOLAYEVICH.

Scribanus, Iohannes. *See* ESCRIBANO, JUAN.

Scribe, (Auguste) Eugène (*b* Paris, 24 Dec 1791; *d* Paris, 20 Feb 1861). French dramatist and librettist.

1. LIFE. Scribe attended the Collège Sainte-Barbe in Paris, where he won a number of prizes. He then entered the law firm of Guillonné-Merville; however, instead of studying, he spent his time writing *comédies-vaudevilles* in collaboration with his friend from Sainte-Barbe, Germain Delavigne. His first work to be produced (unsuccessfully) was *Le prétendu sans le savoir, ou L'occasion fait le larron*, performed on 13 January 1810 at the Théâtre des Variétés and published under the pseudonym of Antoine. He had more success with *Les derviches* (1811) and *L'auberge, ou Les brigands sans le savoir* (1812), both written with Delavigne for the Théâtre du Vaudeville. The following year he wrote the first of three melodramas; the final one, *Les frères invisibles* (1819) for the Théâtre de la Porte Saint Martin, was the most successful. In 1813 he also wrote his first *opéra comique* libretto, *La chambre à coucher*, with music by L. Guénée. In 1817 one of his friends and collaborators, Delestre-Poirson, became director of the new Théâtre du Gymnase-Dramatique, which aimed to provide opportunities for promising new writers and actors. On 15 March 1820 an agreement was reached between Scribe and the theatre whereby he undertook to write exclusively for it among the secondary theatres. This contract, which still left him free to write plays for the major theatres of Paris, led to the production of a great number of vaudevilles, many of which were also performed successfully abroad.

In the 1820s Scribe wrote a large number of dramas for the major theatres. His first work for the Théâtre Français was *Valérie* (1822), and many works for the Opéra-Comique followed, including *Le neige*, *Léocadie*, *La fiancée*, *Le maçon* and *Fra Diavolo*, all with music by Auber, and *La dame blanche*, set by Boieldieu. His first libretto for the Opéra, the three-act *Le comte de Claros* (1823), was accepted but never set to music; however, his first scenario for a ballet-pantomime, *La somnambule, ou L'arrivée d'un nouveau seigneur* (written in collaboration with the choreographer Jean Aumer), was set to music by Ferdinand Hérold and staged at the Opéra in 1827. The following year his five-act libretto of *La muette de Portici* (written in collaboration with Delavigne, who had drafted the first, three-act version) was staged, with music by Auber. Not only was it his first serious opera to be set to music, but it was also the first in the new genre of grand opera. In the same year *Le comte Ory*, with a score composed and arranged by Rossini, was produced at the Opéra. During these years Scribe also published some successful novels in serial form in the *Revue de Paris*, the *Journal des débats*, *Le siècle* and *Le constitutionnel.*

From 1830, Scribe was an important dramatist and the leading librettist of French opera, with particularly successful relationships with Auber and Meyerbeer. As a successful author with a shrewd eye to his contracts, he made a large fortune, and had no difficulty in reconciling artistry with capitalism. He kept careful accounts of the high fees he earned, and amassed huge sums of money. However, he also set up a fund for former colleagues in need, and other impoverished musicians and dramatists, into which he paid 13,000 francs a year. After 1832 he spent most of his time at his fine country estate of Montalais, and later at his large property in Séricourt, which had a château, a *chalet du théâtre* and several lakes. He invited his colleagues there and welcomed composers and operatic directors on working visits. His closest collaborator, Germain Delavigne, lived on his country estates for some time; Auber often visited at weekends, and occasional visits from Meyerbeer are mentioned in their correspondence.

His importance was recognized as early as 1827, when he was awarded the Légion d'Honneur, and although he was far from fitting the image of the Romantic idealistic artist, he was elected a member of the Académie Française in 1836. In his acceptance speech for the latter, he began by expressing disagreement with the view that a writer of *comédies* was also a historian who should make historical truth the subject of his works. Instead, he declared that *comédie* served to depict moral truths, independently of any particular period and usually without engaging in social realism. It should be fictional, and the truth should be left to vaudeville and popular chansons. He also

redefined the purpose of theatre, suggesting that the public no longer went to the theatre to be instructed according to the 18th-century ideal, but to be diverted and entertained.

Although it has often been suggested that the Opéra and Opéra-Comique had what amounted to a monopoly of established composers and dramatists, Scribe in fact worked at both theatres with many young composers and writers who were not of the first rank. At the Opéra-Comique, for example, although he wrote 28 works for Auber, he also provided librettos for more than 30 other composers, including Adam, Carafa, Rudolph Kreutzer, Louise Bertin and Offenbach. In addition, he wrote *opéras comiques* for the Gymnase-Dramatique, the Théâtre Lyrique, the Bouffes Parisiens, and for the Koninklijke Franse Opera in The Hague. Similarly, at the Opéra, although his best-known works were written for Auber, Halévy, Meyerbeer and Donizetti, he also produced librettos for Verdi, Gounod and a number of inexperienced composers, as well as four texts for foreign opera houses. His literary collaborators on plays and librettos were even more numerous; 70 names appear on the title pages of his published texts, although only Germain Delavigne, Delestre-Poirson, Mazères, Mélesville and Saint-Georges worked with Scribe in all genres.

2. WORKS.

(i) Creative process. Unlike many Italian librettists, Scribe did not revise texts written by other dramatists, but turned novels, historical events or even his own vaudevilles into librettos, by a process of very free adaptation. This often involved the merging of different sources, to a point where it is almost impossible to identify them. He kept the various versions of his works carefully, from the initial plan through the drafts of individual vocal pieces, to the final, clean copy, and he often preserved the drafts of his colleagues and copyists, and relevant correspondence and contracts. These manuscripts were given to the Bibliothèque Nationale by his son-in-law in 1911, and, together with additional materials, they constitute the Scribe Archive in the Manuscripts Department (*F-Pn* n.a.fr.22480–22650).

The correspondence of Scribe and Auber provides much evidence of the librettist's musical competence. Auber would not only give him and Delavigne scores and ask their opinion, but he would also visit Séricourt to play them passages he had just composed; furthermore, the librettists closely tailored roles for individual singers. Auber often composed certain pieces in advance, and gave Scribe a *monstre*, a provisional text providing only the general outline of the verses required. Meyerbeer also valued Scribe's musical proficiency, describing his librettos (ii, p.125) as 'tailor-made for the music, full of dramatic, emotional and also merry situations', that contained 'excellent parts' for the available singers. In addition, Scribe's versatility is illustrated by his desire to write an *opéra comique* libretto for Meyerbeer on the story of *Le portefaix*. He suggested (ii, pp.205–6) that the composer might put together an opera from musical numbers he had already composed: 'whatever these pieces may be like, it will be my business to create a text which can be adapted to them, and shall have a success which will enrich the theatre and cost you no time or trouble'. However, nothing came of this project, despite Scribe's attempts to convince Meyerbeer that it could be suitably adapted for the Opéra.

Scribe's work during rehearsals and his strict control over the first performances after the première were both valued and feared. Adam writes (p.22), for example, 'Scribe made me rewrite the finale of the first act three times, and then, after the dress rehearsal, he improvised a fourth version, which I had to rewrite in a single night'. Similarly, Meyerbeer notes (ii, p.161): 'Scribe alone has made so many changes to the piece during rehearsals that they affected the score itself, in a ricochet effect, and parts of my previous version could not be used'. However, after *Robert le diable* (1831) Scribe found collaboration with Meyerbeer increasingly difficult, as a letter written to the composer on 2 April 1835 (ii, 450) makes clear: 'My fear that you would not be satisfied constantly prevented me from being satisfied myself'. Indeed, Verdi's complaints about Scribe's indifference to his wish to change the last act of *Les vêpres siciliennes*, and disputes with Gounod, seem to be typical of the aging librettist.

(ii) Genres. Scribe was the pioneer of vaudeville, a genre that developed during the Restoration in reaction to the emotional and unrealistic nature of Romantic drama. His 'well-made plays' depended upon careful preparation, whereby events were made to seem both logical and unpredictable to the audience. He entertained his typically bourgeois audiences with surprise and intrigue, and had such success that he was able to live on the income from his vaudevilles from an early age.

The musical component in vaudevilles included numbers drawn from operas and other musical genres of the time that were in the public domain, and original compositions. In *Les derviches*, for example, Scribe used 21 pre-existing melodies, known as *timbres*, some performed in dialogue or with a chorus, as well as a duet, a vaudeville finale and two original compositions by the music director of the Théâtre du Vaudeville, Joseph Doche. In *Estelle, ou Le père et la fille* (1834), there are ten *timbres* and three numbers from Auber's opera *Gustav III, ou Le bal masqué*. Like the popular *chansonniers* of the 18th and early 19th centuries, Scribe was able to parody *timbres* and dance or other instrumental movements, and his contemporaries thus regarded him as the representative of a literary tradition to which Favart, Panard, Théaulon and other writers belonged (Castil-Blaze, ii, p.168). Sainte-Beuve (i, p.260) described Scribe as 'the most skilful dramatic engineer of our age'.

Scribe's *opéras comiques* run from light, purely entertaining material to ironic and even tragic subjects, and have been popular internationally. They have been described as having better dialogue and more interesting characterizations than his grand operas (Smith, p.289), a fact which no doubt reflects his experience with vaudeville. Although it has not been established to what extent Scribe's texts for the genre were political, in some works he clearly refers to contemporary ideological issues. The 19th-century anti-Wagnerian critic W.H. Riehl noted (pp.108–9):

> [*Le dieu et la bayadère*] is full of humorous references to bad legal practices, ecclesiastical stupidity, etc. Hatred of the Jesuits is expressed in the earthly passages, as is bitter opposition to rule by violence in the Italian and Swiss references, and incidentally the Christian dogma of God made man is mocked in some detail in the figure of the Indian deity wandering on earth as an extremely plaintive tenor.

Although Scribe and Auber turned to more serious and difficult pieces later in their careers, rather than signalling a decline in their creative powers as is often suggested,

this was part of their wish to assist the changes necessary in the field of *opéra comique*.

Scribe brought about a revolution in music drama with his grand opera librettos and won a new audience for the Opéra. The Christian Middle Ages superseded mythological subjects, and the Catholic Church and faith, with all its implications, thereby gained access to the stage. In addition, opposition between different social or philosophical groups was at the root of Scribe's plots. A new link with contemporary aesthetics was formed as dramatic and musical ideas were introduced into grand opera from other genres, such as melodrama and Romantic drama. This was combined with a new attention to the talents of everyone involved in opera, including the *metteur en scène*, and a new recognition of the importance of rehearsal. It is generally agreed that a decisive step was taken with *La muette de Portici*, which dealt with a 17th-century uprising: a dumb woman was the protagonist in the manner of a melodrama, spectacular situations were placed at the centre of the action, and there was an alternation between the public and private strands of the plot. Its status as a national work was emphasized by its frequent performance at times of national crisis, when patriotic songs were introduced into the third act. The history of the libretto, however, proves that the closing chorus, which turns the interpretation of the revolution upside down, was the result of censorship (Schneider and Wild, 1993).

Although Scribe's ballet scenarios make up only a small part of his dramatic writing, some of those written in collaboration with Aumer and featuring Marie Taglioni are among the most important of Romantic ballets. *Manon Lescaut* (1830), for example, includes, 'Le triomphe de l'amour', an *intermède* after the first act, which satirizes mythology and 18th-century opera.

Scribe has always had his critics, notably among men of letters including Théophile Gautier and Théodore de Banville, who accused him of being the ultimate in bourgeois art and philistinism, pleasing the masses and writing 'théâtre vide'. However, his dramatic technique and his mastery of dramatic proportions and of many different genres have been more generally acknowledged. Gustave Bertrand, for example, particularly praises his ability to combine the various elements of a scenario, which often led to dramatic situations of a very new and powerful nature. He also notes the political significance of the subjects. Often criticized for lapses of grammatical style, Scribe often achieved new dramatic boldness on such occasions. His influence has been noted on Wagner.

LIBRETTOS

Edition: *Eugène Scribe: oeuvres complètes* (Paris, 1874–85) [75 vols.]
first performed in Paris unless otherwise stated

OPÉRAS COMIQUES

La chambre à coucher, ou Une demi-heure de Richelieu, Guénée, 1813
La redingote et la perruque, R. Kreutzer and Kreubé, 1815
La comtesse de Troun, Guénée, 1816
La meunière (with Mélesville [A.-H.-J. Duveyrier]), García, 1821
Le paradis de Mahomet, ou La pluralité des femmes (with Mélesville), R. Kreutzer and Kreubé, 1822
La petite lampe merveilleuse (with Mélesville), A. Piccinni, 1822
Leicester, ou Le château de Kenilworth (with Mélesville), Auber, 1823
Le valet de chambre (with Mélesville), Carafa, 1823
La neige, ou Le nouvel Eginhard (with G. Delavigne), Auber, 1823
Les trois genres, Auber and Boieldieu, 1824
Concert à la cour, ou La débutante (with Mélesville), Auber, 1824
Peau d'âne, 1824
Léocadie (with Mélesville), Auber, 1824
Le maçon (with G. Delavigne), Auber, 1825
La dame blanche, Boieldieu, 1825
La vieille (with G. Delavigne), Fétis, 1826
Le timide, ou Le nouveau séducteur (with J.X.B. Saintine), Auber, 1826
Fiorella, Auber, 1826
Le loup-garou (with Mazères), Bertin, 1827
La lettre posthume (with Mélesville), Kreubé, 1827
La fiancée, Auber, 1829
Les deux nuits (with N. Bouilly), Boieldieu, 1829
Fra Diavolo, ou L'hôtellerie de terracine, Auber, 1830
L'enlèvement, ou Les Guelfes et les Gibelins (with Saint-Victor and d'Espagny), P.-J.-G. Zimmermann, 1830
L'amazone (with Delestre-Poirson and Mélesville), Beauplan, 1830; after vaudeville: *Le petit dragon*, 1817
La marquise de Brinvilliers (with Castil-Blaze), Auber, Batton, Berton, Blangini, Boieldieu, Carafa, Cherubini, Hérold and Paer, 1831
La médecine sans médecin (with Bayard), Hérold, 1832
La prison d'Edimbourg (with E. de Planard), Carafa, 1833
Lestocq, ou L'intrigue et l'amour, Auber, 1834
Le fils du prince, A. de Feltre, 1834
Le chalet (with Mélesville), Adam, 1834
Le cheval de bronze, Auber, 1835
Le portefaix, Gomis, 1835
Actéon, Auber, 1836
Les chaperons blancs, Auber, 1836
Le mauvais-oeil (with G. Lemoine), Puget, 1836
L'ambassadrice (with Saint-Georges), Auber, 1836
Le domino noir, Auber, 1837
Le fidèle berger (with Saint-Georges), Adam, 1838
Marguerite (with Planard), L. Boieldieu, 1838
La figurante, ou L'amour et la danse (with H. Dupin), Clapisson, 1838
Régine, ou Deux nuits, Adam, 1839
Les treize (with P. Duport), Halévy, 1839
Polichinelle (with C. Duveyrier), Montfort, 1839
Le shérif, Halévy, 1839
La reine d'un jour (with Saint-Georges), Adam, 1839
Zanetta, ou Joueur avec le feu (with Saint-Georges), Auber, 1840
L'opéra à la cour (with Saint-Georges), Grisar, L. Boieldieu, 1840
La guitarréro, Halévy, 1839
Les diamants de la couronne (with Saint-Georges), Auber, 1841
Le main de fer, ou Un mariage secret (with de Leuven), Adam, 1841
Le diable à l'école, Boulanger, 1842
Le duc d' Olonne (with Saintine), Auber, 1842
Le code noir, Clapisson, 1842
Le kiosque (with Duport), Mazas, 1842
La part du diable, Auber, 1843
Le puits d'amour (with de Leuven), Balfe, 1843
Lambert Simnel (with Mélesville), Monpou and Adam, 1843
Cagliosto (with Saint-Georges), Adam, 1844
Oreste et Pylade (with Dupin), Thys, 1844
Le remplaçant (with Bayard), Batton, 1844
La sirène, Auber, 1844
La barcarolle, ou L'amour et la musique, Auber, 1845
Le ménétrier, Labarre, 1845
La charbonnière (with Mélesville), Montfort, 1845
Ne touchez pas à la reine (with G. Vaëz), Boisselot, 1847
Le sultan Saladin (with Dupin), Bordèse, 1847
Haydée, ou Le secret, Auber, 1847
La nuit de noël, ou L'anniversaire, Reber, 1848
La fée aux roses (with Saint-Georges), Halévy, 1849
Giralda, ou La nouvelle Psyché, Adam, 1850
La chanteuse voilée (with de Leuven), Massé, 1850
La dame de pique, Halévy, 1850
La statue équestre, Clapisson, Lyons, 1850
Mosquita la sorcière (with Vaëz), Boisselot, 1851
Le vieux château, Van der Doës, The Hague, 1852
Les mystères d'Udolphe (with G. Delavigne), Clapisson, 1852
Marco Spada, Auber, 1852
La lettre au bon dieu (with F. de Courcy), Duprez, 1853
Le nabab (with Saint-Georges), Halévy, 1853
L'étoile du nord, Meyerbeer, 1854
La fiancée du diable (with H. Romand), Massé, 1854
Jenny Bell, Auber, 1855
Jacqueline (with L. Battu and E. Fournier), Comte d'Osmond and J. Costé, 1855

Manon Lescaut, Auber, 1856
La chatte métamorphosée en femme (with Mélesville), Offenbach, 1858
Broskovano (with H. Boisseaux), L. Deffès, 1858
Les trois Nicolas (with B. Lopez and G. de Lurieu), Clapisson, 1858
Les petits violons du roi (with H. Boisseux), Deffès, 1859
Yvonne, Limnander, 1859
Le nouveau Pourceaugnac (with Delestre-Poirson), A. Hignard, 1860
Barkouf (with Boisseaux), Offenbach, 1860
La circassienne, Auber, 1861
Madame Grégoire (with Boisseaux), Clapisson, 1861
La beauté du diable (with E. de Najac), G. Alary, 1861
La fiancée du roi de Garbe (with Saint-Georges), Auber, 1864
L'ours et le pacha (with Saintine), F. Bazin, 1870

OPERAS

Robin des bois, ou Les trois balles (with Castil-Blaze and T. Sauvage), music arr. from Weber's Der Freischütz, 1824
La muette de Portici (with G. Delavigne), Auber, 1828
Le comte Ory (with Delestre-Poirson), Rossini, 1828; after vaudeville, 1816
Alcibiade, C.L.J. Hanssens, Brussels, 1829
Le dieu et la bayadère, ou La courtisane amoureuse (opéra-ballet), Auber, 1830
Le philtre, Auber, 1831
Robert le diable (with G. Delavigne), Meyerbeer, 1831
Le serment, ou Les faux-monnayeurs (with Mazères), Auber, 1832
Gustav III, ou Le bal masqué, Auber, 1833
Ali-Baba, ou Les quarante voleurs (with Mélesville), Cherubini, 1833
La Juive, Halévy, 1835
Les Huguenots, Meyerbeer, 1836
Guido et Ginevra, ou La peste de Florence, Halévy, 1838
Le lac des fées (with Mélesville), Auber, 1839
Xacarilla, A. Marliani, 1839
Le drapier, Halévy, 1840
Les martyrs, Donizetti, 1840
La favorite (with A. Royer and Vaëz), Donizetti, 1840
Carmagnola, Thomas, 1841
Dom Sébastien, roi de Portugal, Donizetti, 1843
Jeanne la folle, Clapisson, 1848
Le prophète, Meyerbeer, 1849
La tempête, Halévy, London, 1850
L'enfant prodigue, Auber, 1850
Zerline, ou La corbeille d'oranges, Auber, 1851
Florinde, ou Les maures en Espagne, Thalberg, London, 1851
Le Juif errant (with Saint-Georges), Halévy, 1852
La nonne sanglante (with G. Delavigne), Gounod, 1854
Les vêpres siciliennes (with Duveyrier), Verdi, 1855
L'Africaine, Meyerbeer, 1865

BALLET-PANTOMIMES

Hamlet de M. le public (with Delestre-Poirson), 1816
La somnambule, ou L'arrivée d'un nouveau seigneur (with J. Aumer), Hérold, 1827
La belle au bois dormant (with Aumer), Hérold, 1829
Manon Lescaut (with Aumer), Halévy, 1830
L'orgie (with Coralli), Carafa, 1831
La volière, ou Les oiseaux de bocage (with T. Elssler), C. Gide, 1838
La tarentule (with Coralli), Gide, 1839
Marco Spada, ou La fille du bandit (with Mazillier), Auber, 1857
Le cheval de bronze, Auber, 1857

OTHER WORKS

*c*250 vaudevilles incl.: *Le prétendu sans le savoir, ou L'occasion fait le larron*, Variétés, 1810 [under pseudonym 'Antoine']; *Les derviches* (with Delavigne), Vaudeville, 1811; *L'auberge, ou Les brigands sans le savoir* (with Delavigne), Vaudeville, 1812; *Flore et Zéphire* (with Delestre-Poirson), Vaudeville, 1816; *Le comte Ory* (with Delestre-Poirson), Vaudeville, 1816; *Le nouveau Pourceaugnac* (with Delestre-Poirson), Vaudeville, 1817; *Wallace, ou La barrière Mont-Parnasse* (with H. Dupin and Delestre-Poirson), Vaudeville, 1817); *Les nouvelles danaïdes* (with Dupin), Variétés, 1817; *Une visite à Bedlam* (with Delestre-Poirson), Vaudeville, 1818; *Les vêpres siciliennes* (with Mélesville), Vaudeville, 1819; *L'ours et le pacha* (with X.-B. Saintine), Variétés, 1820; *Le vampire* (with Mélesville), Vaudeville, 1820; *Le boulevard Bonne-Nouvelle* (with Moreau and Mélesville), Gymnase, 1820; *Trilby, ou Le lutin d'Argail* (with Carmouche), Gymnase, 1823; *Rossini à Paris, ou Le grand dîner* (with Mazères), Gymnase, 1823; *La haine d'une femme, ou Le jeune homme à marier*, Madame, 1824; *La chatte métamorphosée en femme* (with Mélesville), Madame, 1827; *Yelva, ou L'orpheline russe* (with Devilleneuve and Desvergers), Madame, 1828; *La favorite*, Gymnase, 1831; *Le paysan amoureux* (with Bayard), Gymnase, 1832; *Clermont, ou Une femme d'artiste* (with E. Vander-Burch), Gymnase, 1838; *Madame Schlick* (with Varner), Gymnase, 1852

3 melodramas: *Koulikan, ou Les tartares* (under pseudonym 'Amédée de Saint-Marc', with Mélesville and Delestre-Poirosn), Gaîté, 1813; *Le songe, ou La chapelle de Glenthorn* (with Delestre-Poirosn), Ambigu, 1818; *Les frères invisibles*, Porte Saint Martin, 1819

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HERBERT SCHNEIDER

Scrittura (It. 'writing', 'contract'). A *scrittura teatrale* can be the contract for the engagement of any sort of theatre artist, but in musical contexts the term is most often used

to refer to the engagement of a composer to write an opera. □

Scrivano, Juan. *See* ESCRIBANO, JUAN.

Scronx, Gérard (*fl* Liège, early 17th century). Flemish musician. His family, prominent in Liège during the 16th and 17th centuries, produced several ecclesiastics, clerks and musicians (among them Lambert Scronx, who worked on the revision of the Liège Breviary in the early 17th century). He was a monk at the monastery of the Crutched Friars, Liège. Dart showed that he was there between 1619 and 1621; he may have been a pupil of the blind organist of the monastery, Guillaume Huet. He was most likely the copyist of a manuscript of 1617 containing organ pieces by such composers as Andrea Gabrieli, Peter Philips, Sweelinck and Merulo (*B-Lu* 153, olim 888). He included an echo of his own composition, which Dart described as 'competent, but entirely uninspired'; the manuscript also includes 38 anonymous pieces, some of which may be by him. Dart was probably wrong in identifying the 'Griffarius Scronx' cited in the monastery records of 1619 with Gérard.

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JOSÉ QUITIN/PHILIPPE VENDRIX

Scronx, Lambert. Flemish musician, related to GÉRARD SCRONX.

Scruton, Roger (*b* Buslingthorpe, Lincs., 27 Feb 1944). British philosopher, writer, political activist and amateur composer. He was educated at Cambridge University (1962–5, 1967–9), and took the doctorate there in 1973; he thereafter trained at the Inner Temple (1974–6). From 1971 until 1991 he taught at the philosophy department of Birkbeck College, London, where he was made professor in 1984, and at Boston University (1992–5), after which he became a freelance writer and business consultant in government relations. He has also held visiting posts at many academic institutions in the USA, Canada and Europe. He is well known for his role as a conservative political thinker, and his conservatism is also evident in some aspects of his musical aesthetics.

Scruton's contribution to aesthetics lies in the analytic tradition of philosophy. In *Art and Imagination* (1974) he extends Ludwig Wittgenstein's account of seeing 'aspects' in an ambiguous visual image, such as the Gestalt duck/rabbit ('seeing as'), to cover cases of hearing different aspects in a musical phrase ('hearing as'). *The Aesthetic Understanding* (1983) seeks to explain the function of metaphor in aesthetic description. Metaphor is found to be intrinsic to any musical description, including such basic terms as the 'movement' of a sound in aural 'space'. This use of metaphor indicates the attitude of a perceiver, in hearing sounds as organized according to spatial categories. Hearing X (sound) as Y (metaphorical description) constitutes an 'intentional attitude'. If metaphor is basic to musical description, Scruton argues, then music itself must be understood ontologically as the object of an intention (an 'intentional object'), that is, as something known as perceived under a metaphorical description. His most extended treatment of aesthetic issues relating to musical expression and interpretation (*The Aesthetics of Music*, 1997) includes a rapprochement with some aspects of formal and cognitive music theory, but it is made largely in order to defend his own view of music as a medium to be understood metaphorically. Formal descriptions, including linguistically-derived analytic tools, are viewed by him as inadequate, and semiotic or semantic techniques as irrelevant.

WRITINGS

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NAOMI CUMMING

Scudo, P. [Pierre, Pietro, Paul or Paulo] (*b* Venice, 8 June 1806; *d* Blois, 14 Oct 1864). French critic, writer on music and composer, of Italian birth. He grew up in Germany and about 1824 entered Choron's Institution Royale de Musique Classique et Religieuse in Paris. He sang a minor role in Rossini's *Il viaggio a Reims* (1825) with little success and returned to Choron's school until the July Revolution (1830). He then played second clarinet in a military band. In the 1830s he established himself in Paris as a singing teacher, composer of *romances*, and writer on various topics; from about 1840 he wrote on music. He contributed to the *Revue de Paris*, *Revue indépendante*, *Art musical*, several other journals and two contemporary encyclopedias, but was most influential as music critic for the *Revue des deux mondes*. Many of his articles also appeared in three published collections. He wrote *Le Chevalier Sarti* (a novel that discusses music) and published annual reviews of Parisian musical life: *L'année musicale* (1860–62) and *La musique en … 1862* (1863). In his final summer he was committed to an asylum.

Scudo was renowned for his extreme conservatism; he liked little music written after 1830 and urged the revival of 18th-century works. He idolized Mozart and disdained Wagner, Liszt and, particularly, Berlioz, about whom he wrote 'Not only has he no melodic ideas, and for that reason … has sought to cover his indigence with an unnecessary, excessive sonority, but when an idea does come to him, he does not know how to treat it because he does not know how to write' (*Revue indépendante*, vi/2, 1846, p.92). Scudo was a talented writer; many of his reviews (lengthy articles emphasizing works rather than their performance) include extensive historical information, observations on musical–dramatic relationships and interesting discussions of aesthetics, but his comments on music tend to generalize and reveal little insight. Of Scudo's several *romances* Fétis wrote 'there is not one idea or phrase of merit'; few critics have disagreed.

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Critique et littérature musicales, i (Paris, 1850, enlarged 3/1856), ii (Paris, 1859) [incl. articles from *Revue des deux mondes*, *Revue de Paris*, *Revue indépendante*]

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JEFFREY COOPER

Scudus, Aegidius. *See* TSCHUDI, AEGIDIUS.

Sculthorpe, Peter (Joshua) (*b* Launceston, Tasmania, 29 April 1929). Australian composer. Of all Australian composers since Grainger, he is seen by the Australian musical public as the most nationally representative. He studied at the University of Melbourne (BMus) and later at Wadham College, Oxford (1958–60), where his teachers included Rubbra and Wellesz. In 1963 his music was performed at a conference of composers held in Tasmania. Although his works were not the most daring of those presented – he had by this time explored and largely rejected serial techniques – they exhibited a clarity and polish that identified him as a persuasive intermediary between the new wave of Australian composers and a generally conservative public. After the conference, he was offered a lectureship at the University of Sydney.

Sculthorpe introduced himself to a wider musical audience with the String Quartet no.6 (1965), commissioned by Musica Viva Australia. *Irkanda IV* (1961), a passionately elegiac work written on the death of his father, shares with the Quartet many of the stylistic traits that define his early musical vocabulary: an overall mood of sombre intensity articulated through strongly accented descending minor 2nds and minor 3rds; frequent and sometimes elaborate performance directions in Italian; occasional passages of spectral, stiffly jerking puppetry; and short phrases. He remarked at the time that he composed in small units that came together 'by accretion'. An additional aspect of his early style, important in establishing its frequent tone of smouldering unease, is the unaccented positioning of melodic phrases. The clarity and effectiveness of his textures appear as if inseparable from the quasi-fanatical neatness of his musical manuscripts (sometimes in the hand of students or other young assistants).

Sculthorpe's arduous compositional pace gave his early music a consistency of style and manner that allowed him to transfer passages easily from one work to another; he acknowledged, for example, that the String Quartet no.6 was in part a compendium of his best work up to that time. If he was open at times to charges of stylistic limitation, his consistency guaranteed that his listeners would always recognize his works. One of his favourite chords, a stack of 3rds intersected by an augmented 4th (sometimes used in sequence with a parallel construction a semitone or tone away), became such a prominent feature of his music that his students named it the 'Woollahra chord' after the Sydney suburb where he lived.

In 1965 Sculthorpe was commissioned to write a piece for the Sydney SO to play on their European tour. This project led him to explore successive 'sound events' (discrete inventions in timbre and density), such as those employed in Penderecki's music of the early 1960s. The resulting work, *Sun Music*, the first of a series of orchestral pieces with this title, inflects aggregates of string pitches by (approximate) quarter-tones to suggest quivering columns of light. Brass instruments provide signals and rhythmic tremors. One brief section for brass transcribes a passage Sculthorpe had used in class and on an educational television programme to illustrate integral serialism. In its final form the *Sun Music* series comprised: *Sun Music I* (1965); the more animated and effectively contrasting *Sun Music IV* (1967) in a closely related style; the scherzo-like *Sun Music II* (1969), a free transcription of the Balinese monkey dance *Ketjak*; and the lustrous *Sun Music III* (1967, originally *Anniversary Music*), which takes its point of departure from Balinese gamelan music. Other related works include *Sun Music* for voices, piano and percussion (1966, originally *Sun Music II*), which draws on a view of historical Mexico (as does the String Quartet no.7, 1966) and the orchestral *Sun Song* (1984). Some of the pieces in the *Sun Music* series were assembled to form the score for a ballet (1968) based on Japanese conventions.

Similar in style to the *Sun Music* series, *Music for Japan* (1970) does not simulate or pay tribute to Japanese music; it serves instead as an essay in Australian sensibility (bound up with a mystical apprehension of landscape) for Japanese listeners. Sculthorpe's simulation of Balinese traditional music, fuelled by his reading of Colin McPhee's



Peter Sculthorpe

A House in Bali, is his most sustained exercise in Asian culture. First made prominent in the smoothly chiming patterns of *Sun Music III*, references to Balinese music recur in a number of subsequent works including *Tabuh tabuhan* for wind ensemble (1968), the title of which is borrowed from McPhee, and the String Quartet no.8 (1968, originally titled *String Quartet Music*), in which fast rhythmic passages imitate traditional rice-pounding patterns of Balinese farmers.

Although Sculthorpe's adoption of Balinese patterns, inflections and timbres represents a metaphorical turning away from European tradition, the elegiac music that persists in many works remains deeply rooted in European convention. Sculthorpe explained his fondness for an accented semitone descent, for example, as a recollection of the 'Abschied' of Mahler's *Das Lied von der Erde*. His later discovery that Kepler had arrived at the pitch sequence G–A♭–G in his attempts to calculate the harmony of the spheres confirmed his obsession with this motif and strengthened his conviction that by using these pitch classes he could characterize the earth in a ecological way. Among other works, the motif appears in the powerful *Earth Cry* for orchestra (1986).

Sculthorpe's abiding concern for much of his career, however, has been to establish a nexus between his music and a sense of Australia. His use of Aboriginal titles, legends and sacred places reflects that purpose. Unlike earlier composers, he adopted a view approaching that of an Adelaide-centred group of writers (publishers of a *Jindyworobak* journal and anthology, and often identified with that title) who believed that the invocation of Aboriginal words and concepts gives a kind of magical access, built up over tens of thousands of years, to an identification with the land. Sculthorpe's string trio *The Loneliness of Bunjil* (1954, rev. 1964), otherwise notable for its use of quarter-tones, is an early essay invoking an imaginary Aboriginal presence. The Piano Sonatina that followed a year later, employing many of the distinctive traits of his moody, introspective manner, bears an inscription with Aboriginal references: 'For the journey of Yoonecara to the land of his forefathers, and the return to his tribe'. The *Irkanda* series (1955–61) contains in its title an Aboriginal reference to 'a remote and lonely place', and the text for *Rites of Passage* (1973) is taken from the language of the Southern Aranda tribe of central Australia. *The Song of Tailitnama* (1974), which introduced a longer-breathed, more rhythmically impetuous character into his lyrical writing, conforms in its principal melody to the contours of many Australian Aboriginal songs.

The importance of place in Sculthorpe's musical imagination became evident early on in works such as *The Fifth Continent* (1963), in which a narrator reads poetic text from D.H. Lawrence's *Kangaroo* while an orchestra mimics the swell of the ocean and Lawrence's response to the bush and a township's war memorial. That preoccupation reasserted itself in *Mangrove* (1979), an orchestral piece that ranks as one of his most finely proportioned. In addition to ideas of renewal and transformation, the work celebrates the rich fecundity of mangrove tidal flats at a time when these trees were looked on as untidy impediments to clean-limbed tourist development. One of a small number of scores drawing on Japanese court melodies of the *saibara* tradition, *Mangrove* suggests ancient, weathered music that crumbles into place rather than falling into neatly organized patterns. Although he has long made Sydney the base of his professional career, Sculthorpe has continued to draw inspiration from his Tasmanian origins. *Mountains* (1980) matches in character the rugged southwest of the island, while the String Quartet no.14 (1998) embodies his memories of northern Tasmanian landmarks and stories. Other works respond to national occasions: *Child of Australia* (1988), to words by Thomas Kenneally, salutes without vainglory the bicentenary of European settlement in Australia; *Port Arthur* (1996) laments a mass killing at one of the most notorious prisons of the convict era, now a tourist site.

Sculthorpe's homage to Aboriginal legends and sacred sites, and his love for the often harshly outcropped Australian terrain merge in a series of works that coincided with gains in Aboriginal rights to traditional land ownership. *Songs of Sea and Sky* (1987) vividly evokes the vast, cloud-fringed peacefulness of tropical seascapes; *Kakadu* (1988) embodies in often exuberant and always magically evocative orchestral terms Sculthorpe's response to the possible dedication of the Northern Territory wilderness as a national park; *Nourlangie* (1989), originally a guitar concerto written for the Australian-born John Williams, was inspired by Aboriginal drawings on a Kakadu rockface; and *Jabiru Dreaming*, which came into being as a percussion quartet (1989–92), the String Quartet no.11 (1990) and the Third Sonata for string orchestra (1990–94), refers to the legendary *jabiru*, a long-legged swamp bird. Increasingly Sculthorpe extended his resources by quoting or paraphrasing characteristic melodies, as in his simulations of Aboriginal themes and rhythms. *Songs of Sea and Sky* makes use of Torres Strait song melody, while *Port Essington* (1977) communicates the failure of a northern Australian colonial settlement by allowing music representing the terrain and its Aboriginal inhabitants to encroach inexorably on genteel salon music.

Sculthorpe's formal structures are relatively straightforward; many works adopt simple binary or ternary forms. A common feature of compositions from the 1970s to 90s is the use of string harmonics, suggesting the cries of a suddenly roused flock of birds, to punctuate and frame the melodic or rhythmic momentum of emotionally charged paragraphs. Never alienating listeners with technical cleverness, he persuades through a haunted poetry born of deep concern for human beings and their natural world. His melodic gift, particularly notable in the delicate loping phrases of *Small Town* (1963–76) and the slowly released oboe theme of *Sun Music III* (1967), has helped to convince the public of the validity and importance of his work. An elegiac tone, unerring and persistent, spans his whole career, achieving an extended state of equilibrium between sorrow and consolation in his Requiem for solo cello (1979), a work in which quotations from traditional chant melodies frame personal grief.

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(selective list)

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INSTRUMENTAL

Orch: The Fifth Continent (D.H. Lawrence), spkr, orch, 1963; Sun Music I, 1965; Sun Music III (Anniversary Music), 1967; Sun Music IV, 1967; Sun Music II 'Ketjak', 1969; Music for Japan, 1970; Ov. for a Happy Occasion, 1970; Mangrove, 1979; Pf Conc., 1983; Sun Song, 1984; Earth Cry, 1986; Kakadu, 1988; Little Nourlangie, org, orch, 1990; From Uluru, 1991; Nangaloar, 1991; Memento mori, 1992–3; Darwin Marching, 1995; Great Sandy Island, 1998

Chbr orch: Irkanda IV, vn, str, perc, 1961 [arr. fl, str trio, 1990; arr. str qt, 1991; arr. fl, str qt, 1992]; Small Town, 1963–76 [from The Fifth Continent]; Autumn Song, str, 1968, rev. 1986; From Tabuh tabuhan, str, perc, 1968; The Stars Turn, 1970–76 [from Love 200]; Sonata no.2, str, 1975, rev. 1988; Lament , str, 1976 [arr. vc, str, 1991]; Night Song, str, 1976; Port Essington, str trio, str, 1977; Cantares, flamenco gui, 3 gui, 4 elec gui, elec b gui, str qt, 1979; Little Suite, str, 1983; Sonata no.1, str, 1983; Nourlangie, conc., gui, str, perc, 1989; Sonata no.3 'Jabiru Dreaming', str, 1990–94; Djilile, 1996; Port Arthur 'In memoriam', 2 hn, tpt/ob, str, perc, 1996; Cello Dreaming, vc, str, perc, 1997–8; Love-Song, gui, str, perc, 1997

Chbr: The Loneliness of Bunjil, str trio, 1954, rev. 1964; Sonata, va, perc, 1960; Str Qt no.6, 1964–5; Morning-Song, str qt, 1966–70; Str Qt no.7 'Red Landscape', 1966; Str Qt no.8 (Str Qt Music), 1968; Tabuh tabuhan, wind qnt, perc, 1968; Dream, any insts, 1970; How the Stars were Made, 4 perc, 1971; Str Qt no.9, 1975; Night Song, pf trio, 1976, rev. 1995; Little Serenade, str qt, 1977; Landscape II, str trio, amp pf, 1978; Djilile, 4 perc, 1981–90 [arr. vc, pf, 1986; pf, 1989; 5 viol, 1995]; Tailitnama Song, a fl, 2 gui, vn, db, perc, 1981 [arr. vc, pf, 1989; vn, pf, 1991]; Str Qt no.10, 1983; Songs of Sea and Sky, cl, pf, 1987 [arr. fl, pf]; Jabiru Dreaming, 4 perc, 1989–92; Sun Song, 4 perc, 1989; Str Qt no.11 'Jabiru Dreaming', 1990; Dream Tracks, vn, cl, pf, 1992; Chorale, 8 vc, 1994; Str Qt no.12 'From Ubirr' (Earth Cry), str qt, opt. didjeridu, 1994; Str Qt no.13 'Island Dreaming', Mez, str qt, 1996; Str Qt no.14, 1998

Solo: Irkanda I, vn, 1955; Alone, vn, 1976; Requiem, vc, 1979; Threnody, vc, 1991–2; For Vc Alone, 1993; From Kakadu, gui, 1993; Into the Dreaming, gui, 1994; A Little Book of Hours, 1998

Kbd (pf, unless otherwise stated): Sonatina, 1955; 2 Easy Pieces, 1958–68; Callabonna, 1963, rev. 1989; Ov. to a Happy Occasion, org, 1970, rev. 1980; Landscape I, amp pf, tape, 1971; Night Pieces, 1971; Koto Music I–II, amp pf, tape, 1976; 4 Pieces, duo, 1979; Mountains, pf, 1980; Nocturnal, 1983–9

Edns: W. Stanley: The Rose Bay Quadrilles, 1989

VOCAL

Choral: Morning Song for the Christ Child (R. Covell), SATB, 1966; Sun Music, SATB, pf, perc, 1966; Autumn Song (Covell), SATBarB, 1968 [arr. str qt, 1994]; Sea Chant (Covell), unison vv, opt. high insts, perc, 1968 [arr. unison vv, orch, 1975]; The Stars Turn (T. Morphett), AATBARBarB, 1970–79 [from Love 200, arr. D. Matthews]; The Birthday of Thy King (H. Vaughan), carol, SATB, 1988 [arr. as Awake Glad Heart!, 2 tr, vc, str, 1992]; Child of Australia (T. Keneally), spkr, S, chorus, orch, 1988; Ps cl, tr vv, opt. vv/insts, 1996

Other vocal: Sun (Lawrence), song cycle, 1v, pf, 1960; Parting (H. Heine), 1v, pf, 1947, rev. 1995 [arr. vc, pf, 1995]; Love 200 (T. Morphett), 2vv, rock band, orch, 1970; The Stars Turn, high v, pf, 1970–72 [from Love 200]; The Song of Tailitnama (Aboriginal), high v, 6 vc, perc, 1974 [arr. medium v, pf, 1984]; Eliza Fraser Sings (B. Blackman), S, fl + pic + a fl, pf, 1978; From Nourlangie, S, chbr ens, 1993 [arr. str qt]; Maranoa Lullaby (Aboriginal), Mez, str qt, 1996; Love Thoughts (*Manyoshu*, 7th-century Japanese anthology), 2 spkrs, S, 5 insts, 1998

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ROGER COVELL

Scutta, Andreas (*b* Vienna, 1806; *d* Prague, 24 Feb 1863). Austrian composer, actor and singer. The experience of taking part in a performance of Rossini's *Mosè* at the Theater an der Wien determined him to take up music as a career. He studied singing at Count Palffy's conservatory, and in 1824 went to Graz (and later to Linz and Zagreb) to gain experience. Illness cost him his fine and expressive singing voice in 1829 and he began to take comic parts in plays. After two years in the provinces he was engaged at the Theater in der Leopoldstadt after a successful guest appearance in 1831, soon making a name for himself not only as a skilful comic actor but as the composer of music for a long line of farces and parodies. In 1831 he married Therese (Josephine) Palmer, widow of his former director, who as a 13-year-old girl had created the role of Cinderella in Isouard's *Cendrillon* at the Theater an der Wien in 1811. He left the Theater an der Wien in 1845, and after some years of successful guest appearances in various theatres he went to Prague in 1852 and performed in the German theatre there for ten years.

Among Scutta's 30-odd scores, written mainly for the Theater in der Leopoldstadt but including also some for the Theater an der Wien and Theater in der Josefstadt, the following (all Theater in der Leopoldstadt) were the most successful: *Der Zauberdrache* (pantomime, J. Fenzl), 1831; *Robert der Wau Wau* (J. Schickh), 1833, a parody of Meyerbeer's *Robert le diable*; *Der errungene Preis* (pantomime, Fenzl) and *Der Wasserfall im Feenhain* (D.F. Reiberstorffer), both 1835; and *Eisenbahnheiraten* (Nestroy), 1844 – with nearly 60 performances, his most often-heard score.

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PETER BRANSCOMBE

SDRM [Société de Droit de Reproduction Mécanique]. *See* COPYRIGHT, §VI (under France (ii)).

Se (i). The sharpened form of SOH in TONIC SOL-FA.

Se (ii). A Chinese zither, formerly important in Confucian ritual music. *See* CHINA, §III; JAPAN, §II, 4; KOREA, §III, 2(ii); and TAIWAN, §1.

Searle, Humphrey (*b* Oxford, 26 Aug 1915; *d* London, 12 May 1982). English composer and writer on music. He was educated at Winchester (1928–33), at Oxford (1933–7) where he was a classical scholar, at the RCM (1937) under Jacob, Morris and Ireland, and at the New Vienna Conservatory (1937–8). While in Vienna he also studied privately with Webern. In 1938 he joined the music staff of the BBC as a programme producer, returning there after his army service (1940–46), part of which he had spent in the intelligence service, part in training paratroopers. After the war, while still in Germany, he assisted Trevor-Roper in the research for his book *The Last Days of Hitler*. Searle left the BBC in 1948 and worked freelance until 1951, when he became music adviser to Sadler's Wells Ballet, remaining a member of the music panel until 1957. He was actively connected with most of the British organizations for modern music (the London Contemporary Music Centre, the Society for the Promotion of New

Music, the Composers' Guild, etc.). He was general secretary of the ISCM (1947–8), and in 1950 he became honorary secretary of the newly formed Liszt Society; he was one of the leading authorities on Liszt.

In his *Night Music* op.2, written in 1943 for Webern's 60th birthday, Searle had already come very near to 12-note technique. But from the Intermezzo for 11 instruments of 1947 on, all his compositions use the 12-note method. From Webern he learnt his fastidious regard for every sound, inheriting his fine ear for chamber instrumentation. It is this that makes his Quartet for clarinet, bassoon, violin and viola, as well as the other works already mentioned, so euphonious in their effortless flow. But it is with the dramatic and Romantic Schoenberg that Searle's particular affinities lay. This is reflected, along with his admiration for Liszt, in the immensely demanding piano works – the scintillating First Concerto, the Ballade and the superlative Sonata. This last work, written in 1951 for the 140th anniversary of Liszt's birth and first performed on that day at the Wigmore Hall, is in one movement, closely modelled on the pattern of Liszt's own Sonata. It uses the Lisztian idea of thematic transformation, but within the 12-note method. Even the thematic material shows, intentionally, some resemblance to Liszt's, but the result is one of the most original and impressive piano sonatas of the period.

As Schoenberg before him, Searle wrote a trilogy of works for narrator and orchestra – *Gold Coast Customs*, *The Riverrun* and *The Shadow of Cain*. *The Riverrun* employs a 12-note passacaglia throughout suggesting the relentless flow of the river Liffey; it is a highly evocative and often strangely beautiful piece, an exemplum of Searle's blend of natural Romanticism and contemporary technique. Such a mixture is evident too in the *Poem* for 22 strings (1950) with its glowing warmth and occasional sonorities which suggest electronic music. But although he made a limited use of actual electronics (to depict irrationality or madness in his operas), and introduced a short passage of collective improvisation in his Symphony no.4, he continued to write mainly in a conventional 12-note idiom. While the highly demanding and intense Symphony no.1 – the first strictly serial symphony – employs a derived row, based on the B–A–C–H motif, later works made little use of such construction. The first three symphonies all exhibit a romantic exuberance and dramatic scoring, but this was to contrast with a move towards the gentle more meditative style of the Symphony no.5, which recalls the restraint of earlier instrumental works.

Searle composed three operas to his own librettos. Words are generally set at conversational speed, without set numbers or formal divisions. The macabre and fantastic inventions of Gogol and Ionesco allowed him to express, effectively and memorably, violent and disordered emotions, and to exploit a vein of humour already foreshadowed in *The Owl and the Pussy-Cat* of 1951. *The Photo of the Colonel* in particular exhibits great wit within a form of driving continuity. In *Hamlet*, all themes are based on a single asymmetrical series, first heard in its authentic form in the 'To be or not to be' soliloquy. Motifs derived from this series are assigned to the principal characters, and are also associated with particular instruments or groups of instruments. Searle followed Shakespeare very closely in his libretto, and the free arioso style makes for maximum clarity and intelligibility. The supernatural episodes and the play within the play (set as a Romantic burlesque) are theatrically the most effective parts of an opera which functions as a musical commentary on the play rather than as a newly thought and autonomous work of art. In his final years, he composed music of immediate aural accessibility, including the splendid *Fantasia on British Airs* for five military bands, *Tamesis* – a musical history of the river Thames, and *Three Ages* which is a similar account of the 20th century.

Searle was continuously active as a teacher, counting among his pupils Finnissy, Elias, LeFanu and Rihm. He was appointed a professor of composition at the RCM in 1965, and worked abroad as guest professor at Stanford University, California (1964–5), Aspen Music Festival, Colorado (1967), and the Staatliche Hochschule für Musik, Karlsruhe (1968–72). He was made a CBE in 1968 and an honorary FRCM in 1969.

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STAGE

The Diary of a Madman (op, 1, Searle, after N.V. Gogol), op.35, Berlin, Staatsoper, 1959 [Ger. version]; Sadler's Wells, 26 April 1964

The Photo of the Colonel (op, 1, Searle, after E. Ionesco), op.41, BBC radio, 8 March 1964; staged, Frankfurt, Staatsoper, 3 June 1964

Hamlet (op, 3, Searle, after W. Shakespeare), op.48, Hamburg, Staatsoper, 4 March 1968 [Ger. version]; Toronto, Royal Conservatory of Music, 12 Feb 1969

Ballets: Noctambules, op.30, 1956; The Great Peacock, op.34a, 1956 [after Variations and Finale, op.34]; Dualities, op.39, 1963

INSTRUMENTAL

5 syms.: op.23, 1953; op.33, 1958; op.36, 1960; op.38, 1962; op.43, 1964

Orch: Suite no.1, op.1, str, 1942; Night Music, op.2, chbr orch, 1943; Pf Conc. no.1, op.5, 1944; Suite no.2, op.4, str, 1944; Highland Reel, 1946; Second Nocturne, op.7, chbr orch, 1946; Fuga giocosa, op.13, 1948; Ov. to a Drama, op.17, 1949; Poem, op.18, 22 str, 1950; Divertimento, op.26, fl, pf/str, 1954; Concertante, op.24, pf, str, perc, 1954; Aubade, op.28, hn, str, 1955; Pf Conc. no.2, op.27, 1955; Scherzi, op.44, small orch, 1964; Zodiac Variations, op.53, small orch, 1970; Labyrinth, op.56, 1971; Fantasia on British Airs, op.68, 5 military bands, 1976; Tamesis, op.71, 1979; Winchester Ov., op.75, 1981; Cyprus Dances, op.76, 1981; 3 Ages, op.77, 1982; many incid scores for radio

Chbr: Qnt, op.6, bn, str, 1945; Intermezzo, op.8, 11 insts, 1946; Qt, op.12, cl, bn, vn, va, 1948; Passacaglietta in nomine Arnold Schoenberg, op.16, str qt, 1949; Gondoliera, op.19, eng hn, pf, 1950; Suite, op.32, cl, pf, 1957; Variations and Finale, op.34, 10 insts, 1958; 3 Movts, op.37, str qt, 1960; Sinfonietta, op.49, 9 insts, 1968–9; Divertimento, op.54, cl ens, 1970; Cat Variations, cl, pf, 1971; Fantasia, op.57, vc, pf, 1971; A Little Waltz, vn, pf, 1972; Il penseroso e L'allegro, op.64, vc, pf, 1975 [after J. Milton]; 3 Romantic Pieces, vn, pf, 1976; Prelude, Nocturne and Chase, op.72, 4 hn, 1979; Paraphrases on a Theme by Liszt, op.78, 2 pf, 1982

Solo: Vigil, op.3, pf, 1944; Ballade, op.10, pf, 1947; Threnos and Toccata, op.14, pf, 1948; Pf Sonata, op.21, 1951; Suite, op.29, pf, 1955; Toccata alla passacaglia, op.31, org, 1957; Prelude on a Theme of Alan Rawsthorne, op.45, pf, 1965; Fantasy and Toccata, op.59, org, 1973; Five, op.61, gui, 1974

VOCAL

Choral: Gold Coast Customs (E. Sitwell), op.15, spkr, male chorus, orch, 1949; The Riverrun (Joyce), op.20, spkrs, orch, 1951; The Shadow of Cain (Sitwell), op.22, spkrs, male chorus, orch, 1951; Song of the Birds (Nahuatl, trans. I. Nicholson), 1963; Song of the Sun (Nahuatl, trans. Nicholson), op.42, 1964; The Canticle of the Rose (Sitwell), op.46, 1965; A Little Hymn to Mary, 1967; From 'The Divine Narcissus' (St John of the Cross, trans. Nicholson), 1969; I Have a New Garden, op.51, 1969; Jerusalem (W. Blake), op.52, spkrs, T, chorus, orch, 1970; Kubla Khan (S.T. Coleridge), op.60, T, orch, 1973; Rhyme Rude to my Pride (J. Michis), op.62, male vv, 1974; Skimbleshanks, the Railway Cat (T.S. Eliot), op.65, Bar, SATB, orch, 1975; My Beloved Spake (Bible: *Song of Songs*),

op.67, SATB, org, 1976; Dr Faustus (Nye, after T. Mann), op.69, solo vv, chorus, orch, 1977; Oresteia, op.73, actors, vv, orch, 1977; 2 Sitwell Songs, op.73, low v, pf, 1980; Apollonian Whale, op.74, v, vc, pf, 1980

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T. Roseingrave: 3 Pieces, str, 1939; T. Arne: Rule Britannia, T, chorus, orch, 1947; F. Liszt: Csárdás macabre, orchd 1948; F. Liszt: La lugubre gondola, orchd 1963; A. Adam: Giselle, reorchd 1972

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COLIN MASON/HUGO COLE/DAVID C.F. WRIGHT

Seashore, Carl E(mil) (*b* Mörlunda, 28 Jan 1866; *d* Lewiston, ID, 16 Oct 1949). American psychologist and musician of Swedish birth. His family emigrated to the USA in 1869. Having studied the organ as a child, he served as a church organist from the age of 14; he attended Gustavus Adolphus College, Minnesota (BA 1891), and Yale University (PhD 1895), where he studied psychology and worked as an assistant in the psychological laboratory (1895–7). He was subsequently appointed (1902) to the University of Iowa, where he stayed for the rest of his career, as professor and (from 1905) head of the department of psychology and of the psychological laboratory, and for two periods (1908–37 and 1942–6) as dean of the graduate college. He was a pioneer in experimental psychology, and with his students developed many instruments for the measurement of visual, aural and kinesthetic perception, and for the graphic representation of such aspects of musical performance as rhythm, pitch, timbre and vibrato. This latter information was used in performance analysis, with special emphasis on the vibrato, and eventually influenced Seashore's theories of musical aesthetics.

Seashore's interest in music and in measurable psychophysiological phenomena led him to devise a test for identifying musical talent through measurement of independent, presumably innate skills: tonal memory, perception of pitch and of loudness, sense of time passing, of rhythm, of 'consonance' (in the earlier version) and of timbre (in the later one). Although widely used, the test has been criticized, both on technical grounds and for its apparent assumption that musical talent can be described in terms of an aggregation of discrete skills.

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RAMONA H. MATTHEWS

Seattle. City in Washington State, USA. It is the largest metropolis in the Pacific north-west and a major port. It was named after a chief of the local native Squamish and Duwanish peoples, Sealth (1786–1866), a singer who was baptized (1841) and led his people in morning and evening prayers. The town in its present location was laid out in 1853. In the 1860s touring groups – Excelsior's Minstrels, Stars Minstrels, Congo Minstrels and the USS Pensacola Band – performed in Henry Yesler's Mill Cook House (also called Hall or Pavilion). Squire's Opera House (1879–83), Frye's Opera House (cap. 1300; 1884–9), the Seattle Opera House (1890–93) and the Seattle Theater (1892–1915) hosted a constant stream of entertainers. The first locally formed troupe was the Seattle Minstrels (1880). Callender's Colored Georgia Minstrels (1882)

headed a long list of touring all-black troupes that gave 13 Seattle seasons between 1889 and 1911.

Operas and operettas given in the 1870s and 80s by visiting companies included Offenbach's *La Grande-Duchesse de Gérolstein*, Wallace's *Maritana*, Balfe's *The Bohemian Girl*, Flotow's *Martha*, Donizetti's *La fille du régiment* and Gounod's *Faust*, as well as *La sonnambula*, *Il trovatore* and *Le nozze di Figaro*. Touring soloists visited the city in the same period, including the violinist Ede Reményi, the pianist Julie Rivé-King and the sopranos Adelina Patti, Nellie Melba and Emma Calvé. Scandinavian, Swiss and German immigrants fostered a strong choral tradition; the Norwegian Male Chorus was founded in 1889.

The Seattle SO gave its first concert in 1903 in the ballroom of the Arcade Building, conducted by the violinist Harry F. West. Most of its members also played for musical theatre performances in the Madison Street auditorium (1400 seats) and later the Moore Theater (1650 seats). The 1904–5 symphony season in John Cort's Grand Opera House concluded with John Hamilton Howe's chorus of 200 joining the orchestra for the *Creation*. Michael Kegrize conducted the orchestra from 1907 to 1909 and brought such soloists as Maud Powell, Mischa Elman and Lillian Nordica. During the Alaska–Yukon Exposition at the University of Washington in the summer of 1909, the soloists at the Sunday concerts conducted by Henry Hadley included Fritz Kreisler, Josef Hofmann, Teresa Carreño and Johanna Gadski, the latter singing some of Hadley's own songs. Hadley, who conducted the orchestra until 1911, composed his *North, East, South, and West* symphony in Seattle. His successor John Spargur conducted an orchestra of 85 that disbanded before the close of the 1919–20 season. In the hiatus from 1921 to 1926 the violin teacher Mme Davenport Engberg organized and conducted the Seattle Civic Orchestra. Karl Krueger conducted the revived symphony orchestra from 1927. After he resigned in 1931 the conductors were Basil Cameron (1932–8), Nicolai Sokoloff (1938–40) and Sir Thomas Beecham. Beecham gave frequent performances of Delius and Sibelius interspersed with Mozart concertos played by Betty Humby, whom he married after divorce proceedings in 1943. Virulent personal attacks in the *Post-Intelligencer*, whose critic of the time rarely published a kind word, hastened Beecham's mid-season departure in 1942; his successor Carl Bricken continued until the 1947–8 season. Later conductors included Eugene Linden, Milton Katims (1954–76) and Gerard Schwarz (from 1984), whose tenure brought the orchestra international acclaim.

After one year with the Seattle SO, Linden became conductor for the Pacific Northwest Grand Opera Company (1950–55), which brought Bidú Sayão and Regina Resnik to Seattle for *La bohème* and *Carmen*. Linden also engaged Glynn Ross, director of the San Francisco summer opera, as stage director. Returning in 1964 as general director of the newly formed Seattle Opera Company, a post that he retained until 1983, Ross gave a complete *Ring* in 1975, with cycles in both German and English. Premières during his tenure included Carlisle Floyd's *Of Mice and Men* (1970) and Thomas Pasatieri's *Black Widow* (1972). His successor Speight Jenkins maintained the tradition of *Ring* cycles with a new production in 1986, repeated in 1991. Under him productions such as *Pelléas et Mélisande* in 1993, with Gerard Schwarz conducting, marked a new peak in cooperation between orchestra and opera. The 1995–6 season included *La Cenerentola*, *Elektra* and *Andrea Chénier*. The Seattle Center Opera House (cap. 3100), converted in 1962 from the former Civic Auditorium, was shared until 1998 by the opera and the symphony orchestra.

Vocal instruction was offered at the newly established University of Washington beginning in 1861, and piano in 1862; in 1889 when Washington became a state, Julia Chamberlain, a graduate of New England Conservatory, headed a music faculty teaching the mandolin and the guitar as well as the violin. A school of music was established in 1891. On the eve of the move in 1894 from the city centre to a new campus, music was listed first among three 'special' departments in the university catalogue drafted by the registrar, Edmond S. Meaney. For him is named the 1200-seat Meaney Hall for the Performing Arts, the chief university concert venue; in the same building is a 270-seat theatre. The present music building (occupied 1950) houses the Brechemin recital hall (cap. 225) and a library of 60,000 volumes (1996). The department head from 1994 was the pianist Robin McCabe. The department's ethnomusicology programme attracts students from Africa and Asia. William Bolcom and Alan Stout were both pupils of John Verrall (at the university 1948–73). The visiting professor of conducting in 1995–6 was Milton Katims.

The Cornish Institute of the Performing and Visual Arts (previously the Cornish School of Allied Arts) was founded in 1914 by Nellie Centennial Cornish. Teaching music, theatre, broadcasting, dance and the visual arts, it was the acknowledged centre of arts instruction in the northwestern USA when in 1938 it hired John Cage. During his two years there Cage began giving recitals using prepared pianos and initiated his association with the school's leading student dancer Merce Cunningham. Cage worked occasionally with the leading University of Washington faculty composer (1941–68), George Frederick McKay (1899–1970), whose pupils included Earl Robinson.

The rock guitarist Jimi Hendrix grew up in Seattle. Kurt Cobain (1967–94) headed the group Nirvana, which made Seattle grunge rock a world phenomenon. Soundgarden (formed in 1984), Alice in Chains (1987), Pearl Jam (1990) and the Presidents of the United States of America (1994) confirmed Seattle as the epicentre of creative rock in the decade of their emergence.

Maxine Cushing Gray, who settled in Seattle in 1946, served as art and music critic for the weekly *Argus* and then founded and edited the fortnightly *Northwest Arts* (1975–87). She had earlier powerfully endorsed the Seattle residency (1965–70) of the ballet company gathered by the Seattle native Robert Joffrey (*b* 1930). Joffrey's ballet *Astarte*, with rock music credited to Crome Cyrcus, had its première in Seattle and went on to New York, achieving national renown.

The early 1990s saw the flourishing of the Seattle Classical Guitar Society, the Seattle Consortium of Harpers, the Seattle Girls' Choir, the Seattle Women's Ensemble and the Seattle Youth SO. By the end of the decade the wealth attracted to the area by the aircraft and computer industries had enabled financiers to underwrite notable arts projects. Symphonic music found a new home in the S. Mark Taper Auditorium, rated as 'one of the ten best in the world' by acoustician Cyril M. Harris, and

smaller-scale performances were accomodated in the Illsley Ball Nordstrom recital room (cap. 541). This wealth elevated the Seattle SO to second in the nation in terms of its private charitable support and close to the first in terms of adventurous programming. Equally adventurous in another direction were the 23 and 24 June 2000 concerts that inaugurated Experience Museum Project Seattle, founded and financed by Microsoft partner Paul Allen. At the Memorial stadium the first concert intergrated among other headliners Metallica, Dr Dre with with Eminem and Snoop Doggy Dogg, Red Hot Chili Peppers, Kid Rock and Filter. The second concert included the more recently emerged Matchbox Twenty, No Doubt, Alanis Morissette, Beck and the Eurythmics. These events further strengthened Seattle's already established reputation as a milieu geared to the musical interests of youth.

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ROBERT STEVENSON

Seave. *See* SAYVE family.

Seay, Albert (*b* Louisville, 6 Nov 1916; *d* Colorado Springs, CO, 7 Jan 1984). American musicologist. He took the BA and the BM from Murray State College in 1937, and the MM at Louisiana State University in 1939. After teaching at South-Western Louisiana Institute (1946–9), he resumed graduate work at Yale University under Leo Schrade and was awarded the doctorate in 1954. He began teaching at Colorado College in 1953 and was appointed chairman of the music department in 1967 and professor in 1972; he retired in 1982.

Seay's interest in the music and theory of the Middle Ages and the Renaissance has resulted in a wide range of editions, translations and articles. He edited the collected works of Arcadelt (for which he received the Otto Kinkeldey Award in 1972) and Carpentras, and the writings of Hothby, Tinctoris and Ugolino of Orvieto for the American Institute of Musicology. He also published practical transcriptions from the collections of Attaingnant, Gardano and Moderne, and was an editor of the Colorado College Music Press Series, which published translations and editions of important early theoretical treatises.

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PAULA MORGAN

Sébastian, Georges [Sebestyen, György] (*b* Budapest, 17 Aug 1903; *d* La Hauteville, nr Paris, 12 April 1989). French conductor of Hungarian birth. He studied with Bartók, Kodály and Weiner at the Budapest Academy, and then attended Walter's conductors' course at Munich in 1922. He joined the music staff of the Munich Opera in 1922 (where Walter was musical director), and of the Metropolitan Opera in 1923. He then held conducting posts with the Hamburg Theatre (1924–5), the Leipzig Gewandhaus Orchestra (1925–7) and the Berlin Städtische Oper (principal conductor, 1927–31), where he again came under Walter's influence. During this period Sébastian began to specialize in the Viennese and German Classical and Romantic repertory; but he also gave some important first Berlin performances, notably of Bartók's *Bluebeard's Castle* and Krenek's *Jonny spielt auf*. In 1931 he was appointed musical director of Moscow Radio and conductor of the Moscow PO, with whom he performed Tchaikovsky's entire symphonic output on the 40th anniversary of the composer's death (1933). From 1938 to 1945 he conducted in the USA, Argentina and Brazil, notably at the San Francisco Opera, and in 1946 he settled in Paris, becoming principal conductor of the Opéra and conducting at the Opéra-Comique and with the Orchestre National, meanwhile making several foreign tours.

Sébastian's eloquent and impassioned conducting was strongly influenced by the Viennese tradition of Mahler and Walter. His repertory consisted mainly of the symphonies of Beethoven, Brahms, Bruckner and Schumann and the works of Richard Strauss and Wagner (he conducted important Wagner performances at the Opéra with Kirsten Flagstad).

CHRISTIANE SPIETH-WEISSENBACHER

Sebastiani, Claudius (*b* Metz; *fl* 1557–65). German music theorist. From 1557 until 1565 he was organist in Fribourg, where Homer Herpol was Kantor. According to Gerber, Sebastiani had also been an organist in Metz, but when he described himself in 1563 as 'Metensis, Organista' he was working in Fribourg. In his *Bellum musicale inter plani et mensuralis cantus reges* (Strasbourg, 1563) he depicted the theories of plainchant and polyphony in the unusual form of a war between the 'kings' of the two 'provinces' about who should succeed Apollo to become supreme in the realm of music. Both kings deploy all their resources; the battle reveals all the advantages but also all the mistakes and weaknesses of each. Sebastiani named as his immediate model Guarna's *Grammaticae opus novum seu bellum grammaticale*. Ornithoparchus (*Musicae activae micrologus*) had described *accentus* and *concentus* in the form of a similar fable. Sebastiani not only adopted several sections (on *accentus*, concord, counterpoint and cadences, as well as the ten rules of singing) from Ornithoparchus, but also the characteristics that Ornithoparchus had ascribed to his 'kings': thus the 'king' of plainchant was 'gravis, fecundus, severus' and the 'king' of polyphony was 'hilaris, iucundus, amabilis'. He used Coclico's classification of musicians into four genera, placing Herpol and Sermisy in the third category alongside, strangely, Gregory, Berno and St Bernard. In discussing various tablatures he gave two examples of keyboard tablature: in the first each part has its own staff, in the second the parts are combined on two staves. Both examples have bar-lines throughout. Also noteworthy is a section for young organists on improvising variations on a given melody, in which he recommended changes of beat, tempo, mode and number of parts.

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MARTIN RUHNKE

Sebastiani, Johann (*b* nr Weimar, 30 Sept 1622; *d* Königsberg [now Kaliningrad], spring 1683). German composer. He is reputed to have studied in Italy. He settled in Königsberg in about 1650 and became Kantor at the cathedral in 1661. In 1663 the Elector of Brandenburg appointed him court Kapellmeister, and he retired with a pension in 1679.

Sebastiani's responsibilities to both church and court produced a preponderance of sacred music and occasional pieces intended for public commemorations. *Das Leyden und Sterben unsers Herrn und Heylandes Jesu Christi nach dem heiligen Matthaeo*, composed no later than 1663, is by far his most famous composition. It includes the traditional Passion characters, a five-part chorus and an instrumental ensemble of two violins, four viols and continuo. This large-scale *St Matthew Passion* is representative of Passions of the second half of the 17th century such as those of Heinrich Schütz, Christian Flor, Funcke, Pfleger and Theile. On the whole it is conservative in style. Certain general characteristics of Baroque opera – the *stile recitativo*, arias and small instrumental forces – are found in it, but more detailed elements such as the dramatic *stile concitato* and bold angular melodies are absent. Sebastiani shunned chromatic harmonies and added only slight expressive tension at such dramatically apt places as the choral answer to Pontius Pilate, 'Lass ihn kreuzigen!'. There is little text repetition, the voices are always doubled by instruments, and Sebastiani's retention of the five-part chorus indicates his regard for the *stile antico*.

Not unlike other Passion composers of this time, Sebastiani had the strings accompanying all the utterances of the soloists – Bach's later use of them to accompany only Christ's words in his *St Matthew Passion* is an exception. Sebastiani did, however, reserve a special string sound for Christ by specifying the sweet tone of the violins and letting the more strident tone of the viols accompany the narrator and the minor characters. He further heightened the drama and symbolism, as Bach did in his own *St Matthew Passion*, by silencing the violins at the words 'Eli, Eli, lama sabachthani', which underscores the utter despair of Christ. Smallman pointed out that Sebastiani's Passion is the earliest extant one to have simple chorales included in the score. They appear 13 times as a single vocal line (five of them designated for solo voice) with instrumental accompaniment. Sebastiani used eight different melodies; the repetition of several of them demonstrates an early awareness of the unity chorales can provide, a device developed by composers of oratorio Passions in the 18th century.

Although most of Sebastiani's vocal writing is lyrical, it is not highly florid. The syllabic settings in his two-volume collection of songs in the *Parnass-Blumen* are typical and are in the folksong style of the Hamburg school headed by Johann Rist. Their simplicity extends to Sebastiani's purely instrumental compositions, as can be

seen in the four-part sinfonia appended to the funeral hymn on which it is based, *Wer, o Jesu, deine Wunden* (1666). Similarly the instrumental sinfonias of the *St Matthew Passion* are affected by the ideal of a simple vocal setting; the style is specially evident in the choral responses, where it forms an aesthetic link with the unadorned chordal writing of 16th-century Lutheran composers such as Johann Walter (i).

WORKS

all printed works published in Königsberg, unless otherwise stated

Das Leyden und Sterben unsers Herrn und Heylandes Jesu Christi nach dem heiligen Matthaeo, 5vv, 6 insts, bc (1672); ed. in DDT, xvii (1904/*R*)

Erster Theil der Parnass-Blumen oder [60] geist- und weltliche Lieder, 1672[4] [incl. pieces by H. Albrecht, J. Reinhard and J. Weichmann]

Ander Theil der Parnass-Blumen (Hamburg, 1675) [incl. 6 pieces by 'J.G.']

Funeral songs, 5vv, bc: Mein Gott, ich sehe wie die Welt (1663); Mir fället, Jesu, immer ein (1663), ed. in J. Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*1963); Sei gnädig mir, o Herr, mein Gott (1663); Ich komm', o Gott der Gnaden (1664); Wer, o Jesu, deine Wunden (1666) [arr. of composition by J. Weichmann], ed. in EDM, 2nd ser., *Ostpreussen und Danzig*, i (1939); Herr, es gehen deine Plagen (1667); Herr, vergnüge mit der Welt (1670); Wie selig ist doch der (1670); Mein Freund ist mein (1676); Ich bin ein armer Wandersmann (1678); Gott tu mit mir, was ihm gefällt (1679); Herr, du nimmst dich unser an (1679); Meine Seele, gib dich nu wiederum zufrieden (1679); Wo soll mein' Zuflucht (1679); Soll ich, Jesu, diesem Leben (1680); Herr, wie ist dein' Gnad' so gross (1680)

Christlicher Leich-Text: Dennoch bleibe ich stets an dir, dialogue, a 15 (1673)

Tanzen ist der Liebe Schul, wedding dance (1678)

11 melodies in Preussisches neu verbessert-vollständiges ... Gesangbuch (1675); ed. in J. Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*1963)

4 motets, 7–15vv, *D-Bsb*, *S-Uu*

*c*85 occasional works, pubd 1653–82, and 4 MSS with sacred works, formerly in *RUS-KA*, now lost, cited in Müller, Küsel and Piotrowski; 7 other works cited in inventories, see Mitjana, Küsel, Davidsson (1952)

WRITINGS

Kurtze Nachricht, wie die Passion am Char-Freytage in einer recitirenden Harmonie abgehandelt und nebst denen darin befindlichen Liedern gesungen wird, der Gemeinde zum besten zusammengezogen, woraus sie selbstens mitlesen und singen kann (Königsberg, 1686); authorship doubtful, attrib. Sebastiani in *EitnerQ*; see Smallman, 81, and Blankenburg, col.920

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JOHN D. ARNN/DOROTHEA SCHRÖDER

Sebastian z Felsztyna (*b* Felsztyn, ?1480–90; *d* after 1543). Polish music theorist and composer. In 1507 he entered Kraków University, and in 1509 he took the BA. It has been suggested that he was taught by Jerzy Liban, or by Heinrich Finck, who lived in Kraków until 1510. Sebastian also studied theology, and about 1528 he was appointed priest at Felsztyn, and possibly later at Przemyśl. While at Felsztyn he kept in touch with the important Herburt family and with their support he became the parish priest of Sanok about 1536. His treatise *Directiones musicae ad cathedralis ecclesia premislensis usum* (Kraków, 1543), now lost, was dedicated to Mikołaj Herburt.

Sebastian's collection of hymns, *Aliquot hymni ecclesiastici* (Kraków, 1522), probably containing polyphonic works, is lost. Three motets have survived. They are among the earliest examples of Polish four-voice music. All three are based on plainchant melodies which appear in the tenor in long note values. Sebastian used both florid counterpoint and note-against-note technique, and occasionally some imitation. The Capella Rorantistarum of Wawel Cathedral, Kraków included Sebastian's compositions in their repertory.

Sebastian's theoretical writings are concerned with plainchant and mensural theory. The treatises on chant, *Opusculum music compilatum noviter* (Kraków, before 31 October 1517) and *Opusculum musices noviter congestum* (Kraków, 1524–5), were once regarded as two editions of the same treatise, but there are important differences between them. The first demonstrates a number of treatments typical of Kraków choral manuals from the beginning of the 16th century, including the classification of music and interval theory. It contains three- and four-voice music examples, which also indicate a familiarity with Wollick's *Opus aureum*. The second treatise in effect brings up to date the theory of *musica plana* in the spirit of the views of Burchardi and Ornithoparchus. Sebastian dispensed here with polyphonic examples, but cited an extensive choral repertory (fragments of more than 100 works).

The *Opusculum music mensuralis* (published presumably after 31 October 1517) contains six chapters dealing with all aspects of mensural notation. Although some of the ideas seem to have been derived from other writers, notably Melchior Schanppecher, much of the work is considered original. Sebastian is also credited with the authorship of the anonymously published *Modus regulariter accentuandi lectiones*, which contains rules for accenting liturgical texts.

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THEORETICAL WORKS

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ed.: *S Augustini De musica dialogi VI* (Kraków, 1536) [lost]
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Prosa ad Rorate tempore paschali virgini Mariae laudes, 4vv, ed. in Monumenta musices sacrae in Polonia, ii (Poznań, 1887)

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ELŻBIETA WITKOWSKA-ZAREMBA

Sebell. *See* CIBELL.

Sebenico, Giovanni [Šibenčanin, Ivan] (*b* ?Šibenik, Dalmatia, *c*1640; *d* Cividale del Friuli or Córbola, Veneto, 19 Sept 1705). Composer, organist and tenor of Croatian origin. He was probably a pupil of Legrenzi. He worked as *vicemaestro di cappella* at Cividale del Friuli from 1660 to 1663 and as a tenor at S Marco, Venice, from 29 July 1663 to 1666. He was at Charles II's court in London between April 1666 and the summer of 1673: in 1668 he was 'Master of Italian Music' and was mentioned by Pepys (on 28 September) as a singer; Roger North heard him play the organ with Locke. He returned to Italy in 1673 to become *maestro di cappella* at the court of Savoy in Turin, a position he held until 1690. He was then most probably in Venice for two years before returning to Cividale del Friuli in 1692 as *maestro di cappella*. Towards the end of his life he ceased working because of illness and also lived for a time in Córbola.

In his own day Sebenico was best known as a performer and as a composer of operas. The three he is known to have written were performed in Turin: *L'Atalanta* (6 December 1673, Teatrino della Venaria Reale, to a libretto by B. Biancó), *Gli Amori delusi da amore* in three acts (1688, Teatro Regio) and *Leonida in Sparta*, also in three acts (Carnival 1689, Teatro Regio) and rearranged as *L'oppresso sollevato* for performance in Venice (winter 1692, Teatro SS Giovanni e Paolo). The music seems not to have survived, though we do have printed librettos of the last two. Three sacred works were discovered in 1971 in the chapter archives at Cividale del Friuli: an unpretentious *Messa chiamata 'L'imitazione zoccolantissima'* for two two-part choirs (soprano and bass) with continuo; a rather operatic *Responsorio di S Antonio di Padova* for solo voice, two violins and continuo (ed. in Župančić, 1978); and the motet *Lauda, Jerusalem, Dominum*, a luxuriant score, with rich harmony and a good deal of solo writing (ed. in Župančić, 1971). A fourth work, *O dolor, o moeror*, for three voices and continuo, is in the Moravské múzeum, Brno; it appears to date from Sebenico's Turin years.

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LOVRO ŽUPANOVIĆ

Sebestyen, György. *See* SÉBASTIAN, GEORGES.

Sebök, György (*b* Szeged, 2 Nov 1922). Hungarian pianist. He gave his first public performance at 14, and at 16 entered the Franz Liszt Academy in Budapest, where his teachers included Székely, Keéri-Szántó, Weiner and Kodály. After making his concerto début under Enescu (1946, Bucharest) and winning first prize at the Berlin International Competition, he embarked on a successful career as a soloist. He has taught at the Béla Bartók Conservatory in Budapest, the Toho Gakuen School of Music in Tokyo, at Indiana University, the Hochschule in Berlin and the Banff Centre for the Arts, Canada, and has given internationally acclaimed masterclasses. Sebök has made many recordings, notably of cello and violin sonatas with Janos Starker and Arthur Grumiaux, and, among other honours, received the Liszt Prize of the Hungarian Government (1953) and was made a Chevalier de l'Ordre des Arts et des Lettres, Paris (1996).

JEREMY SIEPMANN

Šebor, Karel (Richard) [Schebor, Carl] (*b* Brandýs nad Labem, 13 Aug 1843; *d* Prague, 17 May 1903). Czech composer. A child prodigy, he attended the Prague Conservatory from the age of 11, studying the violin with Mořic Mildner and composition with J.B. Kittl. By 1859 he had already completed his first symphony. He gained a reputation as an excellent violinist, performing in chamber music concerts in and around Prague. However, in 1860, after he was found to be suffering from a heart defect, he left the conservatory and gave up any hope of pursuing a career as a violinist. A year later he moved to the Polish estate of Baron Puget-Puzet at Samianka, working as a music teacher, after which (1863) he obtained his first theatre post as a conductor in Erfurt.

In 1865 Šebor began his important association with Czech opera. He was installed at the Provisional Theatre as chorus master and second conductor, and his first opera, *Templáři na Moravě* ('The Templars in Moravia'), was staged with great success. This was the first performance of an original Czech opera at the Provisional Theatre, and it established Šebor as a leading Czech composer and potential rival of Smetana. Over the next three years he consolidated his position with further national operas, *Drahomíra* (1867), and *Nevěsta husitská* ('The Hussite Bride', 1868), which proved to be his most popular stage work. His next opera, *Blanka* (1870), was a failure. This was partly due to inherent weaknesses in its libretto, but perhaps also because Šebor became a victim of a burgeoning dispute between the aesthetically conflicting factions of Smetana and František Pivoda; his opera was attacked for exhibiting italianate style, a weak plot, and for its being based upon a poorly translated libretto resulting in faulty declamation and text underlay. The

situation was exacerbated by disagreements with the theatre management, and probably compounded by as yet unknown personal difficulties. As a result he surrendered his post and left Bohemia.

He spent the next 24 years in voluntary exile, initially as conductor of opera in Lemberg (now L'viv, Ukraine), and from 1873 as music director of an infantry regiment. For a brief period he conducted at the Carltheater in Vienna. He remained active as a composer, producing some chamber works and many orchestral dances and marches. He revised *The Hussite Bride*, and an attempt was made by the former Intendant of the Provisional Theatre, František Rieger, to lure him back to composition for the Czech stage. This resulted in the comic opera *Zmařená svatba* ('The Frustrated Wedding', 1879), which, despite public success, was soon withdrawn from the repertory because of a dispute over Šebor's financial demands. He finally returned to Prague in 1894, founded a private music school, and became composer and music director of the national gymnastics institution Sokol. Apart from performances of *The Hussite Bride* until the mid-1890s, his only connection with Czech opera was as a member of the committee which decided the Prague National Theatre's repertory. After his death Šebor's music dropped from public awareness. His contribution to the development of Czech music still remains to be thoroughly evaluated.

Šebor was one of the most talented and significant of Czech Romantic composers. His creative style, which was founded upon French and Italian influences, especially Auber, Meyerbeer and Bellini, was notable for its spontaneity, evocative and strongly lyrical melodic writing, and an acute sense of orchestral colour. These characteristics were already evident in his early symphonies and overtures of the early 1860s, the former works representing an important anticipation of Dvořak's first works in the genre. However, his primary significance was as an opera composer, a medium to which his style was inherently suited. He demonstrated remarkable dramatic understanding, an ability to delineate character and to sustain long periods of dramatic argument and controlled climax. Unfortunately, he never fulfilled the promise of his early talent, tending to work too fast and without reflection. His later works, including *The Frustrated Wedding* and the mature chamber music, are often disappointingly superficial.

WORKS
(selective list)

many MSS in CZ-Bm

STAGE
all operas first performed in Prague

Templáři na Moravě [The Templars in Moravia] (historical romantic op, 3, K. Sabina), Provisional, 19 Oct 1865, *CZ-Bm*, excerpts, vs (Prague, n.d.; Hamburg, n.d)

Drahomíra (grand romantic op, 4 J. Böhm, after F. Šír), Provisional, 20 Sept 1867, *Bm*

Nevěsta husitská [The Hussite Bride] (grand romantic op, 5, E. Rüffer, trans.), New Town, 27 Sept 1868 *Bm*, love duet, Act 3, vs (Prague, n.d.); rev. (Ger. lib rev. T. Fallerau, trans.), *Pnd*, extract from Act 1 in Burghauser

Blanka (fantastic romantic op, 4, Rüffer, trans.), Provisional, 8 March 1870, *Bm*

Zmařená svatba [The Frustrated Wedding] (national op, 3, M. Červinková-Riegrová, after Fr. vaudeville Le petit Pierre), Provisional, 25 Oct 1879, *Bm*, excerpts, vs (Prague, n.d.; Hamburg, n.d.)

Vzpomínky z kouzelné říše [Memories from the Magic Empire] (ballet), 1890, unperf., *Bm*

INSTRUMENTAL

4 syms.: E♭, 1858, rev., 2 movts perf. Prague, 6 Dec 1874; E♭, op.11, 1861, perf. Prague, 8 March 1863; G, 1863; B♭, 1866/7, perf. Prague, 12 April 1867; all *Bm*

6 ovs: E, 1859; B♭, Wallensteins Tod, *c*1859, perf. Prague, 18 March 1860; D, op.16, 1862; B♭, 1863; f♯, La mélancholie, perf. Prague, 9 Sept 1865; Slavnostní ouvertura [Festival Ov.], 1895

Other orch: 6 ungarische Märsche (Dresden, 1863); 2 sets of Sym. Dances, perf. Prague, 1894; numerous single dances and marches for orch.

Chbr: 2 str qts, [no.1], perf. Prague, 1860, [no.2], e, op.42 *c*1880; Pf qnt, B♭, op.46; many pf works, incl. arr of ov. and potpourri from Templáři na Moravě (Prague *c*1865)

VOCAL

Cants: Májová noc [May Night] (K.J. Erben), vv, orch, 1866, perf. 1873; Slavnostní kantáta [Festival Cant] (J. Böhm), unacc. male vv, 1868, for laying the National Theatre foundation stone

Many choruses, male vv, incl. Sokolská hymna [Sokol Hymn], 1891

Ger. and Cz. songs, 1.v, pf, incl Ku předu, zpátky ni krok [Forwards, Not a Step Backwards!] (J.V. Sládek) (Prague, 1892), Jen jedno vím [I Know Only One] (Prague, 1895)

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KARL STAPLETON

Sec (Fr.: 'dry'). A term used by several French composers, particularly Debussy, to indicate that a note or chord should be struck and released abruptly. It is applied particularly to harp, piano and percussion music. It also appears in French scores from the late 18th century: in Le Sueur's operas it applies to the whole orchestra.

Secco (It.: 'dry'). Short for *recitativo secco*. A 19th-century term for recitative accompanied (normally) by a keyboard instrument instead of by the orchestra. For the practice of using a cello and a double bass in such contexts *see* RECITATIVE.

Sechter, Simon (*b* Friedberg [now Frimburk], Bohemia, 11 Oct 1788; *d* Vienna, 10 Sept 1867). Austrian theorist, composer, conductor and organist. Sechter went to Vienna in 1804 and soon became known as a harmony and counterpoint teacher. In 1810 he began teaching the piano and singing at the Educational Institute for the Blind. He was appointed assistant court organist in 1824, and principal court organist in 1825. Schubert, shortly before his death (1828), took one counterpoint lesson with Sechter. In 1851, Sechter was appointed professor of thoroughbass and counterpoint at the Vienna Conservatory. Bruckner studied with Sechter, 1855–61, eventually succeeding him at the conservatory and passing on his methods. Other pupils were Marxsen (Brahms's teacher),

Nottebohm, C.F. Pohl, Thalberg, Carl Umlauf and Henry Vieuxtemps.

A prolific composer, Sechter was said to have written a fugue every day. He apparently wrote more than 8000 pieces, of which the masses and oratorios written after 1825 became the best-known. His compositions exemplify the harmonic progressions he advocated in his treatises.

Sechter was the most influential Viennese music theorist of the 19th century. His main treatise, in three volumes, is *Die Grundsätze der musikalischen Komposition* (1853–4). The first volume, *Die richtige Folge der Grundharmonien*, introduces many of Sechter's principal ideas. He adopted the fundamental bass concept from Rameau, Kirnberger and J.A.P. Schulz, in which chord progressions and transformations, even highly chromatic ones, are based on roots belonging to the diatonic scale. Thus, he fits into the *Stufentheorie* ('step theory') tradition.

Sechter, like Rameau, treated the authentic cadence as the model for harmonic progressions (the 'Sechter'sche Kette' or 'Sechter circle' is a descending circle of 5ths); also among the 'correct' progressions are diatonic root connections by ascending 5ths and descending or ascending 3rds. A root progression by step requires a stated or implied intermediate chord (*Zwischenakkorde*) that contains the pitches of the first chord and approaches the second by a descending 5th. In such a situation, the stated first chord would be considered the (root) representative (*Stellvertreter*) for the unstated intermediate chord. For example, the progression C–E–G to D–F–A in C major requires the intermediate chord A–C–E–G. In some circumstances an apparent conjunct progression could be attributed to simultaneous chordal arpeggiation and non-harmonic notes. A proponent of just intonation, Sechter considered the interval of the 5th from the second to the sixth degrees of the major scale to be a dissonance. Also significant was Sechter's treatment of augmented 6th chords as 'hybrid chords' (*Zwitterakkorde*), belonging to two key areas.

The first two volumes of *Die Grundsätze* include sophisticated ideas about the relationship between metre and harmony. The third contains a tour de force of contrapuntal technique, including an impressive 165-page treatment of double counterpoint at many intervals and in various combinations.

Sechter's work influenced later theorists, including Cyrill Hynais, Carl Mayrberger and Josef Schalk, who attempted to analyse late Romantic harmony, especially that of Wagner. Schoenberg's *Stufentheorie*, his discussion of root progressions and interpolated roots, and his derivation of augmented 6th chords are indebted to Sechter. Along different lines, Schenker's *Stufentheorie* also rests upon Sechter's.

WORKS

(*selective list*)

most MSS in A-Wgm, Wn, W Blindenerziehungsinstitut

STAGE WORKS AND ORATORIOS

Die Offenbarung Johannis (orat, 3), 1838–45
Sodoms Untergang (orat, 2), 1840
Das Testament des Magiers (Posse, 3), 1842
Ezzeline, die unglückliche Gefangene aus Delikatesse (komische Oper), 1843, unperf.
Ali Hitsch-Hatsch (op, 3, Ernst Heiter ['Serious Merry', pseud. of a pupil of Sechter]), 1843, Vienna, Josefstadt, 12 Nov 1844, vs (Vienna, *c*1845)
Melusine (romantische Oper, 3, F. Grillparzer), 1851, unperf.
Des Müllers Ring (Localunsinn, 3), unperf.

OTHER SACRED

35 masses (12 pubd), 2 requiems, 5 ints, 18 grads, 30 ants, 24 offs, 2 hymns
2 TeD; Asperges me, 2 settings; Tantum ergo, 9 settings; 17 settings of Prophets and Lessons; settings of Gospel texts, Epistles and Gospel sayings; 74 religious songs
Psalms: Collectio psalmarum diversis modis, *Wn*; Ger. pss, *Wgm*

OTHER WORKS

Allerhand Gesangstücke, *Wgm*, incl. scenas, cants., idylls etc.; odes, cants., songs, ballads [many frags.]
Sym. movts, str qts, other chbr works [mostly frags.]; numerous org and pf works
4000 compositions in Sechter's diary *Prosa mit Musik*, 1849–67
Numerous didactic works, mostly for pf/org (see WRITINGS, 1824–8)

WRITINGS

'Musikunterricht für Blinde', *Lehrbuch zum Unterrichte der Blinden*, ed. J.W. Klein (Vienna, 1819), 160–217
Zergliederung des Finale aus Mozarts 4ter [41st] *Sinfonie in C, als Muster einer freien Instrumentalfuge* (Vienna, *c*1820), ed. F. Eckstein (Vienna, 1923); also in F.W. Marpurg: *Die Abhandlung von der Fuge*, ed. Sechter (Vienna, 1843), ii, 161–93
Zwölf Variationen im strengen Style für das Pianoforte, op.7 (Vienna, 1824)
Zwölf Versetten und eine Fuge über das Thema des VIIten Werkes (folgt das Thema in Noten wie vorne angegeben) für die Orgel oder das Pianoforte, op.12 (Vienna, 1826)
Zwölf neue Variationen im strengen Style mit einer Schlussfuge, über das Thema des 7ten und 12ten Werkes, op.45 (Vienna, *c*1826–8)
Wichtiger Beitrag zur Fingersetzung, op.42 (Vienna, *c*1828)
Praktische Generalbass-Schule, op.49 (Vienna, *c*1830)
Praktische und im Zusammenhange anschauliche Darstellung, wie aus den einfachen Grundharmonien die verschiedenen Bezifferungen im Generalbass entstehen, op.59 (Vienna, *c*1834)
Musikalischer Rathgeber, op.57 (Vienna, *c*1835)
ed.: F.W. Marpurg: *Abhandlung von der Fuge* (Vienna, 1843)
Die Grundsätze der musikalischen Komposition, i: *Die richtige Folge der Grundharmonien* (Leipzig, 1853; Eng. trans., 1871, 12/1912); ii: *Von den Gesetzen des Taktes in der Musik; Vom einstimmigen Satze; Die Kunst, zu einer gegebenen Melodie die Harmonie zu finden* (Leipzig, 1853); iii: *Vom drei- und zweistimmigen Satze; Rhythmische Entwürfe; Vom strengen Satze, mit kurzen Andeutungen des freien Satzes; Vom doppelten Contrapunkte* (Leipzig, 1854)
Abhandlung über die musikalisch-akustischen Tonverhältnisse, A-*Wgm* [orig. intended for *Die Grundsätze der musikalischen Komposition*, iv]
Vom Canon, *A-Wgm* [orig. intended for *Die Grundsätze der musikalischen Komposition*, iv]
Miscellaneous pieces, *Wgm*

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G.H. Phipps: 'A Response to Schenker's Analysis of Chopin's Etude, opus 10, no.12, using Schoenberg's Grundgestalt Concept', *MQ*, lxix (1983), 543–69
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JANNA SASLAW

Sechzehntel-Note (Ger.). *See* SEMIQUAVER (16th-note). *See also* NOTE VALUES.

Seckendorff, Karl Siegmund, Freiherr **von** (*b* Erlangen, 26 Nov 1744; *d* Ansbach, 26 April 1785). German courtier, writer and composer. He studied literature and law at Erlangen University, and perhaps music at the Bayreuth music academy. From 1761 he was an officer in the service of Austria and from 1765 to 1774 he served in Sardinia. He then joined the court of Duchess Anna Amalia at Weimar in late 1775 as chamberlain and steward, and was there entrusted with the artistic and practical direction of the Hofkapelle. By 1784 he had apparently tired of court life at Weimar (which he satirized in *Leben des Herrn von Gicks zum Gackelstein*), and went as Prussian emissary to Ansbach, where he died shortly after assuming the post.

Seckendorff was instrumental in introducing Handel's works to Weimar (*Messiah* and *Alexander's Feast*, 1780), but his greatest significance lay in his close association with E.W. Wolf, Duchess Anna Amalia and Goethe in the early years of Singspiel. Despite some unpleasant incidents which were marked by rivalry and ambition on both sides, Seckendorff collaborated with Goethe a number of times: he translated *Werther* into French, composed the earliest known settings of *Der Fischer*, *Das Veilchen*, *Der untreue Knabe* and *Der König in Thule* (13 settings appear in Goethe's manuscript Liederbuch of 1777–8 alongside the original texts), and wrote music for several of Goethe's stage works. He also orchestrated compositions by the duchess, including her setting of Goethe's *Erwin und Elmire* (first version), wrote a shadow play *Minervens Geburt, Leben und Taten* on the occasion of Goethe's birthday (1781) and produced an opera libretto *Superba* for E.W. Wolf (1784). His works show the influence of Classicism (e.g. in his various contributions on music and aesthetics to the *Teutscher Merkur* and *Tiefurter Journal*) and of Herder's folklorism, which inspired the settings in his *Volks- und andere Lieder* (1779–82) and infuses much of his stage music, including his own operetta *Der Blumenraub* (1784). Seckendorff also composed a number of chamber works in a conventional pre-Classical idiom.

WORKS

STAGE

Le marché [La foire] du village (ballet comique), 1776, *D-WRtl*, *DS*

Lila (Spl, 4, J.W. von Goethe), Weimar, Neues, 1777, *WRtl* [first version of text, now lost]

Proserpina (monodrama, 1, Goethe), Weimar, Neues, 30 Jan 1778, *DS* [included in Act 4 of *Der Triumph der Empfindsamkeit* (1778)]

Jery und Bätely (Spl, 1, Goethe), Weimar, Neues, 12 July 1780, lib pubd, music lost

Der Geist der Jungend (comédie-ballet), Weimar, 30 Jan 1782, lost

Der Blumenraub (operette, 2, Seckendorff), Weimar, Neues, 1784, lost

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Lieder: Volks- und andere Lieder, 1v, pf, i–iii (Weimar, 1779–82); 12 Lieder, 1v, pf (Leipzig, n.d.); others in *Göttinger Musenalmanach* (1780), *Teutscher Merkur* (1779–85), *Mildheimisches Liederbuch* (Gotha, 1799), *D-Bsb*, *SWl*, *WRgm*

Inst: Sonatine, vn, pf, in P.F. Milchmeyer: *Pianoforte Schule*, i/2 (Dresden, 1798); 12 str qts, 8 divertimentos, pf trios, pf sonatas, *WRtl*

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G. KRAFT, THOMAS BAUMAN

Second (Fr. *seconde*; Ger. *Sekunde*; It. *seconda*). The INTERVAL between any adjacent diatonic scale degrees (e.g. C–D, D–E♭, E♭–F, F♯–G). If the interval is equal to a whole tone (*see* TONE (i)), it is called a major 2nd; if it is equal to a SEMITONE it is called a minor 2nd. A major 2nd that has been increased by a chromatic semitone is called an augmented 2nd (e.g. C–D♯, G♭–A). Intervals such as F♯–G♭ and B♯–C could be called 'diminished 2nds'; but the usual term for them is ENHARMONIC equivalent.

Second, Sarah. English singer. *See* MAHON family.

Seconda pratica (It.). A term used in opposition to PRIMA PRATICA.

Secondary dominant. *See* APPLIED DOMINANT.

Seconda volta (It.: 'second time'). *See* VOLTA (iii).

Second subject group (Ger. *Nebensatz*). *See* SUBJECT GROUP.

Second Viennese School. A term used most often to refer collectively to Schoenberg, Berg and Webern, though sometimes understood more broadly to include Schoenberg's other Viennese students of the period before World War I (such as Wellesz, Jalowetz, Karl Horwitz and Erwin Stein) and even composers who studied later with Schoenberg in Berlin (such as Skalkottas). While the idea of a school constituted by Schoenberg, Berg and Webern harbours the obvious danger of minimizing the individuality of each composer's achievement, evidence of a strong commonality of purpose is provided by their close, if frequently strained, personal association (at least up until Schoenberg's move to Berlin in 1925), their joint public activities (for instance in the Verein für Musikalische Privataufführungen) and their parallel but distinct explorations of ATONALITY and TWELVE-NOTE COMPOSITION, practices which became central to the evolving historical definition of the school. While Second Viennese School has proved the most enduring designation in English-language texts, a number of other terms have enjoyed currency, including Young Viennese School (possibly the earliest in provenance, employed by Wellesz as far back as 1912), Schoenberg School, New Vienna School or simply Vienna School. These alternatives (and their foreign-language equivalents) have the advantage of circumventing the precarious concept of a 'First Viennese School', though the implication that Schoenberg and his circle were natural heirs to Haydn, Mozart and Beethoven, as well as to later 19th-century Austro-German tradition,

was one that the composers and their apologists did much to foster in their theoretical and analytical writings.

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Secoria, Elfa (*b* Garut, Java, 20 Feb 1959). Indonesian composer and jazz pianist. At the age of eight he appeared on Indonesian TV playing the piano and vibraphone in his jazz trio; in his teens he formed many jazz groups and studied composition and orchestration with F.A. Warsono in Bandung. In 1978 Secoria founded and conducted Orkes Chandra, an orchestra which played an important role in acquainting a wider audience with Indonesian pop in an orchestral form through its monthly concerts on TV, broadcast until 1981. In 1981 he became a teacher at the Indonesian Music Foundation in Bandung. The Elfa Music School, which he founded and taught at, has trained many pop musicians and singers. Later he led the Elfa Secoria Big Band, which has appeared at festivals from the Jakarta International Jazz Festival to the North Sea Jazz Festival. In his works for jazz combo, big band and orchestra Secoria has endeavoured to fuse elements of Indonesian traditional music (Balinese, Betawi and Minangkabau) with Latin American rhythms. For example, at the 1995 Jakarta festival his big band included a player of the *saluang* (Minangkabau flute) as a prominent soloist. He is one of the best known jazz pianists and composers in Indonesia.

FRANKI RADEN

Secreto (Sp.). *See* WIND-CHEST.

Secrt, Josef. *See* SEGER, JOSEF.

Secundposaune (Ger.). A trombone pitched a 2nd below the ordinary trombone. *See* QUARTPOSAUNE.

Sedaine, Michel-Jean (*b* Paris, 2 June 1719; *d* Paris, 17 May 1797). French librettist and playwright. He was probably the most important and influential librettist of *opéra comique* in the later 18th century, taking a major role in the transformation of that genre from its mid-century identity (dominated by Favart) to its operatic maturity at the outset of the Revolution.

Sedaine began his career at 16, on his father's death, as a stone-mason and apprentice architect. By his 30s he was writing poetry while still engaged on building projects. In 1752 his *Pièces fugitives* were published, and in 1756 his 'poème didactique' *Le vaudeville*, setting out his critique of the current *opéra comique*. His comedy *Le diable à quatre* (1756) was a natural outcome of interest in music and the stage; set mainly in vaudevilles it was succeeded by musical comedies in a new style, emphasizing an integrated approach to action and ensembles. Sedaine was extremely particular about the need to work exclusively with a chosen composer, and selected three collaborators of consequence (Philidor, Monsigny and Grétry) with whom all his main works were created. Each opera was regarded as a unique collaborative outcome, capable of no further musical resetting.

Sedain's creative career can be seen in terms of his progressive erosion of the established dramatic genres, and continual expansion in range of the subject matter of his operas. A pivotal work was *Le déserteur* (set by Monsigny, 1769), which enjoyed universal success. Its daring English-influenced mixture of comedy and near-tragedy was articulated through a variety of scenes and ensembles, with a through-composed finale involving the chorus.

In 1765 the Comédie-Française produced Sedaine's best play, *Le philosophe sans le savoir*, and in 1766 *Aline, reine de Golconde* succeeded at the Opéra: Sedaine thus had major works running simultaneously on the three leading stages of France. In the 1770s he developed his interest in subjects from the Middle Ages; the outstanding operatic results were *Aucassin et Nicolette* (1779) and *Richard Coeur-de-lion* (1784). Later works developed themes from myth as well as history, and *Guillaume Tell* is an outstanding combination of the latter, as well as a contribution to the aims of the Revolution, made explicit in the libretto's preface. Sedaine was appointed 'perpetual secretary' of the Académie Royale d'Architecture in 1768 and was elected to the Académie Française in 1786, when he expressed the wish for 'a man gifted with the sublime talents of poetry and of music, carried to the same degree'. Sedaine's reputation suffered a decline after his death (Hoffman criticized his themes of imprisonment and rescue) but scholarly interest revived in the later 19th century.

In Germany C.F. Weisse adapted two Sedaine works for J.A. Hiller: *Blaise le savetier* (*Der Dorfbalbier*) and *Le roi et le fermier* (*Die Jagd*). The latter was also adapted by Goldoni for Galuppi's setting, *Il re alla caccia*. *Alcine, reine de Golconde* was adapted by C.B. Zibet for F. Uttini's Swedish opera of the same name.

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Le roi et le fermier (comédie mêlée de morceaux de musique), Monsigny, 1762; *L'anneau perdu et retrouvé* (oc), La Borde, 1764 (L.-C.-A. Chardiny, 1788); *Rose et Colas* (comédie en prose et musique), Monsigny, 1764; *Aline, reine de Golconde* (ballet-héroïque), Monsigny, 1766; *Philémon et Baucis* (opéra), Monsigny, 1766; *Les sabots* (oc, after J. Cazotte), E. Duni, 1768; *Le déserteur* (drame mêlé de musique), Monsigny, 1769; *Thémire* (pastorale mêlée d'ariettes), Duni, 1770; *Le faucon* (oc), Monsigny, 1771

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Cervantes), Grétry, 1792; *La blanche haquenée* (oc), Porta, 1793; *Robin et Marion* (oc), Monsigny, lib dated 1795, unperf.; *Protogène* (opéra), unperf.; *L'amoureux goutteux* (oc), S. Champein, n.d., rev. 1807 [cited in C.D. Brenner: *A Bibliographical List of Plays in the French Language 1700–1789* (Berkeley, 1947, 2/1979)]

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DAVID CHARLTON

Sedak, Eva (*b* Zagreb, 17 July 1938). Croatian musicologist. She studied at the Zagreb Academy of Music (Diploma 1963, MA 1982), and took the PhD at Zagreb University in 1986 with a dissertation on Josip Slavenski. She joined Radio Zagreb (later Hrvatski radio) in 1961 as journalist and was producer of its Treći Program (Programme III, 1963–90) and chief producer of its music programme (1990–92). Since 1965 she has been associated with the Zagreb Music Biennale. She has taught in the musicology department of the Zagreb Academy of Music since 1981 and was appointed director of its Institute of Systematic Musicology in 1994. Since 1996 she has taught at the Faculty of Education in Pula. She founded the musicological section of the Croatian Music Institute in 1988 and in the same year founded a project to document Croatian music, which she led until 1989 and again from 1997. She has served on the editorial boards of *Zvuk*, *Arti musices*, the *International Review of the Aesthetics and Sociology of Music* and the edition of Slavenski's works.

Sedak's musicological interests include Croatian music in Yugoslav and European contexts and the Croatian musical heritage of the 19th and 20th centuries. She has produced numerous radio and television programmes on Croatian music, on which many works were first performed.

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ZDRAVKO BLAŽEKOVIĆ

Sedany. *See* DARGASON.

Sedecima (?It.). *See under* ORGAN STOP.

Sedlak, Wenzel (*b* Jezbořice, Bohemia, 4 Aug 1776; *d* ?Vienna, 20 Nov 1851). Bohemian composer and clarinettist. He was employed as a clarinettist by Prince Auersperg in about 1805, and by Prince Liechtenstein from 1808 until the temporary dissolution of his Harmonie in June 1809. He may have resumed employment with Prince Auersperg as Kapellmeister before being re-engaged by Prince Liechtenstein as Kapellmeister and clarinettist by the time his Harmonie was reconstituted on 1 April 1812: Sedlak held this post until its dissolution on 1 May 1835 when he was given a pension. A prominent soloist in Vienna, in 1821–2, he was a member of Sedlatzek's Harmonie-Quintett, the Viennese counterpart of Reicha's Parisian wind quintet.

Sedlak is remembered most for his transcriptions of opera and ballet scores for Harmonie. He was Vienna's foremost exponent of this art for some 25 years. Over 60 works survive including several from originals by Rossini, Bellini, Donizetti and Auber (now in *A-Ee*, *Wgm*, *Wn*, *CZ-KRa*, *CZ-Bm*, *Pnm*, *H-Bn*, *I-Fc*, *PL-LA*); documents referring to the now lost Liechtenstein music library mention several others not found elsewhere. His transcriptions were scored for various Harmonie combinations up to a maximum of pairs of oboes, clarinets, bassoons, horns and trumpets, with a double bassoon and trombone. None of his five published transcriptions – Duport's *Der blöde Ritter*, Liverati's *David*, Hummel's *Die Eselshaut*, Persuis's *Nina* and Beethoven's *Fidelio* (all 1812–15) – includes parts for trumpets or trombone. Undoubtedly

the most important of these is that of *Fidelio*, which Beethoven himself authorized and may have actually supervised. Sedlak also composed a concerto for second horn, some ländler for clarinet, marches for trumpets, and some original dances and variations for piano and small chamber combinations.

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ROGER HELLYER

Sedrā. A category of Syrian chant. *See* SYRIAN CHURCH MUSIC, §3.

Sedulius [Caelius Sedulius] (*fl* first half of 5th century). Christian Latin poet. He is known principally for his *Carmen paschale*, a biblical epic in five books of dactylic hexameter, probably written in the period 425–50. It was well known by the end of the 5th century and remained popular until at least the 12th; it was frequently copied and quoted, and was the source for the text of the introit of the Votive Mass of the Virgin, *Salve, sancta parens*, and the Christmas antiphon *Genuit puerpera regem*.

Two shorter poems are also attributed to Sedulius: a text on salvation history, *Cantemus socii Domino* (variously designated 'hymnus', 'versus' and 'carmen' in the manuscripts), and the famous abecedarian iambic hymn *A solis ortus cardine*, which recounts the life of Christ from the Incarnation to the Ascension and is found in liturgical manuscripts from the 10th century onwards. The latter text was often divided into sections for different liturgical occasions: the first seven strophes were used for Christmas, the next four (beginning 'Hostis Herodes impie') for Epiphany, and the following four (beginning 'Katerva matrum personat') for the Feast of the Holy Innocents. Both *A solis ortus cardine* and the *Carmen paschale* had a significant influence on medieval poets.

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LAWRENCE GUSHEE/SUSAN BOYNTON

Seede, Brice (bap. Bisley, Glos., 14 April 1710; *d* Bristol, 10 Dec 1790). English organ builder. Seede was first active as an architect (Painswick Church, 1741) and wood carver (Westbury Court, 1745) before working as an organ builder in association with Henry Millar at Cirencester (1750–53). His first instrument was erected at Chippenham Parish Church (1752) where the surviving case reflects the work of John Strahan for the 1725 Harris-Byfield organ at St Mary Redcliffe, Bristol. On the death of Thomas Swarbrick in 1753 Seede moved to Bristol and developed extensive tuning and maintenance connections in the city, particularly at the Cathedral (where he repaired the Chair organ in 1763), St Mary Redcliffe and throughout the West Country. The largest of his modest output of new instruments, the Bodmin Parish Church organ (1775), has not survived, but a substantial chamber organ at Powderham Castle (1769) awaits restoration. Brice Seede's organs were not innovative but continued the tonal, technical and casework styles of the school of Renatus Harris. From 1771 he worked in partnership with his son Richard (1743–1823) whose surviving instruments include Lulworth Castle Chapel (1785–6, restored by Drake, 1986–9).

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CHRISTOPHER KENT

Seedo [Sidow] (*b c*1700; *d* Potsdam, *c*1754). German composer. In the fifth edition of *Grove's Dictionary* Alfred Loewenberg cited a letter from the Prussian ambassador in London, C.W. von Borcke, which shows that 'Seedo' was the son of Samuel Peter Sidow, a musician employed by the Elector of Brandenburg, who may have come to London as early as 1700, perhaps with Pepusch (the letter is in *Tonkünstler-Lexicon Berlin's*, Berlin, 1860–61). By the mid-1720s Seedo was working at the Little Theatre in the Haymarket. In 1727 he married the singer Maria Manina, who had small parts in London's Italian operas from 1711. After Pepusch had helped to make *The Beggar's Opera* a success at Lincoln's Inn Fields, Seedo worked on Drury Lane imitations from 1731 to 1734.

The Devil to Pay failed in its full-length version (42 airs), but as an afterpiece (16 airs) it was by far the most popular ballad opera of the century, apart from *The Beggar's Opera*; it was given regular London performances until well into the 19th century. In a translation by von Borcke it became popular in Germany as well, and was a major influence on the development of Singspiel. Like most ballad operas, it was originally published with only the melodies of the airs; for provincial productions someone on the spot must have provided the accompaniments. Thus it is that two early sets of manuscript parts survive for *The Devil to Pay* with completely different basses, and sometimes with instrumental preludes and postludes of a different length (*GB-Lbl* R.M. 21.c.43 and *Lcm* 2232). On 20 October 1740 the engraver George Bickham advertised in the *London Daily Post* a new edition 'with the Scene engrav'd in Picture Work on the top of each Song, as represented at the Old Playhouse', and 'a new Bass to the Whole'.

Bickham's basses cannot be by Seedo, and it may well be that the ones in the manuscript sets are not by him either. But Seedo arrangements (without preludes and postludes) were published anonymously for the 21 songs in *The Devil of a Duke*; an advertisement in other ballad opera librettos, for instance Robert Drury's *The Fancy'd Queen*, says they were 'Sett by Mr Seedo for the Spinnet, Harpsichord, German Flute, Violin & Hautboy, and a thorough bass to each Tune'. Seedo directed the band for

all these ballad operas, and in the Drury Lane revival of Fielding's *The Author's Farce* he even spoke:

LUCKLESS: Mr Seedo, have you not provided a new overture for the occasion?
SEEDO [*in the orchestra pit*]: I have provided one.

This does not survive, and nor does the music for three more of Seedo's stage works: *Venus, Cupid and Hymen* (which included Mrs Seedo's only appearance at Drury Lane, though she had sung occasionally in masques at Lincoln's Inn Fields), *The Mother-in-Law* and *Harlequin in the City*. About 1736, deep in debt, Seedo went to Potsdam to work with the Royal Band.

WORKS

BALLAD OPERAS
all performed in London

music lost

The Devil to Pay (C. Coffey), afterpiece version, 16 Aug 1731, 1 song
The Lottery (H. Fielding), 1 Jan 1732, 10 out of 19 songs
The Mock Doctor (Fielding, after Molière), 23 June 1732, 3 out of 10 songs
The Devil of a Duke (R. Drury), 17 Aug 1732, 1 song (orig. an addition to S. Johnson: *Hurlothrumbo*)
The Boarding School, or The Sham Captain (Coffey), 29 Jan 1733, 3 songs
The Author's Farce (Fielding), revival, 15 Jan 1734, ov. and act tunes, 1 song

OTHER STAGE WORKS
all performed in London

music lost

Venus, Cupid and Hymen (masque), Drury Lane, 21 May 1733
The Judgement of Paris, 1733
Ov. and incid music to The Mother-in-Law (comedy, J. Miller), Haymarket, 20 Feb 1734
Harlequin in the City (pantomime), Goodman's Fields, 25 Sept 1734

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ROGER FISKE/IRENA CHOLIJ

Seedo, Maria. *See* MANINA, MARIA.

Seefried, Irmgard (*b* Köngetried, nr Mindelheim, 9 Oct 1919; *d* Vienna, 24 Nov 1988). Austrian soprano of German birth. She received her first music lessons from her father and at the age of 11, three years after her first public appearance, sang Gretel in Humperdinck's opera. After study at the Augsburg Conservatory she was engaged by Karajan for the Aachen Opera in 1939; while at Aachen she also sang in performances at the cathedral, under Theodor Rehmann. In 1943 she made her début at the Vienna Staatsoper as Eva in *Die Meistersinger* under Karl Böhm, and then remained a member of the company. In 1944 she sang the Composer in the performance of *Ariadne auf Naxos* at Vienna in honour of Strauss's 80th birthday. (Her supreme interpretation of this role is preserved on recordings with Böhm and Karajan.) After the war she began the series of guest appearances that took her to the opera houses and concert halls of Europe and North and South America; she also undertook concert and recital tours of India, Australia, Japan and South Africa. She first sang at Covent Garden with the Vienna Staatsoper in September 1947 (Fiordiligi and Susanna), returned to sing Susanna and Eva with the Covent Garden company in the 1948–9 season, and soon became a regular soloist at such festivals as Salzburg, Edinburgh and Lucerne. In 1964 she and her husband Wolfgang Schneiderhan gave the first performance of Henze's *Ariosi* at the Edinburgh Festival, and in 1968 they took part in the first performance of Martin's *Magnificat* (written for and dedicated to them) at Lucerne. Her last stage appearance was in the title role of *Kát'a Kabanová* in Vienna in 1976.

Seefried's combination of a beautiful lyric soprano voice, charm and pleasing stage deportment made her a favourite with audiences, although she sometimes overplayed the soubrette aspects of some of her favourite Mozart and Strauss roles. She was also a gifted, highly individual lieder singer, as can be heard on many recordings.

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PETER BRANSCOMBE/R

Seeger. American family of musicians.

(1) Charles (Louis) Seeger (*b* Mexico City, 14 Dec 1886; *d* Bridgewater, CT, 7 Feb 1979). Musicologist, composer, conductor, critic and musical philosopher. His initial interest was in composition and conducting, and he joined numerous young American composers in Europe in the years immediately following his graduation from Harvard (1908). He spent a season (1910–11) as a conductor at the Cologne Opera before returning to the USA as a composer and chairman of the department of music at the University of California, Berkeley (1912–19), where he gave the first American courses in musicology in 1916. Several of his compositions were destroyed in the Berkeley fire (1923). Subsequently he was a lecturer and instructor at the Institute of Musical Art, New York (1921–33), the forerunner of the Juilliard School, and lecturer at the New School for Social Research (1931–5), where, with Henry Cowell, he taught the first courses in ethnomusicology given in the USA (1931). Concurrently he was active in the organization and development of the Composers Collective and other programmes devoted to the growth and dissemination of American composition. One of his outstanding students, RUTH CRAWFORD, later became his second wife. His own compositions written at this time include a number of songs, with piano or orchestral accompaniment, as well as many instrumental works. He also worked as a music critic for several American newspapers and journals, including the *Daily Worker*, for which he wrote under the pseudonym Carl Sand.

In 1935 Seeger moved to Washington, DC, where he served as music technical adviser in Roosevelt's Resettlement Administration (1935–7), deputy director of the Federal Music Project of Roosevelt's Works Progress Administration (1937–41), and chief of the music division of the Pan-American Union (1941–53). Under his energetic and far-sighted supervision, much fieldwork was done in North and Latin America, followed by many publications and recordings. He returned to university teaching, as research musicologist at the Institute of Ethnomusicology at the University of California, Los

Angeles (1960–70), and lecturer at various New England universities, including Brown, Harvard and Yale. He was a founder (and chairman, 1930–34) of the New York Musicological Society, reorganized with his help in 1934 as the American Musicological Society (of which he was president in 1945–6), as well as the American Society for Comparative Musicology (president, 1935), the Society for Ethnomusicology (president, 1960–61; honorary president from 1972), the International Society for Music Educators, the College Music Society and the International Music Council; he was also vice-president of the Gesellschaft für Vergleichende Musikwissenschaft (1934–6).

Seeger concentrated on general ethnomusicology and its theory, in which he had considerable influence as a largely prescriptive and philosophical writer. He pointed out that the evaluation of all music in terms of Western art music is a cultural anachronism, and emphasized that in much non-Western music the performer, rather than a 'composer', is the main creator or re-creator. In his 'Preface to the Critique of Music' (1963) he criticized the habit of assessing both art and folk music by way of value judgments in the absence of an objective descriptive method, and in 'The Music Process' (1966) he approached the fundamental difficulty of describing music through the distorting medium of speech. The same essay set out his strictures on classifying peoples according to social strata, and on the limitations of the expression 'national music'. In the 1930s he became interested in the development of machines for music analysis, and he considered the value of automatic music writing (using 'Seeger melographs') as an aid to the objective perception and understanding of unfamiliar music. His lifelong interest in American folk music has been continued in his children's work; he recorded and, with his second wife, Ruth Crawford, transcribed and edited American folksongs, and with Ruth, and John and Alan Lomax he produced a major study of American folk music, *Folk Song: USA* (New York, 1947/*R*, 2/1975).

The freshness of Seeger's thinking, his constant concern for the balance between society and the individual, and the extent and variety of his work have made an outstanding impact on both American and international attitudes to music and its place in society.

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(2) Ruth (Porter) Crawford Seeger. *See* CRAWFORD, RUTH.

(3) Pete(r R.) Seeger (*b* New York, 3 May 1919). American folksinger, banjo player and songwriter, son of (1) Charles (Louis) Seeger. As a teenager he assisted the folksong collector J.A. Lomax, then joined the Alamanac Singers, so meeting Woody Guthrie, Lee Hays and others. During the early 1950s he recorded such hit records as *Kisses Sweeter than Wine*, *Wimoweh* and *So long, it's been good to know you* with the vocal quartet the Weavers. Following his appearance before the House Committee on Un-American Activities, he was blacklisted by concert halls and broadcasters. In the 1960s Seeger further established his pivotal role in the American folk revival, promoting its ideals and, through concerts and recordings, encouraging others to sing and play. He founded the Newport Folk Festival, published tutors for the banjo and 12-string guitar and has contributed regularly to the magazine *Sing Out!* since 1954.

As a songwriter, Seeger was adept at making musical settings for works as diverse as a section of Ecclesiastes (*Turn, Turn, Turn*), Jose Marti's *Guantanamera* and *The Bells of Rhymney* by the Welsh poet Idris Davies. The best known of his own compositions include the anti-war song *Where have all the flowers gone?*, *If I had a Hammer* (written with Hays), *Last Train to Nuremberg* and *Waist Deep in the Big Muddy*.

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(4) Mike [Michael] **Seeger** (*b* New York, 15 Aug 1933). Folksinger and instrumentalist, son of (1) Charles Louis Seeger and Ruth Crawford. He received no formal instruction in music, but learned to play a number of folk instruments (including the fiddle, guitar, five-string banjo, autoharp, and jew's harp) from observing and imitating first other members of his family and then traditional musicians. Beginning in the early 1950s he sought to document folk music traditions of the mountains of the Southeast through field recordings and his own playing; he was responsible for the first recording of the guitarist and songwriter Elizabeth Cotten, and his own early recording of banjo playing in the style of Earl Scruggs is regarded as a classic in its field. With John Cohen and Tom Paley in 1958 he founded the New Lost City Ramblers, a pioneering traditional music group, and through it exerted a strong influence on the string-band revival that began in the 1960s; in 1968 he organized the Strange Creek Singers. He served on several boards of directors, including those of the Newport Folk Foundation (1964–70), the John Edwards Memorial Foundation at UCLA (1962–), and the Southern Folk Cultural Revival Project, Atlanta and Nashville (1973–86). He has received several NEA grants for performance, a Smithsonian Institution Visiting Scholar Research Fellowship (1983), and a Guggenheim Fellowship (1984). Throughout his career he has promoted an authentic folksong style and sound, by means of concerts, film and video documentaries and over 40 recordings and has shown himself committed to the perpetuation of the traditional music and culture of rural America.

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J. Hatlo: "Mike Seeger: Cherishing his Music and its Traditions," *Frets*, 1/i (1979), 12
D. Spottswood: 'Mike Seeger', *Bluegrass Unlimited*, xix/11 (1985), 59–64

(5) Peggy [Margaret] **Seeger** (*b* New York, 17 June 1935). Folksinger, song collector and songwriter, daughter of (1) Charles (Louis) Seeger. As a child she had formal training in both classical and folk music, and at Radcliffe College she studied music and began performing folksongs publicly. After studies and travels throughout Europe (1955–6) and China, she moved to Britain in 1956, becoming a British subject in 1959. As a solo performer and with her husband, Ewan MacColl [James Henry Miller] (*b* Auchterarder, Perthshire, 25 Jan 1915), she has helped lead the British folk music revival, extending traditional styles to modern media. Both separately and together they have performed in concerts, festivals and folk clubs, made many records and written music (for radio, films and television) and books.

WRITINGS

ed., with E. MacColl: *Travellers' Songs from England and Scotland* (London and Knoxville, TN, 1977)
ed., with E. MacColl: *Shellback: Reminiscences of Ben Bright, Mariner* (Oxford, *c*1980)
with E. MacColl: *Till Doomsday in the Afternoon: the Folklore of Scots Travellers, the Stewarts of Blairgowrie* (Manchester, 1986)

(6) Anthony Seeger (*b* New York, 29 May 1945). American ethnomusicologist, grandson of (1) Charles (Louis) Seeger. He was educated at Harvard University (BA 1967), studying with Albert Lord, and at the University of Chicago, where he earned the MA (1970) and the PhD in anthropology, with a dissertation on social organization of the Suyá (1974), under Victor Turner and Terence Turner. From 1975 to 1982 he was a member of the department of anthropology at the Museu Nacional, Rio de Janeiro and an occasional professor at the Conservatório Brasileiro de Música (1979–82). In 1982 he became associate professor in the department of anthropology at Indiana University, where he also served as the director of the Archives of Traditional Music. In 1988 he became the curator and director of the Smithsonian Folkways Recordings at the Smithsonian Institution in Washington, DC. The main focus of his work has been the study of social processes influenced by and influencing musical performance, principally among the Indians of

Brazil. Other areas of interest have included the recording industry, archiving practices for audio and video, and anthropological approaches to music. He has served as president of the Society for Ethnomusicology (1991–3) and the Commisão Pro-Indio in Rio de Janeiro (1978–80). He has been a member of the executive board of the International Council for Traditional Music (1991–7), the American Institute of Indian Studies Ethnomusicology Committee (1986–) and the advisory board of the Traditional Music Archives, Sudan (1994–). In 1983 he was elected a fellow of the American Academy of Arts and Science.

WRITINGS

Nature and Culture and their Transformations in the Cosmoloty and Social Organization of the Suyá, a Ge-Speaking Tribe of Central Brazil (diss., Chicago U., 1974)
'The Meaning of Suyá Body Ornaments: a Suyá Example', *Ethnology*, xiv/3 (1975), 211–24
'What can we learn when they sing? Vocal Genres of the Suyá Indians of Central Brazil', *EthM*, xxiii (1979), 373–94
Os índios e nos: estudos sobre sociedades tribais brasileiras (Rio de Janeiro, 1980)
'Sing for your Sister: the Structure and Performance of Suyá Akia', *The Ethnography of Musical Performance*, ed. N. McLeod and M. Herndon (Norwood, PA, 1980), 7–43; repr. in *A Century of Ethnomusicological Thought*, ed. K. Kaufman Shelemay (New York, 1990), 269–304
Nature and Society in Central Brazil: the Suyá Indians of Mato Grosso (Cambridge, MA, 1981)
'The Role of Sound Archives in Ethnomusicology Today', *EthM*, xxx (1986), 261–76
ed., with L.M. Speer: *Early Field Recordings: a Catalogue of the Cylinder Collection at the Indiana University Archives of Traditional Music* (Bloomington, IN, 1987)
'The Indiana University Archives of Traditional Music', *World of Music*, xxix/3 (1987), 95–8
Why Suyá Sing: a Musical Anthropology of an Amazonian People (Cambridge, 1987)
'Styles of Music Ethnography', *Comparative Musicology and Anthropology of Music*, ed. B. Nettl and P.V. Bohlman (Chicago, 1991), 342–55
'When Music Makes History', *Ethnomusicology and Modern Music History*, ed. S. Blum, P.V. Bohlman and D. Neuman (Urbana, IL, 1991), 23–34
'Ethnomusicology and Music Law', *EthM*, xxxvi (1992), 345–60
'Whoever we are Today, we can Sing you a Song about it', *Music and Black Ethnicity: the Caribbean and South America*, ed. G. Béhague (New Brunswick, NJ, 1994), 1–16
'Singing the Strangers' Songs: Brazilian Indians and Music of Portuguese Derivation in the 20th Century', *Portugal and the World: the Encounter of Cultures in Music*, ed. S.E.S. Castelo-Branco (Lisbon, 1997), 475–95

ANN M. PESCATELLO (1, 5), DAVE LAING (3), JUDITH ROSEN (4), GREGORY F. BARZ (6)

Seeger, Horst (*b* Erkner, nr Berlin, 6 Nov 1926; *d* Berlin, 3 Jan 1999). German musicologist and critic. After working as a teacher (1946–50), he studied musicology at the Humboldt University and the Berlin Musikhochschule with Meyer, Vetter and Dräger (1950–55) and took the doctorate at Berlin in 1958 with a dissertation on folklore and the 20th-century composer. As visiting lecturer in an advisory capacity, he was entrusted with the task of setting up the institute of music education at Greifswald University (1958–9). He had also been a music critic since 1950 and was briefly (1959–60) editor-in-chief of *Musik und Gesellschaft* in Berlin. After this he worked as chief Dramaturg of the Berlin Komische Oper (1960–73) and in 1961 founded its *Jahrbuch* (later titled *Musikbühne*, 1974–7, then *Oper heute* from 1978), which he also edited. In 1973 he became Intendant of the Dresden Staatsoper, where he was responsible for presenting the first production of Schoenberg's *Moses und Aron* in eastern Europe. He retired in 1983 due to illness and was made an honorary member of the Dresden Staatsoper in 1984. His chief research interests were the history and aesthetics of opera, and music lexicography (see his *Musiklexikon*, 1966 and *Opernlexikon*, 1978). He was also responsible for up-to-date translations of opera librettos (e.g. *Rigoletto*, *Queen of Spades*, *Oberon*, *Bluebeard's Castle*), some in collaboration with Felsenstein, and wrote the libretto for Siegfried Matthus's *Lazarillo vom Tormes* (1964).

WRITINGS

'Komponist und nationale Eigenart: zum Gedenken an Manuel de Falla', *MG*, vi (1956), 413–17
Wolfgang Amadeus Mozart (Leipzig, 1956, 3/1963)
Kleines Musiklexikon (Berlin, 1958, 2/1959)
Komponist und Folklore in der Musik des 20. Jahrhunderts (diss., Humboldt U. of Berlin, 1958)
ed.: A.C. Dies: *Biographische Nachrichten von Joseph Haydn* (Berlin, 1959, 4/1976)
'Zur musikhistorischen Bedeutung der Haydn-Biographie von Albert Christoph Dies', *BMw*, i/3 (1959), 24–31
Joseph Haydn (Leipzig, 1961)
'Die Originalgestalt des Es-Dur-Duettos Pamina-Papageno in der "Zauberflöte"', *Jb der Komischen Oper Berlin*, ii (1961–2), 95–101
'Übersetzungsprobleme in Verdis "Rigoletto"', *Jb der Komischen Oper Berlin*, ii (1961–2), 84–94
'Provokationen zur Gegenwartsoper', *Theater der Zeit*, xvii/3 (1962), 27–31; xvii/4 (1962), 44–7
Der kritische Musikus: Musikkritiken aus zwei Jahrhunderten (Leipzig, 1964, 2/1966)
Musiklexikon (Leipzig, 1966)
'Entwurf eines Systems der Wissenschaft vom musizierenden Theater', *Jb der Komischen Oper Berlin*, viii (1967–8), 7–50
Wir und die Musik (Berlin, 1968)
ed.: *Musikbühne 74* (1974)
Opernlexikon (Berlin, 1978, 4/1989)
Musiklexikon: Personen A–Z (Leipzig, 1981)
with S. Kimura and H. Wakasugi: 'Operninformationen aus Japan', *Oper heute*, viii (1984), 229–63
'Ein Vierteljahrhundert! 25 Bände Opernjahrbuch des Henschelverlages', *Oper heute*, ix (1986), 7–34
'Nach wie vor – die Massstäbe: polemische Gedanken zu einem alten Thema', *Oper heute*, xi (1988), 7–24
ed., with W. Goldhan: *Studien zur Berliner Musikgeschichte: eine Bestandsaufnahme* (Berlin, 1988)
'Webers Oberon im Spannungsfeld der Traditionen', *Die Dresdner Oper im 19. Jahrhundert*, ed. M. Heinemann and H. John (Laaber, 1995), 137–41

DIETER HÄRTWIG

Seeger, Johann Baptista. *See* SERRANUS, JOHANN BAPTISTA.

Seeger, Josef. *See* SEGER, JOSEF.

Seeger, Ruth Crawford. *See* CRAWFORD, RUTH.

Seegr, Josef. *See* SEGER, JOSEF.

Seelen, Johann Heinrich von (*b* Asel, East Friesland, 8 Aug 1688; *d* Lübeck, 22 Oct 1762). German theologian and philosopher. Son of Pastor Erich Zacharias von Seelen, he studied at the Gymnasium in Stade. In 1711 von Seelen attended the University of Wittenberg where he studied theology with Valentin Ernst Löscher and philosophy with Johann Christoph Wolf. He was appointed assistant rector in Flensburg in 1713, rector in Stade in 1716, and rector of the Katharinenkirche in Lübeck, 21 December 1717, a position he retained for the rest of his life. He declined several university professorships, including one at the University of Göttingen in 1737. Von Seelen wrote numerous books and articles, principally devoted to theological and philosophical subjects. Some of these involve discussions of music from both a biblical and

more general theological standpoint, and they provide important clues regarding the musical training and thought of a well-educated theologian and schoolmaster in early 18th-century Protestant Germany. Of his more than 350 works, those involving music are listed below.

WRITINGS

Q.D.B.V. Princeps musicus ex sacra et profana historia exhibitus (Flensburg, 1715)
Athenae Lubecenses (Lübeck, 1719–22)
Miscellanea (Lübeck, 1736)
De patribus edoctis musicam Eccles. XLIV (Lübeck, 1737) [inaugural address for Kantor Caspar Ruetz]
Musarum ac musicae felix conjunctio (Lübeck, 1756) [inaugural address for Kantor Johann Hermann Schnobel]

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C. Stiehl: *Lübeckisches Tonkünstlerlexikon* (Leipzig, 1887)

GEORGE J. BUELOW

Seeling, Josef Antonín. *See* SEHLING, JOSEF ANTONÍN.

Segal, Uri(el) (*b* Jerusalem, 7 March 1944). Israeli conductor. He studied the violin and conducting at the Rubin Conservatory in Jerusalem, and then conducting at the Guildhall School of Music in London, 1966–9, winning the 1969 Dimitri Mitropoulos Competition in New York. This brought him a season's engagement as assistant to Szell and Bernstein with the New York PO, preparing performances but not conducting. His début was with the Zealand Orchestra in Copenhagen in 1969 and he then appeared with the Israel PO. From 1970 he began touring in Europe, making his first appearances in Britain that year with the BBC Welsh Orchestra in Cardiff, and in London with the English Chamber Orchestra in 1971. He first appeared in the USA with the Chicago SO at the 1972 Ravinia Summer Festival and made his opera début at Santa Fe in 1973 with *Der fliegende Holländer*. In 1970 he moved to London and in 1973 was appointed a regular guest conductor with the South German Radio Orchestra in Stuttgart. Segal held posts with the Bournemouth SO (1980–83) and the Philharmonia Hungarica (1981–5); in 1982 he was appointed principal conductor of the Israel Chamber Orchestra and in 1989 principal conductor of the Osaka Orchestra, Japan. Among his recordings are works by Stravinsky, piano concertos by Mozart and Beethoven, and oboe concertos by Françaix, Honegger and Ibert.

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E. Pottersman: 'Segal on the Wing', *Records and Recording*, xvi/10 (1972–3), 15–16

ARTHUR JACOBS/NOËL GOODWIN

Segal, Vivienne (Sonia) (*b* Philadelphia, 19 Apr 1897; *d* Beverly Hills, CA, 29 Dec 1992). American singer and actress. She studied music and drama at Philadelphia's Sisters of Mercy Academy and in 1914 she appeared as Carmen and Siébel (Gounod's *Faust*) in productions of the Philadelphia Operatic Society. In 1915 she was asked to take over the ingénue lead in Eysler and Romberg's *The Blue Paradise* when the singer originally booked proved unsuitable; it was rumoured that her father, a wealthy doctor and arts patron, had agreed to finance the show in order to secure his daughter's Broadway début.

Segal continued to play similar leads in Broadway operettas such as Friml's *The Little Whopper* (1919), Kálmán's *The Yankee Princess* (1922), Romberg's *The Desert Song* (1926) and Friml's *The Three Musketeers* (1928). She would have introduced the song *Bill* in Kern's *Oh, Lady! Lady!* (1918) had it not been dropped during tryouts. It was not until 1938, however, that her latent comedic talents were utilized, when Rodgers and Hart gave her a character role in *I Married an Angel*. The worldly Countess Palaffi was kin to her next role as Vera Simpson in *Pal Joey*, Rodgers and Hart's 1940 story of a young nightclub entertainer kept by an older, jaded socialite. Segal's knowing, yet vulnerable performances of the songs *Bewitched*, *Take him* and *What is a man?* were repeated for the successful 1952 revival, which netted her that year's New York Drama Critics Award; she had also appeared in the 1943 revival of Rodgers and Hart's *A Connecticut Yankee*, in which the role of Morgan Le Fay had been expanded for her with Hart's murderous catalogue song, *To Keep My Love Alive*. Segal also appeared in a handful of musical films, most notably the 1934 version of Kern's *The Cat and the Fiddle*. Her last public appearances were on Alfred Hitchcock's CBS televison series in 1960 and 1961.

Although Segal's few recordings were made during the last decade of her career, they reveal a rich, fruity mezzo-soprano; only the somewhat unsteady vibrato gives away her years. Her operatic training produced a fine command of legato and clean transitions between registers, and her wide range included a rather startling *f* in *To Keep My Love Alive*. Her phrasing was extremely flexible and varied, although it never stretched over the bar line in the manner of her jazz-influenced colleagues.

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HOWARD GOLDSTEIN

Seger, Johann Baptista. *See* SERRANUS, JOHANN BAPTISTA.

Seger [Czegert, Secrt, Seeger, Seegr, Segert, Sekert, Zekert], **Josef (Ferdinand Norbert)** (*b* Řepín, nr Mělník, bap. 21 March 1716; *d* Prague, 22 April 1782). Czech composer, organist and educationist. He attended the Jesuit Gymnasium in Prague and graduated in philosophy at the university. He was an alto singer at the Minorite convent church of St Jakub, and later a violinist at St Martín. A letter written by his pupil Václav Pichl to G.B. Martini (27 July 1782) confirms that he studied the organ with B.M. Černohorský and counterpoint with Jan Zach and František Tůma; according to Dlabač he also studied thoroughbass with Felix Benda. He was appointed organist of the Týn Church (*c*1741) and the Crusaders' church (1745) in Prague, posts he held simultaneously until his death. Burney, who met him at Prague in September 1772, respected both his character and his musical abilities. Emperor Joseph II valued his organ playing while at Prague in 1781 and determined to give him a court appointment in Vienna, but Seger died before the confirming document arrived.

Seger was the most prolific Czech organ composer of the 18th century, though none of his works was published in his lifetime. His numerous preludes, toccatas and fugues reflect the diverse stylistic features of late Baroque organ composition. (The numerical prevalence of the preludes and general brevity of the fugues accord with the limitations imposed by the Catholic liturgy on solo organ music.) His works show rich harmonic imagination and

expressivity, and demand a skilled organist. An archaic contrapuntal texture dominates the sacred works. A detailed evaluation of his output is made difficult by the attribution of many of his organ works to Brixi, Černohorský, Linek, Muffat and other composers. His supposed authorship of several fugues on J.S. Bach's themes appears to be unfounded. The report that Bach himself recommended Matěj Sojka (1740–1817) to study with Seger also seems improbable on the basis of chronological evidence. As a teacher of composition and the organ Seger was very influential; his thoroughbass lessons were copied and used by generations of organ teachers, as can be seen from the large number of extant manuscripts. Seger's most distinguished pupils in composition were Josef Jelínek, Karel Kopřiva, J.A. Kozeluch, Jan Kuchař, Vincenc Mašek, Josef Mysliveček and Václav Pichl.

WORKS

KEYBOARD

Edns: 8 Toccaten und Fugen, ed. D.G. Türk (Leipzig, 1793/*R*), also ed. in Organum, iv/22 (Lippstadt, 1951); 2 preludes, in Sammlung von Präludien, Fugen, ausgeführten Chorälen … von berühmten ältern Meistern, i (Leipzig, 1795); [10] Praeludien, org/pf (Prague, *c*1803); 4 preludes, 2 fugues, Toccata, Fughetta, in *Fugen und Praeludien von älteren vaterländischen Compositoren*, ed. Verein der Kunstfreunde für Kirchenmusik in Böhmen, i–ii (Prague, 1832); *c*70 attrib. Seger in *Museum für Orgel-Spieler*, ed. [C.F. Pitsch] (Prague, 1832–4); 4 preludes, 3 fugues, Fantasy, Toccata, in *Ausgewählte Orgelwerke altböhmischer Meister*, ii (Berlin, before 1901); 2 fugues, Prelude, Toccata, in *Orgelwerke altböhmischer Meister*, ii (Wiesbaden, 1949); 3 fugues, 2 preludes, in MAB, xii (1953, 3/1973); Prelude, Fugue, in DČHP, nos.123–4; 34 pieces in MAB, li (1961, 4/1982); 21 pieces in MAB, lvi (1962/*R*); others listed in MAB, li, lvi, and *MGG1*

At least 50 works in 18th- and 19th-century MSS and arrs., mainly *CZ-Pnm*, *D-Bsb*, *LEm*

OTHER WORKS

MSS in CZ-Pnm, unless otherwise stated

Masses: Missa quadragesimalis, F, 4vv, org; Missa, d, 4vv, 2 vn, 2 trbn, org; Missa, d, 4vv, 2 vn, org; Missa choralis, E♭, 4vv, org concertante, *CZ-LIT*, doubtful

Other sacred: Christus nobis natus est, motet, G, 4vv, str, org, arr. as org fugue in 8 Toccaten und Fugen (Leipzig, 1793); Audi filia, grad, D, 4vv, org; Ave regina, a, 4vv, 2 vn, org; Alma Redemptoris, E, 4vv, violetta, va, org; Litaniae de sanctissimo sacramento, F, 4vv, 2 vn, org; Compieta (Cum invocarem, In te Domine, Qui habitat, Ecce nunc, Nunc dimittis), 4vv, 2 vn, org

Pedagogical: *c*200 thoroughbass lessons, org (Fondamenta pro organo, Generalbass-Übungsstücke, Orgel-Übungsstücke etc.), incl. frag. *A-Wn**, *CZ-PLm*, *Pnm*, frag. *D-Bsb**, 50 ed. C.F. Pitsch (Prague, 1833)

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BurneyGN; DlabacžKL; FrotscherG; GerberL; MGG1 (J. Bužga)

O. Schmid: *Musik und Weltanschauung: die böhmische Altmeisterschule Czernohorskys und ihr Einfluss auf den Wiener Classicismus* (Leipzig, 1901), 71–4

K.M. Komma: *Johann Zach und die tschechischen Musiker im deutschen Umbruch des 18. Jahrhunderts* (Kassel, 1938), 27–9

V. Němec: *Pražské varhany* [Prague organs] (Prague, 1944), 133–5, 140–42

J. Němeček: *Nástin české hudby xviii. století* [Outline of 18th-century Czech music] (Prague, 1955), 117–18

R. Quoika: 'Die Generalbassimprovisation nach Josef Seger', *Musikwissenschaftlichen Kongress: Vienna 1956*, 490–92

J. Smolka: 'Varhanní fugy na témata J.S. Bacha, připisované J. Segerovi' [Organ fugues on Bach's themes, ascribed to Seger], *OM*, i (1969), 155–9

K. Šulcová: 'Když legenda ustupuje faktům: byl B.M. Černohorský zakladatelem české kontrapunktické školy?' [When legend gives way to facts: was Černohorský the founder of the Czech contrapuntal school?], *HRo*, xxiv (1971), 280–85, esp. 284

Z. Culka: 'Poznámky k problematice Černohorského školy' [Černohorský's school], *OM*, vi (1974), 33–5

J. Ludvová: 'Pět varhanických fundamentů: K české hudební teorii 18. a 19. století' [Five fundamental principles for organ: Czech 18th-century music theory], *Hv*, xxi (1984), 146–55

V. Bělský: 'Ist die Fuge f-moll von Seger ein Orgelwerk?', *Organy i muzyka organowa*, vi (Gdańsk, 1986), 103–7

MILAN POŠTOLKA

Segerstam, Leif (*b* Vaasa, 2 March 1944). Finnish conductor, composer and violinist. He studied the violin (Liisa Siukonen, diploma 1963) and orchestral conducting (Jussi Jalas, diploma 1963) at the Sibelius Academy in Helsinki, continuing at the Juilliard School of Music (with Persinger and Jean Morel). There he also studied composition, with Overton and Persichetti, and was employed as assistant (1965–6). He won first prize in the Maj Lind Piano Competition of 1962 and made his début as a violinist in 1963. He is one of Finland's most prominent conductors, and has held conducting contracts with the Finnish National Opera (1965–8), the Royal Opera in Stockholm (1968–72), the Deutsche Oper (1972–3), the ÖRF SO (1975–82), the Finnish RSO (1977–87), the Rhineland-Pfalz State PO (1983–9), the Danish RSO (1989–95) and the Helsinki PO (from 1995). He has also conducted elsewhere in Germany, and at La Scala, the Teatro Colón, Covent Garden and the New York Metropolitan. He was director of the Finnish National Opera in 1973–4. He has also appeared as a violinist in the Segerstam Quartet.

He began composing as a post-Expressionist in the 1960s (*Pandora* and *Seitsemän punaista hetkeä*, 1967). His Fifth String Quartet (the 'Lemming', 1970) marked a turning-point: in it he developed his own version of 1960s aleatory 'free pulsative' notation with no barlines. This proved to be a quick way of writing large blocks of sound (the temporal order of events being left to the performer) and permitted an exceptionally prolific output. Instead of constituting individual works, his music is more like a musical stream of consciousness (under the headings of *Thoughts*, *Episode* and *Orchestral Diary Sheet*). It also means that there are numerous scorings of the same piece. Although Segerstam operates with blocks of sound rather than melodic-rhythmic motifs, the pedal points and recurring dynamic upsurges create a late Romantic impression. His intention is to stretch the 'here and now' (one work is called *A NNNOOOOOWWW*) in an attempt to achieve the utopia of an 'organic musical kaleidoscope' in which notes are ultimately superfluous. Since 1993 he has been writing orchestral works which are to be performed without conductor.

WORKS

(*selective list*)

Orch: Legenda, str, 1960; Divertimento, str, 1963, Pandora, miniature ballet, 1967; Nocturne, 1967; Patria, 1973; Screams & Visions, 1975; Orch Diary Sheets Nos.33, 34 & 36 (Sym. of Slow Movts), 1977–8; Orch Diary Sheet no.22 (Sym. no.2), 1980; Orch Diary Sheet no.23 (Sym. no.3); Orch Diary Sheets nos.24, 25 & 26 (Sym. no.4), 1981; Orch Diary Sheet no.12 (Sym. no.5), 1982; Orch Diary Sheet no.7 (Sinfonia piccola no.6), 1982; Orch Diary Sheet no.15 (Sym. no.7), 1982; Orch Diary Sheets nos.1 & 2 (Sym. no.8), 1984; Orch Diary Sheet no.3 (Sinfonia piccola no.9), 1985; Orch G–A–L–A Music, 1985; Orch Diary Sheet no.5 (Sinfonia piccola no.11), 1986; Sym. no.10 'with hn solo', 1986; Sym. no.12 (Orch Diary Sheet no.9); Thoughts 1987 (Orch Diary Sheet no.49)

Sym. no.14 'Moments of Peace III' (Orch Diary Sheet no.44), 1987; Thoughts 1988 (Orch Diary Sheet no.19), 1988; Thoughts 1989 (Orch Diary Sheet no.18), 1988; Monumental Thoughts Martti Talvela in memoriam, 1989; Murmurs and Screams from Soulful Old Stones (mostly of Granite), 1990; Sym. no.15 (Ecliptic Thoughts), 1990; Sym. no.16 (Thoughts at the Border), 1990; Thoughts before 1991 (Orch Diary Sheet no.29), 1990; Waiting for … (Orch Diary Sheet no.30), 1990; Streaming in the Soul

(Thoughts 1992), 1991; Thoughts after 1991 (Orch Diary Sheet no.48); sinfonia n:1 17 (Thoughts before 1992), 1991; Epitaph no.4–9, 1992; Nocturnal Thoughts (Orch Diary Sheet no.50), 1992; Impressions of Nordic Nature 1–3, 1992, 1992, 1993; Syms. nos.20–28

Solo inst and orch: Conc. serioso, vn, orch, 1967; Capriccio, rec, small orch, 1967; Seitsemän punaista hetkeä [7 Red Moments], tpt, orch, 1967; Two; onwards: inwards, outwards, (upwards, downwards) ... aroundwards ... towards ..., 2 pf, orch, 1974; Plays, 2 vc (amp), perc, small orch, 1978; Pf Conc. no.1 'Thoughts 1978', 1977; Visions of Inner Time, pf, str, 1976; Concertino-fantasia, vn, pf, small orch, 1977; Orch Diary Sheet no.11+v a, b, c, f, g, h, i & j, various solo insts, orch, 1981; Orch Diary Sheet no.11d, pf, orch: no.11e, org, orch, 1983; Vn Conc. no.4+v, 1983; So It Feels +v (Vn Conc. no.5), 1985; A Last Melodioso, vn, orch, 1985; Thoughts 1990, sax qt, orch, 1990; Vn Conc. no.7, 1992; Epitaph no.6 (Double Conc., vn, vc, orch), 1992

28 str qts; 8 Noëm pieces, vn/vc, pf, 1977–86; 3 pf trios; 4 str trios; 21 Episode chbr works, 2–12 insts, 1978–82

Other chbr: A NNNOOOOOWWW, wind qnt, 1973; 3 Moments of Parting, vn, pf, v, 1975; Tranquil Traumas, 2 vn: no.1, 1976, nos.4 & 5, 1977; Tranquil Traumas, 2 db: nos.2 & 3, 1976; Epitaph no.2a, vn/vc/a sax/b cl, pf, 1977; A Moment of Brasstime, 2 tpt, 2 trbn, 1978; 1 Moment & 7 ZWEIXNOJAYESLICKGGLES & ZWEIXNOJAYESTUMBLES, perc, pf, hn ad lib, 1991; Epitaph no.11, vn, pf, 1991; Ballad, 10 vc, 1992; Confrontations no.1, hn, trbn, pf (4 hands), 1992

Solo inst (pf unless otherwise stated): Nocturne, 1966; Why Yes or No, vn, 1977; Thoughts 1977, 1976; Tensions, 1976; The Bells are Sounding for a Certain Time, 1978; Episode no.8 & 11, gui, 1978; Episode no.19, ob, 1985; At Twelve, 1990; Noëm no.11, vc, 1990

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MIKKO HEINIÖ

Segni, Julio [Julio da Modena; Biondin] (*b* Modena, 1498; *d* Rome, 23 July 1561). Italian composer and keyboard player.

1. LIFE. He studied singing with Bidon da Asti (Antonio Collebaudi) before 1512, and in 1513 was a member of the choir of Modena Cathedral, singing plainchant. He studied with the Modenese organist and composer Giacomo Fogliano between 1512 and 1514, at the request of Cardinal Ippolito I d'Este. On 13 March 1514 Fogliano suggested that the cardinal should employ Segni in Rome while his voice remained unbroken. Whether Segni was thus employed is not known, although he was certainly in Rome afterwards. However, Valdrighi's statement that Segni played the organ for Leo X during this period probably rests upon a misinterpretation of a statement by the astrologer Lucas Gaurico in his *Tractatus astrologicus* that Vincenzo da Modena (1469–1517), employed by Leo X, taught the organ to a certain Giulio, a relative of Leo's.

Cosimo Bartoli, in his *Ragionamenti accademici* (Venice, 1567), recounted how Segni's playing was able to silence a political discussion at the Vatican between Pope Clement VII, Giovanni Battista Sanga (Clement's secretary), Cardinal Ippolito I de' Medici and the Marchese del Vasto. This incident probably took place on 17 August 1530 when Segni was presumably either employed by the pope or Ippolito. By November 1530 Segni was in Venice as first organist at S Marco. Letters to Pietro Aretino of 12 February and 4 December 1531 reveal that Segni had good friends in literary circles (G.F. Valerio and Aretino) as well as in artistic ones (Titian and Sebastiano del Piombo). He remained at S Marco for a little over two years: by 29 March 1533 Baldassare da Imola had replaced him. The Venetian years and the following ones (probably spent in Rome) may have been a period devoted to performance and composition. Aretino in his *Il Marescalco* (Venice, 1533), Ortensio Landi in his *Sette libri de cathaloghi* (Venice, 1552) and Bartoli all implied that Segni preferred playing the harpsichord to the organ. In April 1541 the Venetian procurators tried to induce Segni to return to S Marco. He rejected their offer on the grounds first that he was already employed by the Cardinal of Santa Fiore, Guido Ascanio Sforza, and second, that the 80 ducats offered by the Venetians were too little to live on. How long Segni had been in Rome remains unknown, but he probably did not go there until after Sforza was created cardinal in 1534. From a letter by Antonfrancesco Doni dated 29 May 1544 it seems that Segni may have accompanied Sforza and Pope Paul III on their visit to Piacenza, and if so, he may also have gone to nearby Castell'Arquato. A 16th-century keyboard manuscript at Castell'Arquato contains one ricercare by Segni. About 1545 Andrea Calmo cited Segni's keyboard playing (among others') as a standard of excellence. Segni probably remained in Cardinal Sforza's service at Rome for the rest of his life. Sforza had a memorial tablet placed in S Biagio della Pagnotta (via Giulia), which was probably Segni's parish church, for it was not far from the Sforza palace. The tablet commemorates Segni as one of the pre-eminent musicians of his age and easily the best organist among them.

2. WORKS. Almost all of Segni's music appeared between 1540 and 1548. His 13 ricercares in *Musica nova* (RISM 1540[22]) are the earliest to use points of imitation consistently. Only nos.3, 9 and 11 of the collection use neither sequential nor sectional repetition. While an imitative technique generally prevails, brief scalar figures, trills, occasional non-imitative counterpoint and constant small melodic and rhythmic alterations show that the polyphony was intended for instruments. Whereas Luis Venegas de Henestrosa's three arrangements for keyboard in his *Libro de cifra nueva* (Alcalá, 1557) are merely clumsy truncations, the version in score of ricercare no.11 (probably by Antonio de Macedo) in a late 16th-century Portuguese manuscript amplifies the few decorative hints present in *Musica nova* into a true gloss for keyboard.

Segni's ricercares were intabulated for lutenists more often than has generally been recognized. Ness has identified examples by Francesco da Milano, Pierino degli Organi and Domenico Bianchini. Pseudo-parodies and

intabulations of ricercares based on now-lost ensemble or keyboard works by Segni also appear in G.M. da Crema's editions for lute (RISM 1546[25], 1546[26] and 1548[13]). To what extent these intabulations disguised the original polyphony is now difficult to determine, but the high incidence of restatement and the fairly consistent imitative writing indicate that the lost originals probably resembled his pieces in *Musica nova*. Da Crema's source may have been the *Recercari a 4* by 'Julio da Modena' cited in inventories of 1555 and 1562 of the Accademia Filarmonica of Verona, also mentioned by Doni (1550) and Caffi.

Owing to its thick, free-voiced, relatively unornamented writing and to the rare and isolated appearances of imitation, Segni's single surviving keyboard ricercare presents an impression of massiveness and solidity unique among Italian ricercares. Jeppesen rightly noted its 'proud and uplifting mien'.

WORKS

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1 kbd ricercare, *I-CARcc*, ed. in CMI, i (1941), and Jeppesen

12 lute ricercares (?all arrs.), 1546[25], 1546[26], 1548[13]; 2 ed. G. Gullino, *Joan Maria da Crema: Intavolatura di liuto* (Florence, 1955); 2 ed. A.J. Ness, *The Lute Music of Francesco Canova da Milano (1497–1543)* (Cambridge, MA, 1970), 1 ed. in Slim

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H. COLIN SLIM/KIMBERLY MARSHALL

Segno, al. *See* AL SEGNO.

Segolta. A sign marking a subsidiary stop within a half-verse in Hebrew EKPHONETIC NOTATION. *See also* JEWISH MUSIC, §III, 2(ii).

Segond, Pierre (*b* Geneva, 8 Feb 1913). Swiss organist. He studied the piano with Mottu and the organ with Montillet at the Geneva Conservatoire, then, with a bursary from the Association of Swiss Musicians, he went to the Paris Conservatoire, studying composition with Roger-Ducasse, the organ and improvisation with Dupré, and with Messiaen, winning a *premier prix* for organ and improvisation in 1939. In 1940 he was appointed teacher of organ, improvisation and history of the organ at the Geneva Conservatoire, and in 1942 organist of Geneva Cathedral, in succession to Otto Barblan. He had an outstanding reputation as a teacher, his best-known pupil being Lionel Rogg. In carrying on the work of Barblan and Montillet he became the central figure in the Geneva school of organists. He acquired the discipline and technical ability of Dupré without subscribing to his individual interpretations; and he considered André Marchal the musician who influenced him specifically and most profoundly.

JÜRG STENZL

Segovia, Andrés (*b* Linares, Jaén, 21 Feb 1893; *d* Madrid, 2 June 1987). Spanish guitarist. Brought up in Granada, he was self-taught, making his début at the Centro Artístico about 1909. His Madrid début was at the Ateneo in 1913, and after performing throughout Spain he first toured Uruguay and Argentina in 1919. In 1922 he played at the Concurso de Cante Jondo, Granada, in a concert organized by Falla. His Paris début in 1924 was followed by recitals in Switzerland, Germany and Austria. In 1926 Segovia's Guitar Archive Series (Schott) started publication of classical transcriptions and pieces by composers such as Moreno Torroba, Turina, Ponce, Castelnuovo-Tedesco and Tansman, who over the years were inspired by his artistry to write many works for him. In March 1926 he made his Russian début, followed by his British début later the same year. In 1927 he gave recitals in Denmark and began recording for HMV. His US début was in 1928 and his first tour of Japan in 1929. The same year Villa-Lobos dedicated his *Douze études* to Segovia. In 1935 Segovia gave the première of his transcription of Bach's Chaconne in Paris. In 1936 he left Spain and spent the next few years in Montevideo, giving the premières of Castelnuovo-Tedesco's Concerto in D (1939) and Ponce's *Concierto del sur* (1941), both commissioned by him, and playing many solo recitals throughout South America.

In the postwar era Segovia began a new phase of his career, involving extended annual tours of the USA and Europe. With the advent of LP records he made over 50 albums (1947–77). He continued to inspire composers to write for him and, among other works, gave the première of Villa-Lobos's Concerto for guitar and orchestra (1956) and Rodrigo's *Fantasía para un gentilhombre* (1958). In the 1950s he began to teach at the summer school in Siena and, after 1958, at Santiago de Compostela. In 1961 he made his first tour of Australia.

The last two decades of his career gave him no respite. He still began each year with a tour of the USA, followed by engagements in Europe. In 1967 the film *Segovia at Los Olivos* was made showing Segovia at home in Spain. In 1976 his autobiography was published and the film *Song of the Guitar* recorded his playing in the Alhambra, Granada. In 1977 his final album, *Reveries*, was released. In 1981 Segovia was awarded the title of Marquis of Salobreña by King Juan Carlos of Spain and the Segovia International Guitar Competition was held at Leeds Castle, Kent. The following year he toured Japan and gave masterclasses at the Metropolitan Museum of Art, New York. His 90th birthday in 1983 was celebrated by tours of the USA and Japan, and in 1985 he was awarded a gold medal by the Royal Philharmonic Society and a statue was erected at his birthplace, Linares. In 1986 he conducted masterclasses at the University of Southern California, and in April 1987 he gave his last recital, at



Andrés Segovia

Miami Beach, Florida. He received innumerable honours and awards, including a dozen honorary doctorates, four Orders of the Grand Cross from Spain and Italy, the Order of the Rising Sun, Japan, and over 20 Gold Medals.

Segovia's impact on the progress and status of the guitar as a recital instrument was immeasurable. He revitalized traditional playing techniques and expanded the repertory by editing many transcriptions and by his massive work in inspiring composers to write new music for the instrument. Central to his mission were the thousands of recitals that he gave between 1909 and 1987. His prolific recordings (1927–77) reached the widest possible audience and were received with great critical acclaim. His charisma and his teaching encouraged new generations of players to strive to fulfil their musical ambitions within the context of the guitar.

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GRAHAM WADE

Segue (It.: 'follows'). A direction indicating either that the next section or movement must follow immediately or that a pattern established must be allowed to continue. It is also spelt *siegue*. At the end of an aria in his *Farnace* (1727) Vivaldi wrote 'Qui bisogna fermarsi un poco senza suonare, poi segue subito'; and in *Ottone in villa* (1713) he wrote 'Qui si ferma a piacimento, poi segue'. *Segue l'aria* appears quite often after recitatives in 18th-century opera. *See also* ATTACCA.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Seguidilla [siguidilla, seguidillas] (Sp., diminutive of *seguida*: 'continuation', 'coda'). A Spanish dance and song (the dance is properly spelt in the plural, as *seguidillas*).

Literary antecedents of the *seguidilla* may be detected as far back as the 15th century or possibly earlier, but it seems not to have existed as a piece of music until the 1590s when, as a provocative street song and dance accompanied by loud strumming of the guitar, its popularity began to surpass even that of the similarly outrageous *zarabanda* (*see* SARABANDE, §1). Rough indications of this early music are given by J.C. Amat in his *Guitarra española* (1596). It was described by G. Correas, Cervantes and many others about 1600 as an exciting, salacious kind of plebeian couple-dance. Poets were soon cultivating it as a spicy coda (*coplas* plus *seguida*) to longer poems such as the ROMANCE (ballad).

More courtly versions were set by musicians from the 1620s onwards (examples in the Cancionero Musical de Sablonara, nos.8, 26, 67 etc.; *see* CANCIONERO). They are homorhythmic in two, three and four parts, in a syncopated triple time more characteristic of other 17th-century pieces than of the modern *seguidilla*, although the links are close enough to make it conceivable that the latter evolved from the early *seguidilla*. Passages in the opera *Celos aun del aire matan* (?1660) by Juan Hidalgo have been said to be based on *seguidilla* rhythms. By about 1700 the *seguidillas* used by Sebastián Durón in his zarzuelas are certainly closer to modern Castilian forms in their use of triple time, major tonality, off-beat initial notes and cadential melismas. *Seguidillas* were regularly sung and danced in the 18th-century TONADILLA as well as in the SAINETE and ZARZUELA of the 19th and 20th centuries.

There is a useful illustration of the mid-18th century *seguidilla* in Pablo Minguet's *El noble arte de danzar* (Madrid, 1755) and of early 19th-century types in Sor's *Seguidillas*. Rhythms inspired in the *seguidilla* found their way into later music by such composers as Iradier, Pedrell, Albéniz and Glinka. Falla included an artistically heightened example of a *seguidilla murciana* in his *Siete canciones populares españolas* (1914) for piano. The famous *seguidilla* in Bizet's *Carmen* (Act 1, no.10) has, with some reason, been criticized as untypical, yet the triple time, sprightly rhythms and vocal melismas are not

far removed from Spanish *seguidillas* of the 18th and 19th centuries.

The modern *seguidilla* is in moderately quick triple time, usually in a major key; the melody ordinarily begins on an off-beat and cadences with melismas comparable with those of other modern Spanish folksongs. It is set to strophes (*coplas*) of alternating long and short lines, the short lines normally rhyming. Over 20 different verse forms have been detected in Spain and Spanish America but quatrains of approximately 7575 syllables rhyming (sometimes in assonance only) abab or abcb have from the 16th century been regarded as cardinal. (*See* SPAIN, §II, 4.)

In performance, a brief introduction, often for guitar, is followed by a 'false' entry (*salida*) for the singer, taking a portion of the text. The main section, freely repeated and varied, consists of a further instrumental passage (*falseta* or *interludio*) followed by the vocal section proper (*copla*) (*see* SPAIN, §II, 6). The dance is executed by pairs, at times alternating, at times approaching and withdrawing in two lines. The dancers' arms and bodies move with restrained grace while the footwork responds animatedly to the rhythms of the guitar, castanets or tambourine (see illustration). One of the characteristics of the dance is a technique whereby the dancers 'freeze' (*bien parado*) at the end of each strophe while the instruments introduce the next phrase. There is some evidence (Echevarría Bravo, Capmany) that the Castilian *seguidilla*, especially the celebrated *seguidillas manchegas* (from La Mancha in south-east Castile), is the earliest and the most influential type, but among the many notable variants are the *murcianas* (from Murcia) and the quicker *sevillanas* (from Seville). The *seguidilla gitana* ('gypsy seguidilla'), *seguiriya* or *siguiriya*, like the related *playera*, is more plangent and musically more complex. The *siguiriya* is generally considered one of the purest forms of *cante hondo* (*see* FLAMENCO) and hence is properly not a dance. The singer (*cantaor*) extemporizes within strict conventions to the accompaniment of a guitarist who similarly improvises on a set pattern. Its rhythms have been the subject of scholarly disagreement, arising perhaps from changes in the style of performance. Pedrell (at the turn of the century) detected a 3/4 time, Torner (in the 1930s) a combination of 3/8 and 3/4, García Matos (in the 1950s) 2/4 and 3/8, and Molina and Mairena (1963) proposed that shown in ex.1. S. Estébanez Calderón, in his quasi-



documentary *Escenas andaluzas* (Madrid, 1847/*R*), named 'seguidillas' in a description of various Andalusian songs and dances which seemed to bear the stamp of flamenco performance. No earlier reference to the *siguiriya gitana* has come to light.



Seguidilla dancers: engraving, 18th century

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JACK SAGE/SUSANA FRIEDMANN

Seguin, Arthur (Edward Shelden) (*b* London, 7 April 1809; *d* New York, 13 Dec 1852). English bass of Irish descent. In England he was known as Arthur but in the USA usually as Edward. He attended the RAM in London, where he met his future wife, the soprano Anne Childe. He began his singing career at the age of 19; his first major success came three years later when he sang Polyphemus in Handel's *Acis and Galatea*. Seguin was a versatile vocalist. He sang at the Concert of Ancient Music in 1832, and for the next two years appeared at Covent Garden. In 1834 he sang Count Robinson in Cimarosa's *Il matrimonio segreto* at the King's Theatre. He last sang in London in August 1838 in Macfarren's *The Devil's*

Opera at the English Opera House. He made his New York début at the National Theatre on 15 October 1838 in William Rooke's *Amilie, or The Love Test*. He soon established his own English opera company, the Seguin Troupe, which normally consisted of between four and six singers and toured the eastern part of the USA and, on occasion, Canada. The company performed operas in English (original works and translations), and was especially successful in its productions of *Don Giovanni*, *The Magic Flute*, *The Barber of Seville* and Balfe's *The Bohemian Girl*, of which he gave the first American performance in 1844. The Seguins also participated in the première performance of the first grand opera written by a native American – *Leonora*, by William Fry, which was produced at the Chesnut Street Theatre in Philadelphia in June 1845.

Since the Seguins introduced musical drama of this kind to Americans, it was especially fortunate that their performance standards were high. They also helped choral societies to present oratorios and they gave concerts, sometimes in partnership with other English musicians, such as Henry Russell and Vincent Wallace. By 1847, when the conductor and composer Luigi Arditi came to New York from Havana with a Cuban opera company that performed in Italian, the taste for 'Englished' opera had waned, and the Seguins performed to diminishing audiences. Suffering from poor health, Seguin finally disbanded the troupe and, soon after joining the Wallack's Theatre stock company in New York in September 1852, he died of tuberculosis. American critics wrote that Seguin's voice was superior to that of any singer who had yet sung in the USA. They described it as big, rich and even in quality; his enunciation was clear, his intonation precise and his execution skilful. His acting was also thought to be superlative, particularly in his portrayal of Devilshoof in *The Bohemian Girl*.

Anne [Ann] Childe (*b* London, ?1809–14; *d* New York, Aug 1888), who married Seguin in about 1831, studied at the RAM and appeared in public with Seguin. She sang at the King's and Drury Lane theatres, and in 1837 sang Anna in an English version of *Don Giovanni*. She went to the USA with her husband and sang in opera and assisted in the running of the troupe until Seguin's death, after which she taught in New York. Seguin's brother William Henry Seguin (1814–50) was a bass; his sister Elizabeth Seguin (1815–70) was also a singer, and the mother of Euphrosyne Parepa, who married Carl Rosa. Edward S.C. Seguin (1837–79), the son of Arthur and Anne Seguin, was also a bass, and toured with the opera companies of Euphrosyne Parepa-Rosa and Emma Abbott.

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NICHOLAS E. TAWA

Seguiriya. An Andalusian or gypsy corruption of SEGUIDILLA.

Sehested, Hilda (*b* Broholm, nr Gudme, Fyn, 27 April 1858; *d* Copenhagen, 15 April 1936). Danish composer. One of 14 children, she was born on her father's estate. She studied the piano with C.E.F. Hornemann and later with Louise Aglaé Massart, during a stay in Paris. The composer Orla Rosenhoff (the teacher of Carl Nielsen) also taught her. In 1901 she graduated from the Royal Danish Conservatory as an organist, but she concentrated on composing for the rest of her life. She was an active member of the committees of two concert societies, the Danish Concert Society and Chamber Music Society (1911). An anti-feminist, she had refused to take part in the musical events during the Kvindernes Udstilling (Women's Exhibition) in Copenhagen in 1895, but in 1916 she composed and conducted a cantata for the Danish Women's Society. In 1914 her opera, *Agnete og Havmanden*, was accepted at the Kongelige Teater in Copenhagen, though never performed. Her music responded to contemporary developments: her piano sonata of 1896 demonstrates notable harmonic refinement in a late Romantic style, whereas her suite for flute from 1927 has traits of Debussy's influence. Her profound knowledge of music theory made her a popular tutor in this field.

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Chbr: 4 Fantasistykker, vn, pf, 1904; Intermezzi, vn, vc, pf, 1904; Suite, cornet, pf, 1905; Fantasistykker, vc, pf, 1908; Intermezzo pastorale, cl, pf, 1910; Str Qt, G, 1911 [part lost, 2 movts survive]; Fynske Billeder, cl, vc, pf, 1920; Morceau pathétique, trbn, pf, 1923; Pièce de concert, trbn, pf, 1924; 4 Fantasistykker, fl, pf, 1927

Choral: 3 Sange, SATB, 1917; Cant., S, SSAA, pf, str, 1916; 3 Sange, male chorus, 1922; Fuglekor, T, SATB, pf, 1910

Songs: 8 Gedichte (H. von Gilm), 1v, pf, 1894; 6 Sange, 1v, pf, 1907; Foraarsvers og Sommersange, 1v, pf, 1908; 2 songs, 1v, cl, vc, pf, 1910; 3 Sange, 1v, pf, 1912; 4 Sange, 1v, pf, 1914; Dansk Lyrik, 1v, pf, 1915; Moderen synger, 1v, pf, 1920

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INGE BRULAND

Sehlbach, (Oswald) Erich (*b* Barmen, 18 Nov 1898; *d* Essen, 31 Oct 1985). German composer and teacher. He did not begin his studies at the Leipzig Conservatory until 1919; his teachers were Stefan Krehl (theory), Wolfgang Geist (singing), Max Ludwig (piano) and Karg-Elert (composition). From 1925 he worked as a freelance musician in Munich until he was appointed to the staff of the Essen Folkwangschule in 1928; apart from a period during World War II, he remained there as a lecturer in composition and counterpoint until 1964, when he became professor for two years. He was also director of opera classes there. Writing in a style somewhere between Schoeck and Hindemith but entirely of his own, he produced works in every genre but church music. In 1952 he was awarded the Arts Prize of the City of Wuppertal.

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(*selective list*)

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1956; Sym no.2, G, op.86, 1958; Tpt Concertino, op.90, 1957; 4 Chbr Concs., op.97, 1960; Serenata serena, op.100, str, 1962; Vn Conc., op.44, 1964; Chbr Sym., op.110, pf, cl, str, 1966; Hn Conc., op.114, 1969

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KLAUS L. NEUMANN

Sehling [Seling, Seeling, Söling], **Josef Antonín** (*b* Toužim, nr Karlovy Vary, 7 Jan 1710; *d* Prague, 19 Sept 1756). Bohemian composer. After studying music in Prague and Vienna, he was appointed choirmaster of two Prague monastic churches, as well as court musician and composer of Count Morzin. He was also active as second violinist to the metropolitan Prague Cathedral from 11 January 1737. He did not succeed in gaining either the post of choirmaster (in March 1737) or that of a first violinist there (1739), but he assisted the choirmaster Jan František Novák during the latter's illness. In 1743 his music to the drama *Judith* was performed by the Prague Jesuits on the coronation of Maria Theresa as Queen of Bohemia.

In Sehling's music collection, which formed a large part of the metropolitan chapter music library (591 items, now in *CZ-Pak*), sacred works of retrospective (Venetian and Viennese) and modern (Neapolitan) style are equally represented. His own output stands between the late Baroque and pre-Classical styles. His apparently earlier compositions are close in style to the sacred music of Caldara, while in other works a Neapolitan continuo-homophony predominates. The instrumental parts, especially violins, gradually assume a more important role, while the vocal parts are subordinate and rather static. His Christmas motets, pastoral masses and pastorellas are among the most important specimens of the genre in Bohemia before F.X. Brixi.

Sehling's brother František (1715–74) was a tenor and instrumentalist; he sang at Prague Cathedral from 1743, and acted as deputy when Josef Antonín was absent.

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in CZ-Pak (see Podlaha), Pnm, Bm and smaller collections (see Kouba)

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c50 motets and offs
c15 solo arias
3 Lat. pastorellas
3 vespers
2 lits
Other works

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MILAN POŠTOLKA

Sehnal, Jiří (*b* Radslavice, nr Přerov, 15 Feb 1931). Czech musicologist. He studied musicology with Robert Smetana and Josef Schreiber, and aesthetics with Bohumil Markalous at Olomouc University (1950–55). He obtained the doctorate in 1967 at Brno University with a study of counterpoint in early Czech instrumental music and the CSc degree (1970) with a study of the orchestra of Karl Liechtenstein-Castelcorn. After working as a librarian in Olomouc (1955–64), he was appointed research fellow (1964) and then head (1978) at the music history division of the Moravian Museum, Brno, retiring in 1994. Since 1990 he has lectured at the universities of Olomouc and Brno, receiving the titles of lecturer (1992) and professor (1996) at Brno.

Although Sehnal's primary area of research has been in Moravian music of the 17th and 18th centuries, his ability to build up a broader picture from his many detailed studies has led to his recognition, both at home and abroad, as the leading Czech Baroque specialist of his generation. He wrote the 1620–1740 section of the standard Czech music history (1983), he has contributed to numerous international conferences and Festschriften and is a member of the Zentralinstitut für Mozart-Forschung, Salzburg and of the Joseph-Haydn-Institut, Cologne. His publications include hundreds of articles for the sixth and seventh editions of *The New Grove Dictionary of Music*. His book on music at Olomouc Cathedral (1988) is typical of his work. Based on thorough archival research, it provides detailed information on all the choirmasters, organists and other performers at the cathedral over two centuries and includes descriptions of the surviving instruments and (supported by a thematic catalogue) of the surviving music. The prince-bishops of Olomouc maintained the musical establishments of Kroměříž, and this has been another important focus of Sehnal's

work with his studies of the *Kappellen* of the bishops Liechtenstein-Castelcorn (1970), Maxmilian Hamilton (1971), Leopold Egk (1972), Wolfgang Schrattenbach (1974, 'Počátky opery'), and Anton Theodor Colloredo-Waldsee (1978). Other interests include the music of Adam Michna, and instruments. Sehnal has written on wind bands, trumpets, and with particular enthusiasm on the organ, initiating and coordinating efforts to preserve surviving organs in Moravia.

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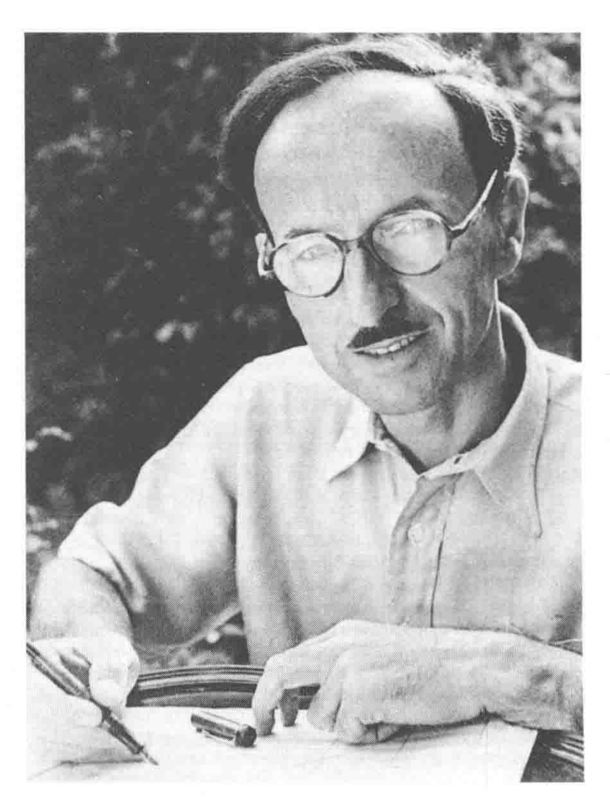
JOHN TYRRELL

Seiber, Mátyás (György) (*b* Budapest, 4 May 1905; *d* Kruger National Park, South Africa, 24 Sept 1960). British composer and teacher. Born into a musical family, he started to learn the cello at the age of ten, and from 1919 to 1924 studied at the Budapest Academy of Music with Adolf Shiffer (cello) and Kodály (composition). In 1925 Seiber entered a wind sextet (Serenade) for a Budapest competition: when it was not awarded the prize, Bartók resigned from the jury in protest. After completing his studies, Seiber accepted a teaching post in Frankfurt, then in 1927 joined a ship's orchestra as cellist, visiting both North and South America. In 1928 Seiber was back in Frankfurt on the staff of the Hoch Conservatory, where his class in the theory and practice of jazz – the first of its kind anywhere in the world – achieved a *succès de scandale*. During these years he conducted at the theatres of the city, and was cellist of the Lenzewski Quartet. Seiber left Frankfurt in autumn 1933, returning first to Budapest, and also visiting Russia, before he settled in England in 1935.

His early years in England were spent entirely as a freelance. He wrote a ten-part accordion tutor, was music adviser to a publishing firm and wrote film music, at first mainly for animated films. In 1936 he collaborated with Adorno on a jazz research project and, in 1938, Seiber lectured on jazz to the Music of Our Time Congress, demanding that it be taken seriously and subjected to intelligent analysis, chiefly through an appreciation of its rhythmic techniques. In 1942 he was invited by Tippett to teach at Morley College, an association which lasted some 15 years: the first performance of his *Ulysses* was given by the Morley College Choir. In 1943 he helped Francis Chagrin to found the Committee (later Society) for the Promotion of New Music, and continued to take an active part in its work, thus guiding a whole generation of young English composers. His pupils included Banks, Fricker, Anthony Gilbert, Lidholm, Milner, Schat and Hugh Wood.

Seiber was always in closer touch with continental musical life than most of his English contemporaries. He attended the International Bartók Festival in Budapest in 1948, and frequently went abroad for ISCM festivals, many of which included performances of his music (New York, 1941, Second String Quartet; Palermo, 1949, *Fantasia concertante*; Frankfurt am Main, 1951, *Ulysses*; Salzburg, 1952 and Baden-Baden, 1955, Third String Quartet). On a visit to Budapest just before the 1956 uprising, he met and befriended the young György Ligeti, whose *Atmosphères* (1961) is dedicated to Seiber's memory. In 1960 Seiber was invited to lecture at South African universities, and it was during this visit that he was killed in a car crash in the Kruger National Park. His papers were presented to the British Library by his widow in 1982.

Seiber's music reflects both the breadth of stylistic sympathy and the insistence on craftsmanship that marked his teaching. It ranges from ephemera like the successful pop song *By the Fountains of Rome* (1956) – which entered the top ten of the popular charts and won an Ivor Novello Award – through incidental music, to chamber, orchestral and choral works. The highlight of his work in the film studio was his score to the animated classic *Animal Farm* (1955). Folk music – not solely from his native Hungary, but also that of many areas from France to Arabia and India – was a recurring interest, expressed



Mátyás Seiber

in numerous arrangements. A quirky humour surfaces in the Morgenstern settings of the 1920s, reappears in his cartoon scores and the later settings of Edward Lear (1956 and 1957) and indeed is never very far away even in his most 'serious' music. His longstanding interest in jazz had a significant impact on his music: representative examples include the two *Jazzolettes*, the blues movement of the Second String Quartet and later the collaboration with John Dankworth on the 1959 *Improvisations*, which juxtaposes serial techniques and improvised solo passages.

The music of Kodály left its mark on his earliest pieces (e.g. the First String Quartet) and its standards of craft and vigour on everything he produced. The Second Quartet (1934–5), his first fully mature work, displays his absorption of the influences of Bartók and Schoenberg, also evident in the *Fantasia concertante* (1943–4) and the *Quartetto lirico* (1948–51). The cantata *Ulysses* is his best-known and most widely admired work, for in it his poetic imagination and his technical mastery worked most perfectly together. His response to Joyce's text, his sure feeling for choral writing, and a gift for glitteringly effective orchestration are here ideally combined in an eclectic yet homogeneous style which successfully marries large traditional forms like the passacaglia to other passages of almost Expressionist freedom.

WORKS
(*selective list*)

DRAMATIC

Eva spielt mit Puppen (op, 1), 1934; A palágyi pékek (satirical skit, G. Mikes), 1942; Balaton (satirical skit, Mikeš), 1943; Faust (radio score, J.W. von Goethe trans. L. MacNeice), Ct, boys' chorus, SATB, orch, 1949, arr. as Choral Suite from Faust, S, T, boys' chorus, SATB, orch, 1950; The Invitation (ballet), orch, 1960

Incid music for plays, films (*c*60, incl. Animal Farm, 1955) and radio dramas

CHORAL

Missa brevis, 1924; 2 Madrigals (C. Morgenstern), 1927–9; 3 Hung. Folksongs, 1931; Soldiers' Songs, male chorus, 1932; 6 Yugoslav Folksongs, 1942; Ulysses (J. Joyce), T, chorus, orch, 1946–7; Cantata secularis (medieval Latin), chorus, orch, 1949–51; David's Lament, S, A, SATB, hp/pf, 1955; 3 Fragments (Joyce), spkr, chorus, ens, 1957; Patapan, 1960

SONGS

4 Petöfi dal [4 Petofi Songs], S, pf, 1922–3; 2 Ady dal, S, pf, 1925; 3 Morgenstern Lieder, S, cl, 1927; 2 Schweinekarbonaden (J. Ringelnatz), 3 jazz vv, pf, 1931; 4 Hung. Folksongs, Bar, vn, 1936; 4 Greek Folksongs, S, str, 1942; 4 Medieval French Songs, S, va d'amore, va da gamba, gui, 1944; 6 French Folksongs, S, pf, 1944–6; To Poetry (Goethe, Shakespeare, J. Dowland, W. Dunbar), T/S, pf, 1952–3; The Owl and the Pussy-Cat (E. Lear), 1v, vn, pf/gui, 1953; By the Fountains of Rome, pop song, 1956

ORCHESTRAL

Prelude and Fugue in the Style of Buxtehude, 1928; Besardo Suite no.1, 1940; Transylvanian Rhapsody, 1941; Pastorale and Burlesque, fl, str, 1941–2; Besardo Suite no.2, str, 1942; Fantasia concertante, vn, str, 1943–4; Notturno, hn, str, 1944; Concertino, cl, str, 1951 [from Divertimento (Cl Qnt)]; Elegy, va, orch, 1953; 3 pezzi, vc, orch, 1956 [1st movt from Fantasy, vc, pf]; Improvisations, jazz band, orch, 1959, collab. J. Dankworth; Renaissance Dance Suite, 1959; Suite from The Invitation, 1960

CHAMBER AND INSTRUMENTAL

Nénie [Dirge], pf, 1922; 3 magyar népdal [3 Hung. Folksongs], pf, 1923; Kis szvit gyermekeknik [Little Suite for Children], pf, 1923; Str Qt no.1, 1924; Serenade, 2 cl, 2 bn, 2 hn, 1925; Sonata da camera, vn, vc, 1925; Divertimento (Cl Qnt), 1926–8; 2 Jazzolettes, 2 sax, tpt, trbn, pf, perc, 1929, 1933; 4 Hung. Folksongs, 2 vn, 1931; 77 Breaks, perc, 1932; Leichte Tänze, 2 vols., pf/accn/pf 4 hands, 1932

Rhythmical Studies, pf, 1933; Str Qt no.2, 1934–5; Fantasy, vc, pf, 1941; Pastorale, rec, str trio, 1941; Scherzando capriccioso, pf, 1944; Fantasy, fl, hn, str qt, 1945; Str Qt no.3 (Quartetto lirico), 1948–51; Andantino pastorale, cl, pf, 1949; Pezzo per il clavicordo, cvd/pf, 1951; Concert Piece, vn, pf, 1953–4; 8 Dances, gui, 1956; Improvisation, ob, pf, 1957; Permutazione a 5, wind qnt, 1958; Sonata, vn, pf, 1960

MSS in *GB-Lbl*

Principal publisher: Schott

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'Béla Bartók's Chamber Music', *Tempo*, no.13 (1949), 19–31
'A Note on "Ulysses"', *Music Survey*, iii (1950–51), 263
'Composing with Twelve Notes', *Music Survey*, iv (1951–2), 472
'Folk Music and the Contemporary Composer', *Recorded Folk Music*, ii July–Aug (1959), 6–9
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E. Schoen: 'Mátyás Seiber: Schule für Jazz-Schlagzeug', *Melos*, viii (1929), 322–3
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H. Keller: 'Seiber and the Rebirth of the String Quartet', *The Listener* (8 Sept 1955)
P.R. Fricker: 'Mátyás Seiber's Chamber Music', *The Listener* (26 Sept 1963)
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E. Wilcock: 'The Dating of Seiber/Adorno Papers held by the British Library', *British Library Journal*, xxiii/2 (1997), 264–6

HUGH WOOD/MERVYN COOKE

Seidel, Friedrich Ludwig (*b* Treuenbrietzen, 1 June 1765; *d* Berlin, 5 May 1831). German organist, conductor and composer. He was a pupil of Benda in Berlin, although Reichardt, who took him into his house there, must also have taught him a good deal. He lived in Berlin all his life. In 1792 he was organist at the Marienkirche, in 1801 assistant conductor at the National Theatre (at the instigation of B.A. Weber, who had heard his Singspiel *Claudine von Villa Bella*), in 1808 musical director of the royal chapel, and in 1822 court Kapellmeister. He was pensioned in 1830.

Besides *Claudine*, the score of which is now lost, Seidel's works include three ballets and a number of operas and theatrical pieces including *Der Dorfbarbier Zweiter Theil, oder Die Schmids-Wittwe* (one-act farce, a sequel to Schenk's opera, 1807) and *Lilla* (J.W. von Goethe, 1818); incidental music to several plays including Goethe's *Götz von Berlichingen* (1805), Schiller's *Turandot* (1806), and versions of *Macbeth* (1809) and *Coriolanus* (1811); a mass, a requiem and other church music; an oratorio, *Unsterblichkeit*; overtures for orchestra; a sextet for wind and piano; piano pieces and songs. Much of the vocal music was published, separately and in anthologies, *c*1795–1815; most of the surviving manuscripts are in *D-Bsb*.

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M. Blumner: *Geschichte der Sing-Akademie zu Berlin* (Berlin, 1891)

ALFRED LOEWENBERG/BRUCE CARR

Seidel, Jan (*b* Nymburk, 25 Dec 1908; *d* Prague, 23 May 1998). Czech composer. He learnt the basic principles of music from his father and from the organist Antonín Hoffmann. After studying at the technical school and at the academy of arts in Prague, he taught at a technical secondary school in the city, but then took special studies in music at the Prague Conservatory under Alois Hába (1936–40), also studying privately with Foerster. Seidel wrote incidental music for Burian's theatre (1936–8), the New Theatre and for Prague radio; he was then artistic adviser to the Esta Gramophone Company (1938–40) and director of the Gramofonové Závody (1945–53). He held various posts in the ministry of education and in the Union of Czech Composers, and he was in charge of opera at the Prague National Theatre (1958–64). During the German occupation he produced around 4000 folksong arrangements and after the war he was successful

as a composer of mass songs and large-scale cantatas. At first he pursued a Hába-like athematic style, but from 1945 he strove for a new, socialist music by simplifying his writing. He was made a National Artist in 1976.

WORKS
(selective list)

Orch: Sym. no.1, 1943; Ob Conc. no.2, 1955; Strakonický dudák [The Bagpiper of Strakonice], 2 suites from film score, 1956, 1958; Conc., fl, str, pf, 1966; incid music, film scores

Vocal: Odkaz Julia Fučíka [The Heritage of Julius Fučík] (cant., Fučík), 1949; Poselství živým [Message to the Living] (F. Halas), chorus, orch, 1953; Tonka šibenice [Tonka the Gallows] (op, L. Mandaus), 1964; songs, choruses, cants.

Principal publishers: Panton, Supraphon

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J. Paclt: 'Jan Seidel padesátiletý' [Seidel's 50th birthday], *SH*, ii (1958), 547 only

MILAN KUNA

Seidel, Samuel (*b* Glashütte, Saxony, *c*1610; *d* Glashütte, bur. 9 Nov 1665). German composer and organist. He came of an old Glashütte family and already at a young age he appears to have been active as an organist. In 1635 he was officially appointed as organist of the parish church in Glashütte, and from 1640 until his death he was Kantor there as well. His works, which were widely performed in Saxony, show the influence of central German composers of the period, in particular Andreas Hammerschmidt. He wrote motets for five and six voices and sacred concertos for few voices with continuo. The latter include appealing melodies, without ornamentation, and display incipient cantata-like structures. Seidel's *Corona gloriae* was dedicated to 12 priests of the Glashütte region, including the priest at his own church, Andreas Hartung. Nearly 100 works survive incomplete in manuscript.

WORKS
printed works published in Freiberg

Suspiria musicalia cordis ardentissima ex 7 psalmis poenitentialibus excerpta, 1, 2vv, 2 insts, bc (org) (1650)

Corona gloriae, Geistliches Ehren-Kräntzlein von 12 schönen wohlriechenden Röselein, nebenst angehengtem Glorwürdigsten Kleinodien aus heiliger göttlicher Schrifft hierzu erlesenen Krafft-Sprüchlein (13 Ger. works), 5, 6vv, bc (org) (1657)

Geistliches Seelen- Paradis- und Lust-Gärtlein voll himmlischer und hertzquickender Lebens-Früchte, aus heiliger göttlicher Schrifft erlesenen Krafft-Sprüchlein, so auff den heiligen Lauff unsers höchstverdienten Erlösers . . . Jesu Christi . . . gepflantzet und eingerichtet (15 Ger. works), 5, 6vv, bc (org) (1658)

Funeral work for Anna Margarethe Brehm (A. Hartung), 4vv, bc, 1652[6a]

48 sacred conc, 2vv, bc (only bc extant); 29 Lat. and Ger. Offices, 5, 6vv (only T, B extant); 22 Ger. motets, psalms, 8vv (only A extant): *D-Dl* (inc.)

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G. Schünemann: *Geschichte der deutschen Schulmusik* (Leipzig, 1928, 2/1931/*R*), 197

F. Nagler: *Das klingende Land* (Leipzig, 1936), 25

W. Schramm: 'Beiträge zur Musikgeschichte der Stadt Glashütte', *AMf*, iii (1938), 29–64, esp. 38ff, 58ff

H.J. Moser: *Die evangelische Kirchenmusik in Deutschland* (Berlin, 1954), 152

W. Reich: *Threnodiae sacrae: Katalog der gedruckten Kompositionen des 16.–18. Jahrhunderts in Leichenpredigtsammlungen innerhalb der Deutschen Demokratischen Republik* (Dresden, 1966), 13

KARL-ERNST BERGUNDER/PETER JANSON

Seidel, Wilhelm (*b* Freiburg, 5 Jan 1936). German musicologist. He studied at the Musikhochschule and University of Freiburg and at Heidelberg University, and took the doctorate at Heidelberg in 1966 with a dissertation on the lieder of Senfl. He completed his *Habilitation* also at Heidelberg in 1973 and was appointed professor there in 1980. He was editor of *Die Musikforschung* (1980–85). In 1982 he was appointed professor at Marburg University and subsequently in 1993 head of the music department of Leipzig University. His more recent research focusses on the historical, terminological and theoretical problems of rhythm as well as French 16th- and 17th-century music theory, musical terminology and music aesthetics. The breadth of his interests is reflected in his writings, which include a monograph on Beethoven's First Symphony and articles on music from the Renaissance to the 20th century.

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FRIEDHELM KRUMMACHER

Seidelmann, Franz. *See* SEYDELMANN, FRANZ.

Seideman, Władysław (*b* Kalisz, 1849; *d* ?Berlin, after 1890). Polish synagogue cantor and later operatic baritone. He went to Warsaw in 1867 and studied under L. Sterling for two years; he then moved to Vienna, where he studied at the conservatory under Salvatore Marchesi. He made his début as Don Basilio in *Il barbiere di Siviglia* in 1874 in Vienna. He then sang in Italy (Mantua, Novara, Venice, Turin, Milan and Ancona) and for a season at Covent Garden. His next engagement was in South America, where he sang at Caracas; on returning to Europe he sang at Bucharest, then for three years at Dresden, with guest appearances in Vienna, Leipzig, Wiesbaden and Munich. Under contract to the impresario Maini, he concentrated on the Italian repertory and sang in Warsaw from 1882; there he scored successes not only in Italian works but in *Lohengrin*, *Tannhäuser*, *Robert le diable*, *Les Huguenots* and *Faust*. His voice combined power with rich sonority. In 1889 it was announced that he was to end his contract with the Warsaw Opera in the following year and take up a post as teacher of singing at the New York Conservatory; but he may have moved to Berlin and established a school of singing.

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IRENA PONIATOWSKA

Seidl, Anton (*b* Pest, 7 May 1850; *d* New York, 28 March 1898). Austro-Hungarian conductor, naturalized American. He studied the piano and composition at Leipzig Conservatory and became an apprentice of Hans Richter in Pest. With Richter he attended the laying of the cornerstone of the Festspielhaus at Bayreuth in 1872, and heard Wagner conduct Beethoven's Ninth Symphony. Resolving 'at any cost to get near to Wagner', he subsequently spent six years living with the Wagner family at Wahnfried as Wagner's amanuensis. For the first performance of the complete *Ring* cycle in 1876 Seidl coached some of the principal singers and was responsible for many details of the staging; he was also *de facto* understudy to Richter, who conducted. In 1879 Wagner persuaded Angelo Neumann to make Seidl ('this young musician, in whom I have more confidence than any other') chief conductor of Neumann's Neues Theater, Leipzig. In 1881 Seidl and Neumann brought the *Ring* to Berlin with four complete cycles. Beginning in 1882, Neumann took a touring Wagner company, under Seidl, throughout Europe. Its 135 staged performances and 58 concerts, with a polished orchestra and ensemble, both introduced the *Ring* and insured its best possible reception. In 1883 Neumann and Seidl moved from Leipzig to the Bremen Opera. Seidl married the soprano Auguste Kraus in 1884.

After 1885 Seidl was based in New York. He told Americans that Wagner had wished that he become his New World emissary. As principal conductor at the Metropolitan Opera (1885–91) he directed the vast majority of performances during seasons when every opera was given in German, and most performances were of Wagner's works. After 1891 the Met was no longer a German house and Seidl appeared less frequently. He was also conductor of the New York Philharmonic in 1891–8, a period of steady growth and achievement.

At the Met, Seidl set performance standards previously unknown in the USA. His German ensemble included such singing actors as Marianne Brandt, Emil Fischer, Lilli Lehmann and Albert Niemann. He conducted the American premières of *Die Meistersinger* (1886), *Tristan und Isolde* (1886), *Siegfried* (1887), *Götterdämmerung* (1888) and *Das Rheingold* (1889). After 1891 he was instrumental in turning Lillian Nordica and Edouard and Jean De Reszke into leading Wagner singers; his Wagner casts also included Emma Eames, Victor Maurel, Nellie Melba and Pol Plançon. In 11 seasons at the Met he directed 471 performances, including 70 on tour.

Seidl displaced Theodore Thomas as New York's leading orchestral conductor. He commanded the services of dozens of fine freelance musicians who variously constituted the 'Metropolitan Orchestra', 'Seidl Orchestra' or 'Seidl Society Orchestra'. With the New York Philharmonic he gave the world première of Dvořák's 'New World' Symphony in Carnegie Hall on 16 December 1893. His specialities included Tchaikovsky's 'Pathétique' Symphony, in which he was said to display 'an emotional stress and imagination seldom equalled'. He increasingly championed American repertory, and considered MacDowell greater than Brahms.

In Brooklyn, which was showing signs of becoming an 'American Bayreuth', Seidl conducted winter concerts at the Brooklyn Academy of Music, including two abridged concert performances of *Parsifal* (1890, 1891). In summer he conducted the orchestra 14 times a week at Brighton Beach, on Coney Island. The repertory for these inexpensive seaside concerts overwhelmingly stressed Wagner and Liszt; it is possible that no European concert series so regularly promoted the 'Music of the Future'. Both in concert and opera, Seidl toured widely in the USA; his fame as the central figure of the American Wagner cult preceding him. He became an American citizen and

disliked being addressed as 'Herr'. He espoused democratized audiences and opera in English. His modesty and laconic speech did not preclude glamour or popularity; he had many female admirers and was better known by sight than any other New York musician. No comparable European musical luminary had previously come to the USA and stayed.

Seidl visited Covent Garden in 1897 with great success. In the same year he conducted *Parsifal* at Bayreuth, but distanced himself from Cosima Wagner and her coterie. He returned to New York pursued by offers from Europe. The threat of his departure prompted New Yorkers to begin a permanent Seidl Orchestra. His early death intervened.

Seidl's conducting style was modelled on Wagner's. He maintained eye contact with his singers and insisted that the words be heard. In the Eroica Symphony, his plasticity of pulse in the outer movements was considered an innovation in New York; like Wagner, he read both with maximum expressive variety. His Pastorale eschewed the polished breadth and serenity of Thomas's; he made the storm cataclysmic. In the finale of Beethoven's Seventh Symphony, he adhered to Wagner's advice (in *On Conducting*), that 'it is ... impossible to take [this movement] too quickly'. He sustained a pervasive play of rubato. A master calibrator of harmonic and structural stress, he preferred paragraphs to the words and sentences of other conductors. Even his Bach and Mozart interpretations were formidably and zealously Romantic. His central mission was to propagate the Wagner canon.

Seidl's writings, collected in *Anton Seidl: A Memorial by his Friends*, include an informative essay 'On Conducting'. He taught at New York's National Conservatory during the directorship of his friend Dvořák. A fledgling composer, he began work on an opera based on the Hiawatha legend, to a libretto by Francis Neilson.

Seidl's American protégés included Victor Herbert, who was often his principal cellist and assistant conductor, and Arthur Farwell, who wrote that Seidl's presence, 'famous alike for the depth of his silence and the height of his art, tinged the atmostphere and the consciousness of [New York City] with a peculiarly individual and glowing quality of feeling such as it has not known before or since. ... [Because] of his known love for New York, it was downright affection, rather than admiration or awe, that New York returned to him.' No conductor of opera exerted a greater influence in the United States.

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JOSEPH HOROWITZ

Seifarth, Johann Gabriel. *See* SEYFFARTH, JOHANN GABRIEL.

Seifert. German family of organ builders. Ernst Hubertus Seifert (*b* Sülzdorf, Thuringia, 9 May 1855; *d* Cologne, 27 April 1928) studied in Dresden with Jahn and founded his own business in Cologne in 1885. In order to improve the speaking quality of the pipes he invented the membrane chest: he also used partly tubular pneumatic, partly electro-pneumatic action in his organs. Instruments by him include those at the Philharmonie, Cologne (1900); Kaiser Friedrich Halle, Mönchen-Gladbach (1903); St Quirinus, Neuss (1906); Basilika, Kevelaer (1907, damaged during World War II; restored, 1979).

In 1906 Seifert set up a branch of the business in Kevelaer and in 1915 he entrusted it to his son Romanus Seifert (*b* Mudersbach, Sieg, 22 Sept 1883; *d* Kevelaer, 15 Jan 1960) who took over its management completely after his father's death. Romanus Seifert used electro-pneumatic action in his instruments and changed from the membrane chest to the cone valve chest ('Kegellade'). Instruments by him are at St Ludger, Duisburg (1936–41); Zeughaus, Neuss (modified 1951, kept in the Stadthalle since 1970); St Aposteln, Cologne (1957); Cathedral, Minden (1957). His son Ernst Seifert (*b* Kevelaer, 8 Jan 1910) took over the firm, and two further small branches in Cologne-Mansfeld and Bergisch-Gladbach were taken over by another grandson of the founder, Helmut Seifert (*b* Cologne, 6 Nov 1916). Ernst Seifert abandoned the electro-pneumatically controlled cone valve chest in favour of the slider chest with tracker action and electric registration. His instruments are at St Matthias, Berlin-Schöneberg (1958); St Michael, Waldniel (1967); St Viktor, Dülmen (1972) and St Adelgundis, Emmerich (1973). (E. Seifert: 'Seifert, Romanus', *Rheinische Musiker*, ii, ed. K.G. Fellerer, Cologne, 1962)

HANS KLOTZ

Seifert, Johann Gottfried. *See* SEYFERT, JOHANN GOTTFRIED.

Seiffert, Max (*b* Beeskow an der Spree, 9 Feb 1868; *d* Schleswig, 13 April 1948). German musicologist. He lived in Berlin from 1881, studying classical philology and musicology under Spitta at the university. In 1891 he took the doctorate with a dissertation on J.P. Sweelinck and his German pupils. He then worked as a private teacher and became permanent secretary to the Prussian Commission for the publication of Denkmäler deutscher Tonkunst; he also wrote numerous scholarly essays for various periodicals as well as for the *Allgemeine deutsche Biographie*. Between 1894 and 1901 he edited the works of Sweelinck and in 1899 published his *Geschichte der Klaviermusik*, a completely revised and expanded version of C.F. Weitzmann's *Geschichte des Klavierspiels und der Klavier-Literatur*. In 1892 he launched the series Denkmäler deutscher Tonkunst with Scheidt's *Tabalatura nova* (1892), contributing editions of numerous further volumes until 1927. From 1903 to 1914 he worked as editor-in-chief of *Sammelbände der Internationalen Musikgesellschaft* and as editor of the IMG's collected editions. In 1914 he proposed the creation of a musicological research institute in Bückeburg, which was founded in 1917; he edited its journal, *Archiv für Musikwissenschaft*, with Johannes Wolf and Max Schneider, and took over as provisional director of the institute in 1921. With the help of the Nazi Education Minister, Sieffert moved the institute to Berlin, where it was named the Staatliches Institute für Deutsche Musikforschung, and took over its direction until 1942. The expanded institute oversaw all German Denkmäler editions, the collection of old musical instruments and the folksong archive. Since 1909 he had been active in Berlin as a lecturer at the Hochschule für Musik and at the Akademie für Kirchen- und Schulmusik. He was given a professorship in 1907, in 1912 he was made a senator at the Akademie der Künste, and in 1928

he was given the honorary doctorate of theology at the University of Kiel.

The breadth of Seiffert's outlook was founded on his comprehensive knowledge of Baroque music, and in particular the German and Dutch keyboard music of that period, a knowledge he had built up through a thorough investigation of sources, but his many publications of old music in practical editions (J.S. Bach, W.F. Bach, Buxtehude, Handel, Haydn, Hurlebusch, Keiser, J.P. Krieger, Mozart, Sweelinck, Telemann and Tollius), and their realizations of continuo parts, are also of exceptional merit. One of his special interests as a scholar was musical iconography, a fact commemorated in the title of the Festschrift published in his honour, *Musik und Bild*.

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ANTON WÜRZ/PAMELA M. POTTER

Seiffert, Peter (*b* Düsseldorf, 4 Jan 1954). German tenor. He studied at the Robert-Schumann-Hochschule with Hans Kast, and made his début in a small role in Reimann's *Lear* at the Deutsche Oper am Rhein in 1978, followed by appearances there as Baron Kronthal (*Der Wildschütz*). In 1982 he was engaged by the Deutsche Oper, Berlin, where he has sung, among others, Ottavio, Titus, Tamino, Matteo (*Arabella*), Faust, Lohengrin and Huon. Since 1983 he has sung regularly at the Bayerische Staatsoper in Munich. In 1988 he made his Covent Garden début as Parsifal and in 1994 his Salzburg Festival début as Ottavio. In 1996 he was much admired as Walther in his first Bayreuth appearance. Among his many recordings his management of the difficult roles of Max and Huon stand out, both under Janowski, as does his Florestan for Harnoncourt, all evincing a firm, rounded, lyric-dramatic voice with a flexibility remarkable in a tenor of his vocal weight.

ALAN BLYTH

Seinemeyer, Meta (*b* Berlin, 5 Sept 1895; *d* Dresden, 19 Aug 1929). German soprano. She studied in Berlin, making her début there in 1918 at the Deutsches Opernhaus in *Orphée aux enfers*. She remained there until 1925, singing such roles as Elsa, Elisabeth, Agathe and Countess Almaviva. In 1923–4 she toured the USA with Hurok's German Opera Company, singing Elisabeth and Eva in New York. After a guest appearance as Marguerite at the Dresden Staatsoper, she was engaged there in 1925 by Fritz Busch, and remained there until her death; she created the Duchess of Parma in Busoni's *Doktor Faust* (1925), and sang Maddalena (*Andrea Chénier*), Manon Lescaut and Leonora (*La forza del destino*). She appeared at the Colón, Buenos Aires (1926), the Vienna Staatsoper (1927) and Covent Garden (1929), where she sang Sieglinde, Eva and Elsa a few months before her death from leukaemia. Her many recordings demonstrate her peculiarly intense and highly individual voice, most notably in arias from Verdi's middle-period operas and in duets with the tenor Tino Pattiera.

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LEO RIEMENS/ALAN BLYTH

Seiranian, Sogomon (*b* Baku, 16 Sept 1907; *d* Yerevan, 6 May 1974). Armenian *t'aṙ* player. He taught himself to play the *t'aṙ* and worked with several folk ensembles. He began to perform in public in 1926, becoming a soloist with the Philharmonia of Baku and leading various professional and amateur ensembles. During the 1930s he performed as an accompanist and a soloist with an ensemble of folk instrumentalists led by the *t'aṙ* player and composer Sergey Sergeyev; he also worked with the singer Suraya Kadjar, and Seiranian's performances of the *mugams Bayati-shiraz* and *Zabul* were included in a recording of the Suraya Kadjar Ensemble released by the Melodiya recording company. Seiranian won the All-Union Competition for Folk Instrument Performers held in Moscow in 1939. He performed with the first State Azerbaijani Eastern Orchestra under the direction of Aranes Ioannesian and recorded the *mugam Bayati-Isfahan* for Melodiya. In 1944 he moved to Yerevan, where he became a soloist with the Armenian Philharmonia and the Ensemble of Folk Instruments of Radio Armenia. He also performed the *gusan* song *Sayat-Nova* with the singers Ofelia Hambarcumian, Arev Bagdasarian and Shoghik Mkrtchian. Seiranian was named People's Artist of Armenia in 1961 and received the Medal of Honour in 1956. In 1970 he toured Syria, Lebanon and Iran.

His repertory included *mugams*, Armenian folkdance music and pieces by Armenian and Azerbaijani composers; he was popular throughout the Caucasus and was noted for his virtuoso technique and exploitation of the timbral qualities of the *t'aṙ*.

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ALINA PAHLEVANIAN

Seis. An accompanied vocal piece from Venezuela, Colombia and particularly Puerto Rico, consisting of several stanzas of varying numbers of six- or eight-syllable lines. Its binary structure includes brief instrumental interludes performed by guitar or *cuatro* (small four-string guitar) in strict tonic–dominant harmony with percussion accompaniment, followed by an often unaccompanied, unmeasured text delivery in typically Hispanic, constricted, high-pitched vocal style. The *seis bombeo* features the delivery of a *bomba*, a subtle insult or, at times, an amorous offering, directed by the singer at one of the dancers.

WILLIAM GRADANTE

Seises (Sp. 'sixes'). From the 16th century to the 19th, the choirboys who sang polyphony in the cathedrals of Seville, Toledo, Avila, Segovia, Mexico City, Lima and elsewhere in the Spanish-speaking world were called *seises* – six being their traditional number at Seville and Toledo cathedrals. The earliest papal bulls designating the income from a prebend for a master of the choirboys in Seville Cathedral were Eugene IV's *Ad exequendum* (24 September 1439) and Nicolas V's *Votis illis* (27 June 1454). Throughout the next three centuries Seville Cathedral (which set the pattern for the Spanish Indies) had both a master of the altar boys who sang only plainchant, and a master of the *seises*, generally the *maestro de capilla* or his deputy. The master of the *seises* boarded and taught them. When their voices changed, and upon receiving a certificate of good behaviour, they were entitled to a few years' free tuition and other benefits in the Colegio de S Miguel or in the Colegio de S Isidoro maintained by the Sevillian Chapter. Similar *colegios* were subsidized by other cathedrals. From the ranks of the *seises* in various Spanish cathedrals came many of the leading Spanish Renaissance and Baroque composers, among them Victoria and Guerrero.

At Seville the *seises* imitated David's dancing before the Ark during processions at Corpus Christi and the celebrations on the feast of the Immaculate Conception. The earliest notices of their dancing at Corpus Christi are dated 1508–9, years during which Pedro de Escobar was *maestro de capilla* and master of the *seises*. In 1557 they danced to the sound of rattles and jingles, in 1594 one of them played a *rabel* (rebec) while the others danced, and no later than 1667 they began shaking castanets while dancing. In 1693 the 'dance of Montezuma', mixed in with others, added fuel to the growing controversy on the appropriateness of Corpus Christi choirboy dances. The music composed by such 19th-century maestros as Francisco Andreví and Hilarión Eslava for dances of the elaborately costumed *seises* is entirely secular in nature, recalling boleros and fandangos.

Instead of being called *seises*, the choirboys were called *infantes* or *infanticos* in the cathedrals of Zaragoza and Huesca (Aragon). At Huesca they are known to have existed in 1259, when there were only two: this number was doubled in 1399 (see Durán Gudiol, p.32). There, as elsewhere during the Spanish Renaissance and Baroque, the choirboys wore exceedingly rich and colourful costumes (including hats).

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ROBERT STEVENSON

Seisillo (Sp.). *See* SEXTOLET, SEXTUPLET.

Seistron (Gk.). *See* SISTRUM. *See also* GREECE, §I, 5(i)(d).

Seixas, (José António) Carlos de (*b* Coimbra, 11 June 1704; *d* Lisbon, 25 Aug 1742). Portuguese composer and organist. He was the leading figure in Portuguese 18th-century music. He was the son of Francisco Vaz and Marcelina Nunes; it is not known why the surname Vaz was dropped in favour of Seixas. Several authentic manuscript copies of his music carry only the name José António Carlos. In 1718, at the age of 14, Seixas succeeded his father as organist of Coimbra Cathedral. Two years later he moved to Lisbon, where he obtained the coveted position of organist at the royal chapel, which he held for the rest of his life. In 1738 João V honoured him with a knighthood. The Lisbon earthquake of 1755 may perhaps be responsible for the fact that none of Seixas's works survive in autograph. The extant copies are few and undated, and can represent no more than a fraction of his total output: his official duties must have exacted many

more ecclesiastical compositions than the eight choral works listed below; and Barbosa Machado recorded that Seixas wrote 700 keyboard 'tocatas', but only 88 appear to have survived.

Seixas's importance as a composer rests mainly on his keyboard sonatas. Their style has often been discussed in terms of Domenico Scarlatti's influence because from 1720 onwards they were both employed at the royal chapel in Lisbon, a professional association which lasted for eight years until Scarlatti's departure to Spain. Nothing is known about the circumstances of this association but it seems clear that it was based on mutual respect: when they first met Scarlatti is reported (by Mazza) to have 'recognized the giant by the finger' and to have told Seixas '*you* are the one who should give *me* lessons'.

Seixas's sonatas are typical examples of the stylistic ambiguity of the transitional period between the Baroque and Classical styles. Some are reminiscent of the Baroque toccata (nos.8 and 9, first movements, following the numbering in PM), others are textbook examples of the *Empfindsamstil* (nos.41, third movement, and 49, fourth movement), some suggest the idiom of the Mannheim school (no.18, second movement), a great number have the simplicity and, at times, emptiness of *galant* entertainment pieces (nos.77, first movement, and 30), while only a minority reflect Scarlatti's style in form and technical display (no.27, first movement). The most obvious difference between Seixas and Scarlatti lies in their approach to the sonata cycle. Whereas Scarlatti soon abandoned the multi-movement form in favour of the single or paired binary sonata movement, Seixas continued to write sonatas in three, four and even five movements throughout his life. Seixas's single-movement sonatas mostly lack those features generally associated with Scarlatti, such as imitative openings (in no.70 only), and the technical display connected with the establishment of the complementary tonality. As regards the internal structure of the binary sonata movement, Seixas was independently engaged in far-reaching experiments involving motivic development after the double bar (no.47) and the creation of extended forms on the basis of a variety of motivic patterns (no.10 has 390 bars). He was an accomplished virtuoso on both the organ and the harpsichord, and although he used many idiomatic features of the prevailing Italian harpsichord style, some of his sonatas show an individually developed and highly demanding keyboard technique of their own (nos.50 and 57, first movement).

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CHORAL

Tantum ergo; Ardebat vincentius: both *P-Lf*; Conceptio gloriosa; Gloriosa virginis Mariae; Hodie nobis caelorum; Sicut cedrus: all *Vs*; Verbum caro, *Em*; Dythyrambus in honorem et laudem Div. Antonii Olissiponensis, *EVp*

INSTRUMENTAL

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Kbd: 64 authenticated sonatas in *P-Cug*, *La*, Ivo Cruz private collection, *Ln*, ed. in PM, x (1965); 24 authenticated sonatas in Ivo Cruz private collection; 16 non-authenticated sonatas in *P-Cug*, *La*, *Ln*, ed. in PM, x (1965)

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KLAUS F. HEIMES

Seizième de soupir (Fr.). A hemidemisemiquaver REST.

Séjan [Séjean], **Nicolas** (*b* Paris, 19 March 1745; *d* Paris, 16 March 1819). French organist and composer. He studied the organ with his uncle Nicolas-Gilles Forqueray and harmony and improvisation with Louis Charles Bordier. At the age of 13 he spectacularly improvised a *Te Deum*, which was widely reported and elicited great enthusiasm from those present, including Daquin and Armand-Louis Couperin. Two year later he obtained a position as organist at St André-des-Arts. At the age of 19 he made the first of many appearances at the Concert Spirituel, playing an organ concerto and establishing lasting fame as an organ virtuoso; the following two years he played organ concertos of his own composition. In 1772 he was chosen to succeed Pierre-Claude Fouquet as one of the four organists of the Cathedral of Notre Dame; he also held positions at the Church of the Cordeliers (1773–6), St Séverin (from 1782, succeeding his uncle, Forqueray), St Sulpice (1783–91, succeeding Luce) and the royal chapel (1790–91, succeeding Pierre-Louis Couperin), and became the first professor of organ at the Ecole Royale de Chant (1789). The Revolution deprived Séjan of all his positions; he was able, however, to intervene effectively during the Terror to prevent the destruction of many Parisian organs and to have the salaries of musicians formerly attached to cathedrals and collegiate churches reinstated. During this time he provided music (mostly battle-pieces) for republican celebrations, held in churches and at the Opéra. He was the first professor of organ at the Conservatoire from its foundation in 1795 until 1802. In 1806 he was appointed organist at the Dôme des Invalides and again at St Sulpice. With the restoration of the monarchy in 1814 he returned to his position at the royal chapel, and received the order of the Légion d'honneur from Louis XVIII. He was also honoured by a nomination to succeed Monsigny at the Académie des Beaux-Arts.

Described in Lasceux's *Essai* (Paris, 1809) as one of the major figures of the 18th century in organ and piano improvisation, Séjan was one of the first composers in France to write specifically for the piano. Although he left relatively little music for that instrument he is often cited as one of the creators of the modern French piano school. The title-page of his first work, the *Six sonates pour le clavecin* (1772), indicated that 'some of these pieces may be played on the pianoforte'; despite infrequent dynamic markings, the dramatic nature of the works and their open texture favour performance on that instrument (an optional violin part is lost, but could not have added measurably to these excellent pieces). In the *Recueil de pièces pour le clavecin ou le piano-forte*, published in

1784 but possibly written several years earlier, Séjan divorced himself from the tradition of the *clavecinistes*. The first and third of the *Trois sonates* op.3 (1784) are fully-formed piano trios, with important obbligato parts for violin and cello.

Séjan's works show a fecundity of melodic ideas, resulting in a weak formal structure and frequently an inadequate thematic development. The melodic material also suffers from unimaginative accompaniment figures (such as unrelieved use of the 'Alberti bass'). In Favre's opinion, however, their dramatic character and opposition of contrasting tone-colours place Séjan among the precursors of Romantic pianism.

Séjan's son, Louis-Nicolas (1786–1849), was also an organist and composer, and in 1819 succeeded his father as organist at St Sulpice. A brother, Edmé-Philibert Séjan (1754–92), was organist at Sts Innocents and at St Jacques-de-la-Boucherie.

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all published in Paris

6 sonates, hpd, vn ad lib (1772), vn part lost
Recueil de pièces, hpd/pf, dans le genre gracieus ou gay (1784)
3 sonates, hpd/pf, op.3 (1784), nos.1, 3 with obbl vn, vc
Religion républicaine (Desforges), 3 male vv (1794)
Variations, pf, on Paisiello's Je suis Lindor, in *Journal de clavecin* (1782), no.7
Arrs.: J.-B.-A.J. Janson *l'aîné*: 3 qts, op.8, pf with vn, b acc. (1786); ballet airs, pf, in *Feuilles de Terpsichore* (1784), no.6 and (1785), no.21
Doubtful works: 3 fugues et plusiers noëls, org (after 1819); Fugue, g, ed. in Les maîtres français de l'orgue, ii (Paris, 1949): ? both by L.-N. Séjan
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EILEEN MORRIS GUENTHER, HERBERT C. TURRENTINE

Šejna, Karel (*b* Zálezly, nr Strakonice, 1 Nov 1896; *d* Vojkov, 17 Dec 1982). Czech conductor. He studied the double bass at Prague Conservatory under F. Černý (1914–20) and composition privately with K.B. Jirák. He became first double bass of the Czech PO in 1921, and their occasional conductor from 1922. On Talich's advice he gained experience with amateurs, with the railwaymen's symphonic orchestra (1932–5), and as the choirmaster of the Vinohrady Hlahol (1929–36): he took both groups abroad. From 1935 he conducted subscription concerts of the Czech PO, in 1937 he became its second conductor, and in 1949 temporarily its artistic director as well. From 1950 until his retirement in 1965 he was, with Ančerl, its second conductor. He continued to appear as a guest.

Šejna had a healthy, direct musicality and an exceptionally keen ear. He learnt much from Talich and from Bruno Walter's concerts with the Czech PO. His repertory comprised mainly Smetana, Dvořák, Fibich, Tchaikovsky, Schubert and Mahler, and he often introduced Czech 20th-century music: Suk, Ostrčil, B. Vomáčka and Martinů. As a former player in the orchestra he had an excellent grasp of its demands and approach, and his calmness, discretion and reliability were important in its critical periods. He took part, with Ančerl, in its foreign tours, and made many recordings.

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ALENA NĚMCOVÁ

Sekert, Josef. *See* SEGER, JOSEF.

Sekles, Bernhard (*b* Frankfurt, 20 March 1872; *d* Frankfurt, 8 Dec 1934). German composer, conductor and teacher. He attended the Hoch Conservatory, Frankfurt, where he studied with Iwan Knorr (composition), Engelbert Humperdinck (orchestration) and Lazzaro Uzielli (piano). He later served as Kapellmeister at the Heidelberg (1893–4) and Mainz (1895–6) operas. In 1896 he returned to the Hoch Conservatory to teach. Toch, Hindemith and Adorno were among his pupils. After becoming director of the conservatory in 1923, he broadened the range of subjects offered, set up adult and youth education programmes, and in the face of violent opposition from conservative circles, established the first European jazz class under the direction of Seiber.

As a composer, Sekles sought what he described as 'a stylized folkloric manner' somewhere between the expressive boundaries of 'sadness and happiness'. Writing in a late-Romantic style influenced by Brahms, he employed Slavic and Eastern texts and subjects in his early vocal music, and cultivated the art of the miniature in his instrumental works. His use of fugue and passacaglia contributed to the development of a neo-Baroque style in the 1920s. In April 1933 the National Socialists dismissed him from his post at the Hoch Conservatory and banned his music from performance in Germany.

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(selective list)

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Orch: Aus den Gärten der Semiramis, sym. poem, op.19; Kleine Suite dem Andenken E.T.A. Hoffmanns, op.21; Die Temperamente, op.25; Passacaglia and Fugue, op.27, orch, org; Gesichte, op.29, small orch; Der Dybuk, prelude, op.35; Sym. no.1, op.37; Sommergedicht
Chbr and solo inst: Trio, op.9, cl, vc, pf; Serenade, op.14, 11 insts; Divertimento, op.20, str qt; Passacaglia and Fugue, op.23, str qt; Sonata, op.28, vc, pf; Str Qt, op.31; Sonata, op.44, vn, pf; pf works
Vocal: Lieder (W. Rudow), op.6, female chorus; 6 volkstümliche Gesänge, op.12, S, male chorus, pf; Variationen über Prinz Eugen, op.32, male chorus, wind, str; Vater Noah, op.36, male chorus; Ps cxxxvii, S, chorus, orch

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GISELHER SCHUBERT

Seklucjan, Jan (*b* Siekluka, Radom district, or Siekluki, Wielkopolska or Małopolska, *c*1510; *d* first half of 1578). Polish writer, editor and publisher. In 1536 he went to Leipzig University where he obtained the degree of Bachelor of Arts. From 1538 he was active in Poznań spreading Luther's teaching, for which he was proscribed; he took refuge with Duke Albert of Hohenzollern, also a Lutheran, in Królewiec. In 1544 he was appointed Polish preacher there and worked as a publisher of Polish books (including the first Polish translation of the New Testament, by S. Murzynowski). In 1547 he published the earliest Polish hymnbook, *Pieśni duchowne a nabożne* ('Spiritual and godly songs'), containing 25 songs with melodies and ten with words only; the second edition, published in 1550, was enlarged by three texts and three melodies. The sources of the melodies are mostly German and Czech hymnbooks, chiefly Jan Roh's *Pisně chvąl božskych* (Prague, 1541); Seklucjan sometimes printed the tunes unchanged, but he usually adapted them to the Polish words and often altered them considerably. In 1559 he published a second hymnbook in Królewiec, *Pieśni chrześcijańskie, dawniejsze i nowe* ('Christian songs, old and new'), in which he included all the songs from the first collection, adding 43 new ones with melodies and 23 without (7 melodies ed. in MAP, ii/3, 1994). Many of the new melodies were probably taken from Jan Zaremba's hymnbook (1558), of which only small fragments survive. About half of the new tunes were borrowed from earlier Czech and German songs of the Reformation and from Catholic songs in Latin; the others probably originated in Poland. In some cases Seklucjan gave the initials of the composers Wacław z Szamotuł and Cyprian Bazylik.

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PIOTR POŹNIAK

Sekunde (Ger.). *See* SECOND.

Selby, William (i). *See* SHELBYE, WILLIAM.

Selby, William (ii) (*b* Dec 1738, bap. London, 1 Jan 1739; *d* Boston, early Dec 1798). English organist and composer. He was organist of All Hallows Bread Street (1756–73), joint organist of St Sepulchre's, Holborn (1760–73), and organist to the Magdalen Hospital (1766–9). He contributed nine effective psalm and hymn settings to *A Second Collection of Psalms and Hymns Use'd at the Magdalen Chapel* (London, *c*1770), and may have compiled the collection. He also published five songs and an organ voluntary while in London; his hunting song *The Chace of the Hare* ('Do you hear, brother sportsman, the sound of the horn?') was reprinted many times. He was admitted to the Society of Musicians in 1762 and made a freeman of the Company of Musicians in 1766. He played the organ for the annual meeting of London Charity Children in 1767, and probably in other years.

In October 1773 he left London to take up a post as organist of Trinity Church, Newport, Rhode Island, where he arrived in December. He was organist of Trinity Church, Boston, from 1776 to 1780, and of the Stone Chapel (formerly King's Chapel) from 1782 until his death. He directed a series of highly praised concerts between 1782 and 1793, first at the chapel and then in other venues. Handel, Thomas Arne, and other English composers were the staple fare, but he also presented works by Piccinni, Dittersdorf and Grétry. Many programmes included one of his own organ concertos or other compositions.

At Boston Selby published a Jubilate, three anthems, and a Unitarian doxology; some were reprinted in several American collections. Their style is that of English cathedral music shorn of its organ accompaniment, with some evident borrowings from Handel. He also published four more songs and a duet in a pastoral, *galant* style, and patriotic choral odes *For the New Year*, *On the Anniversary of Independence*, and *To Columbia's Favourite Son*, the last of which he performed in the presence of President Washington at the Stone Chapel in 1786. In 1782, and again in 1790–91, he sought subscribers for a periodical publication of his own vocal and instrumental music, but without success. Only one number of the second set appeared, surviving as an untitled publication (at *US-Bhs*, see McKay, 623–4). It includes another organ voluntary and a 'Lesson', or sonata, for keyboard.

He has often been confused with his kinsman, John Selby (*d* 1804/5), who was organist of St Mary Woolnoth, 1764–71 (resigned 3 January 1772), arrived in Boston in September 1771 to become organist of King's Chapel, and appeared several times as a keyboard player at Concert Hall, Boston, 1771–5. A loyalist, he left for Halifax, Nova Scotia, in 1776, and became organist of St Paul's Anglican church there.

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NICHOLAS TEMPERLEY

Selçuk, Münir Nurettin (*b* Istanbul, 1899; *d* Istanbul, 27 April 1981). Turkish vocalist. He reformed Turkish vocal performance by adopting the performance practices, educational principles and aesthetic values of Western art music. Responding to a contemporary concern for revolutionary cultural change in the newly-founded Turkish Republic, established in 1923, he adapted his art to suit the westernizing sensibilities of Republican taste while maintaining a link with tradition by continuing an

ancient line of oral transmission (*silsile*) from the Ottoman past. He was initially trained in the historic manner of vocal instruction (*meşk*), but subsequently shunned the melismatic character, nasal timbre and chest register of traditional practice. In doing so, he revolutionized Turkish vocal performance by appropriating the technical tools of Western practice and by presenting his new style in a concert setting (after 1930). In this matter he was principally aided by the recording industry, most notably by HMV, whose artistic sponsorship, marketing infrastructure and technical expertise allowed him to disseminate his musical innovations to an expanding bourgeois audience. In his professional career, which extended over 60 years, Selçuk acted as a choral director, a recording artist, a vocal instructor and, most significantly, a concert performer. He is also recognized for his work as a composer, film actor and radio artist.

See also TURKEY, §5(i).

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JOHN MORGAN O'CONNELL

Self-acting piano. *See* BARREL PIANO.

Selfridge-Field, Eleanor (*b* New Orleans, 29 June 1940). American musicologist. She took undergraduate training in music and history with Dika Newlin at Drew University, New Jersey (BA 1962). After taking the MSc in journalism at Columbia University (1963), she studied at Oxford with Westrup and Sternfeld, earning the doctorate in 1969 with a dissertation on 17th-century Venetian instrumental ensemble music. She began her teaching career at Drew University (1962–5) and later joined the faculty of the University of Pittsburgh (1968–9). She was a consultant in musicology at San Francisco State University (1978–84) and since then has been a research associate at the Center for Computer Assisted Research in the Humanities at Menlo Park, California. She joined the Center for Research in Music and Acoustics at Stanford University in 1995; she became a consulting professor there later in the same year.

Selfridge-Field's work has centred on two distinct areas: musical and cultural history, and computer applications in music history and theory. Her historical writings have concentrated on the instrumental and vocal music of the Venetian Baroque and the cultural setting of this music. Her interest in the computer as a tool for musicological research and musical analysis has resulted in numerous articles, papers and demonstrations, and she has co-edited, with Walter B. Hewlett, a series of directories of computer-aided research in musicology.

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EDITIONS

Dario Castello: Selected Ensemble Sonatas, RRMBE, xxiii–xxiv (1977)

PAULA MORGAN

Selich [Selichius], **Daniel** (*b* Wittenberg, bap. 4 Feb 1581; *d* Wolfenbüttel, 1626). German composer. He matriculated at the University of Wittenberg in 1601 and by 1616 was director of music at the castle of Wesenstein, near Dresden. Soon afterwards he became Kapellmeister at the court at Iburg of Duke Philipp Sigismund, Bishop of Verden and Osnabrück, on whose recommendation he

succeeded Michael Praetorius as Kapellmeister at the Wolfenbüttel court of Duke Friedrich Ulrich in 1621. Although the court there was modest, the standard of its music was high, and judging from the contents of Selich's *Opus novum*, which was written for the chapel, its musicians included a number of instrumentalists and singers of high calibre.

The *Opus novum* contains 24 sacred concertos, which are settings of Latin and German texts of a consistently cheerful kind for forces ranging from two voices and continuo to double choir with additional instruments. Some of the instrumental parts are independent, others double the voices; specific instruments are always indicated. The preface includes instructions as to the disposition of choirs and instruments and implies that the procedure to be followed is largely that advocated by Schütz in his *Psalmen Davids* (1619), though the layout of the concertos and the way in which Selich uses his forces correspond more to Schütz's first set of *Symphoniae sacrae* (1629) than to the *Psalmen*. Some of the large-scale settings are almost like miniature cantatas, with choral refrains, sections in fewer parts intended for solo voices, and instrumental interludes which are sometimes scored for families of instruments. The use of italianate ornamentation shows the probable influence of Schütz, as does the madrigalian word-painting. The constant variety in the forces used, the sense of form, and the expressive setting of the words compensate to some extent for the less imaginative thematic material, which is sometimes rather foursquare. The setting of Psalm lxxxv for two mixed choirs contains some powerful sonorities and stark contrasts of high and low blocks of sound.

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Prodromus exercitationum, 4–6 insts (Wittenberg, 1615); lost
Ein Weihnacht Gesang, 5vv (Leipzig, 1616)
Christlicher Wundsch aus dem 85. Psalm, 8vv, bc (Wolfenbüttel, 1623); also in Opus novum
Opus novum, geistlicher lateinisch und teudscher Concerten und Psalmen, 2–12vv, bc (Wolfenbüttel, 1623–4)
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A. LINDSEY KIRWAN

Seling, Josef Antonín. *See* SEHLING, JOSEF ANTONÍN.

Sellars, James (Edward) (*b* Fort Smith, AR, 8 Oct 1943). American composer. He studied at the Manhattan School of Music (BMus 1966), where his teachers included Vittorio Giannini, Nicolas Flagello and David Diamond, Southern Methodist University (MM 1970) and North Texas State University, Denton (PhD 1976). From 1966 to 1969 he was harpsichordist with the New York Camerata Ensemble. He has received commissions from the American Society for Commissioning New Music, New Music America and the Danish RSO among others, and has won prizes for his First Piano Sonata and *Three Stein Choruses*. In 1982 he became associate professor at the Hartt School of Music; he served as music critic for the *Hartford Courant* from 1976 to 1981.

Sellars has produced and conducted many major performances of contemporary American chamber music and has published many articles on contemporary music. His compositional style has evolved from the neo-Romanticism of his teachers, through extended serialism and dada, to an eclectic post-Romanticism incorporating several popular elements. His dramatic works, such as *Chanson dada*, *For Love of the Double Bass*, *Haplomatics* and *Beulah in Chicago*, show an exceptional understanding of musical theatre. *Afterwards*, for orchestra, is an audicious re-writing of the first movement of Beethoven's Fifth Symphony. Sellars has employed electro-acoustic techniques in a number of works, and has collaborated with artists in other disciplines, such as David Hockney and Peter Sellars. His fluent blend of diverse stylistic influences produces music that is both profound and highly entertaining.

WORKS

Dramatic: The Family (TV op, 1, W. Giorda), 1960; Tulsa, OK, 1963, withdrawn; Rousseau (ballet), wind, 1972; Chanson dada (monodrama, 3 pts, T. Tzara), Mez, small orch, 1979; Jaffrey, NH, 29 Aug 1980; Beulah in Chicago (1, after, F. O'Hara: *Suite for Military Band*), actor + dancer, small ens, 1982, Albany, NY, 28 March 1982; For Love of the Double Bass (incid music), db, pf, tape, 1982, Hartford, CT, 23 April 1983; The Turing Opera (3, T. Meyer), 1984; Haplomatics (video), nar, elec, 1990; The World is Round (2, J. Rockwell, after G. Stein), 1993, Hartford, CT, 16 April 1983
Orch: Sym., 1965; The Merry Guide, nar, orch, 1980; Pf Conc., 1980; Sumer is Icumen In, quickstep-march, wind, 1983; Concertorama, pf/synth, orch, 1984; The Music Machine, 1984; Afterwards: Identity and Difference, 1995
Vocal: 5 Apollinaire Songs (G. Apollinaire), 1966 [arr. insts, 1980]; Ps c, SATB, 1967; Vous souvenez-vous (L. Parks), Bar, pf, 1981; August Week (H.D. Thoreau), Bar, tape, 1982; 3 Stein Choruses (G. Stein), SATB, 1967, 1972, 1983 rev. 1–2 1983; Aposiopeses (J. Williams), Bar, pf, 1989; Kissing Songs, SATB, pf 4 hands, 1996
Chbr and solo inst: Trio, cl, vn, vc, 1975; Separate Ways, vc, pf, 1978; and the sunlight pierced my heart ..., vn, pf, 1980; Tango for Two, 2 vc, 1980; Essays, any inst, 1982; Palm Court Music, vn, va, db, pf, 1983; Satie Sat at Tea, va, pf, 1985; Return of the Comet, fl, cl, str qt, db, synth, 1986; Che bella cosa, wind, synth, 1990; Don't Stop, cl, perc, pf, elec gui, vc, db, 1996; Bn Concertino, fl, cl, bn, vn, va, vc, 1997
Pf: Music from Texas, 1971; 5 Dada Deelites, 1973; Sonata no.1, 1973; Dream Nocturnes, 1981; Moonbeams and Starlight Waltz, 1981; Sonata no.2, 1981; Sonata no.3, 1983–97, One Minute Pieces, 1984; Sonata no.5, 1985; Sonata no.6, 1986; Sonata no.4, 1987; Sonatina, 1988

Principal publishers: Carl Fischer, Hog River, Quadrivium

YVAR MIKHASHOFF/ROBERT CARL

Sellars, Peter (*b* Pittsburgh, 27 Sept 1957). American theatre and opera director. He studied at Harvard University and formed his own group, the Explosives B Cabaret, which put on several plays. In 1980 he staged Gogol's *The Inspector-General* for the American Repertory Theater, Cambridge, Massachusetts, in a modernist, anti-realist style. For the same theatre he directed in 1981–2 a production of Handel's *Orlando* in which the central character was an astronaut stationed at Cape Canaveral, and for the Chicago Lyric Opera a version of *The Mikado* located in present-day Japan. Sellars became the director of the Boston Shakespeare Company in 1983, and embarked on an adventurous repertory that included the American première of Peter Maxwell Davies's *The Lighthouse*. In 1984 he was appointed director of the

American National Theater Company at the Kennedy Center, Washington DC.

A series of Mozart productions has included a widely acclaimed *Così fan tutte* (1986, Purchase, New York; based on the 1984 production at Castle Hill, Boston), set in a neon-lit diner, with an invented relationship between Despina and Don Alfonso. His *Don Giovanni* (1987, Purchase), set among drug dealers, was felt to have weakened the tensions and balance of the plot to some extent; *Le nozze di Figaro* (1988, Purchase), however, was entertainingly set in a new apartment block in New York. His production for Glyndebourne in 1990 of *Die Zauberflöte*, interestingly updated to the West Coast of the 1950s, provoked adverse criticism for its cutting of all the spoken dialogue (some restored in the 1991 revival), with detrimental effects on the coherence of the work. Sellars's first production in the UK was an oblique one of the equally enigmatic *The Electrification of the Soviet Union* (Glyndebourne Touring Opera, 1987), a collaboration between Sellars, Craig Raine (text) and Nigel Osborne (music). Other notable productions have included a richly comic *Giulio Cesare* (1985, Purchase), Messiaen's *Saint François d'Assise* (1992, Salzburg), a moving *Theodora* at Glyndebourne (1996), with a contemporary US setting, *Le Grand Macabre* (1997, Salzburg, 1998, Théâtre du Châtelet, Paris) and the première of John Adams's *Nixon in China* (1987, Houston). In this, as in his production of Adams's *The Death of Klinghoffer* (1991, Brussels, La Monnaie), he has worked closely with composer, librettist and choreographer. In 1998 he directed the première of Tan Dun's *Peony Pavilion* in Vienna.

Sellars's iconoclastically untraditional approach, with its strong visual element, is influenced both by the European avant garde and, in its emphasis on gesture and symbol, by oriental stagecraft. He shows an unusual sensitivity to the theatrical workings of music in opera and musical comedy, but his inventiveness has sometimes led to productions in which the overlay of symbols and performance styles has seemed diffuse and complicated.

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G. Kay: 'Watching the Tanks Roll In', *Classical Music* (26 Sept 1987), 13–15

A. Clements: 'Peter Sellars', *Opera*, xlvi (1995), 1260–68

STEVEN LEDBETTER/R

Selle, Thomas (*b* Zörbig, nr Bitterfeld, 23 March 1599; *d* Hamburg, 2 July 1663). German composer. His birthdate is given on a portrait of him engraved in Hamburg in 1653 (see illustration). He must have come from a poor family, but under a regulation agreed at Delitzsch in 1598 it was possible for him to be educated and maintained there for a short time. He then went to Leipzig, possibly to the Thomasschule, certainly to the university, where he matriculated in the summer term of 1622. He was undoubtedly stimulated musically by his stay in Leipzig; in the manuscript *Kurtze doch gründliche Anleitung zur Singekunst* (*c*1642) he referred to the Thomaskantor Sethus Calvisius in terms that suggest he had studied with him. He lived in north-west Germany from 1624 at the latest, first as Kantor at Heide, from 1625 as rector at nearby Wesselburen, from May 1634 as Kantor at Itzehoe and from 12 August 1641 as Kantor at the Johanneum,



Thomas Selle: engraving by Dirk Diricks, 1653

Hamburg. As civic director of church music in Hamburg he worked untiringly and successfully to ensure that up-to-date music was regularly and well performed.

Selle was a prolific composer of vocal music in a wide range of forms and styles current at the time, though it is fair to say that on the whole its quantity is more impressive than its quality. Virtually all of it appears to date from his years in north-west Germany. The influence of Schein can be seen in both his sacred and his secular works; since Schein was Calvisius's successor as Thomaskantor this was a further debt that Selle owed to his formative years in Leipzig. As a member of the Hamburg school of songwriters he seems not to have been at home in the lighter forms, with their stereotyped motifs, weak imitative writing and episodic homophonic sections. However, the 'Pastorellen' of 1624 are good examples of a fashionable, indigenous style; certainly the music is superior to the poems, which, as is clear from the preface to *Concertatio castalidum*, Selle had written himself. With a sure instinct for what was musically both desirable and practicable, he followed in his church music the ideas of Michael Praetorius about contrasts and variety of sonority, the possibilities of performance of the same music by different forces, and the need for varied, clearcut forms articulated by instrumental sinfonias, interludes and ritornellos. These features distinguish above all his sacred concertos and also his Passion music; his *St John Passion*, one of the most notable Passions of the 17th century, is the first Passion to include instrumental interludes. From Scheidt's chorale concertos he adopted the idea of anticipating and preparing through solo writing the complete, fully scored statement of the chorale theme. His eclecticism and willingness to compromise also encompassed remnants of an older style; these can still be seen late in his career in his settings of Johann Rist, where chorale-like melodies appear without contradiction as vehicles for a modern type of word-setting.

Between 1646 and 1653 Selle made a complete manuscript compilation of his sacred music (including the

works already published) in 16 partbooks and three volumes of tablature, which he revised in 1663 (all in *D-Hs*). It comprises 281 works, 90 to Latin texts (one in tablature only) and 187 to German texts, as well as three Passions and a Resurrection *historia* which were later separated from the collection and bound separately. He seems to have intended to publish the Latin works at his own expense at Rostock in 1646. A 36-voice canon (*D-Bsb*) and a treatise, *Instrumentum instrumentorum* (*D-Hs*), formerly attributed to Selle are now known not to be by him.

WORKS

printed works published in Hamburg unless otherwise stated

Edition: Opera omnia (MS, 1646–53, *D-Hs*)

SACRED

Hagio-deca-melydrion, 1–4vv, bc (1627)
Monomachia harmonico-latina ... et ritornellis, congressus prior, 2, 5, 6vv, bc (1630)
Monophonia harmonico-latina, 1–3, 6vv, bc (1633)
Concertuum binis vocibus ... decas, 2vv, bc (1634)
Concertuum trivocalium germanico-sacrorum pentas, 3vv, bc (1635)
Concertuum latino-sacrorum ... pentas, 2, 4vv, bc (1635)
Concertuum latino-sacrorum ... liber primus, 2, 4, 5vv, bc (Rostock, 1646)
58 works in J. Rist. Sabbathische Seelenlust (Lüneburg, 1651)
52 works in J. Rist: Nene musikalische Festandachten (Lüneburg, 1655)
Monomachia harmonico-latina ... et ritornellis, congressus posterior, 2, 5, 6vv, bc, 1630, *D-Hs* (inc.)
Passio in dialogo secundum Matthaeum, 10vv, bc, 1642, *Hs*
Passio secundum Johannem cum intermediis, 12, 5, 4vv, bc, 1643, *Hs*; ed. in Cw, xxvi (1934)
Passio secundum Johannem, sine intermediis, 6, 5vv, bc, after 1643, *Hs*
Die Aufferstehung Christi nach den 4 Evangelisten, 8, l4vv, bc, *Hs*
Contrapunctus simplex, 4, 5vv, bc, *Hs* (inc.)
Chorus fidicinius etlicher Kirchen-Psalmen, 2-7vv, bc, *Hs*
10 motets, 8vv, *GOL* (doubtful; see Jung)

SECULAR

Concertatio castalidum, a 3 (1624) [MS bc part, *D-Hs*]
Deliciae pastorum arcadiae, 10 Pastorellen, a 3 (1624) [MS bc part, *Hs*]
Deliciarum juvenilium decas harmonica-bivocalis, 2vv, bc (1634)
Amorum musicalium ... decas I, a 3 (1635)
Monophonetica, hoc est, Allerhand lustige ... Liedlein, 1v, bc (1636)
25 wedding songs, 7 funeral songs, 2 others, pubd separately 1623–55: some lost; for sources etc. see Neubacher: *Die Musikbibliothek*

THEORETICAL WORKS

Kurtze doch grüntliche Anleitung zur Singekunst, *D-Hs*

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WERNER BRAUN/JÜRGEN NEUBACHER

Sellick, Phyllis (Doreen) (*b* Newbury Park, Essex, 16 June 1911). English pianist. She studied at the RAM, 1925–7, then privately with Isidore Philipp in Paris, 1927–31, and made her début at Harrogate in 1933 playing Grieg's Concerto. She specialized in 20th-century French and English solo repertory and also, after her marriage to Cyril Smith in 1937, in works for four (and three) hands. Sellick gave the first performance of Tippett's Fantasia on a Theme of Handel (1942) and Malcolm Arnold's Concerto for Phyllis and Cyril (1969), both dedicated to her, and she was also the dedicatee of works by Vaughan Williams, Bliss and Gordon Jacob. She recorded, among other works, Tippett's First Sonata, Walton's Sinfonia concertante (with the composer conducting) and piano duos with her husband. An account of her career as a duo-pianist with Cyril Smith appears in his autobiography, *Duet for Three Hands* (London, 1958), to which she contributed a chapter. She taught at the RCM from 1964 to 1992, and was awarded the OBE in 1971.

FRANK DAWES

Sellitto [Sellitti, Selitti], **Giuseppe** (*b* Naples, 22 March 1700; *d* Naples, 23 Aug 1777). Italian composer. He spent most of his life in Naples but he is known to have visited Venice, where he wrote two operas, in 1733, and Rome, where he had a hand in the composition of three operas, in 1742 and 1746. The exact number of works by Sellitto has yet to be determined. In two petitions dated November and December 1771 written to the King of Naples, Sellitto claimed that he had written 46 operas in all, 32 for Naples and 14 for Rome, Venice, Bologna and Florence, as well as oratorios and other secular and sacred compositions. He may have been in Florence in 1765 and he perhaps passed through Bologna on his way to and from Venice between 1732 and 1733. In 1760 he was appointed organist of S Giacomo degli Spagnuoli, Naples, a post he held until his death. In his later years he also taught singing.

Sellitto's brother Giacomo (*b* Naples, 28 July 1701; *d* Naples, 20 Nov 1763) was a singing teacher and composer and was *maestro di cappella* of the Collegio dei Nobili, Naples. He composed 72 fugues for harpsichord (*I-Nc**), a *Stabat mater* for four voices, violin, violetta and basso continuo (*Nc*), an opera, *La Gineviefa* (L. Brunassi) dating from 1745, a *tragedia per musica*, *S Perpetua martire* (Brunassi; *Fc*, *US-Wc*), and possibly *Parce mihi domine* for soprano and strings (in *I-Mc*).

WORKS

OPERAS

Amor d'un' ombra e gelosia d'un' aura (ob, C. de Palma, after C.S. Capece), Naples, Nuovo, spr. 1725

Oronte, ovvero Il custode di se stesso (ob, B. Saddumene), Naples, Fiorentini, 1730, *I-Rn*
Nitocri (os, A. Zeno), Venice, S Giovanni Grisostomo, carn. 1733, *D-Bsb, Dl*
Ginevra (os, A. Salvi, after L. Ariosto), Venice, S Samuele, Ascension 1733
Siface (os, P. Metastasio), Naples, S Bartolomeo, 4 Dec 1734, collab. others; perf. with La Franchezza delle donne (int, T. Mariani), *I-Nc*
Drusilla e Strabone; intermezzos for F. Mancini's Demofoonte, Naples, S Bartolomeo, 29 Jan 1735, *I-Nc*
La vedova ingegnosa (int, Mariani); perf. with Leo's Emira, Naples, S Bartolomeo, 12 July 1735, arias *D-Hs*
Il finto pazzo per amore (ob, Mariani), Naples, Fiorentini, wint. 1735
I due baroni (ob, G.A. Federico), Naples, Fiorentini, sum. 1736
Sesostri re d'Egitto (os, Zeno, P. Pariati), Rome, Capranica, 2 Jan 1742, arias *A-KR, D-Hs, I-Mc, S-Sk*
Farnace [Act 3] (os, A.M. Lucchini), Rome, Capranica, Jan 1742 [Acts 1 and 2 by G. Arena]
L'innocenti gelosie (ob, A. Villani), Naples, Nuovo, aut. 1744
L'orazio e Curiazio (os), Rome, delle Dame, carn. 1746, *I-Vnm*
Gl' inganni fortunati (commedia per musica), Naples, Fiorentini, wint. 1747
L'amor comico (ob, A. Palomba), Naples, Fiorentini, carn. 1750
Donna Laura Pellecchia (ob), Naples, Fiorentini, aut. 1750
Il cinese rimpatriato (divertimento scenico), Paris, Opéra, 1753; Fr. parody as Les Chinois (C.-S. Favart, Naigeon), Paris, Comédie-Italienne, 18 March 1756, *F-Pn, Po* (Paris, 1763–72), collab. others
L'amore alla moda (ob, Palomba), Naples, Fiorentini, wint. 1755
Lo barone Senerchia (commedia per musica), Naples, Fiorentini, sum. 1757
Gl' amori fortunati (farsetta per musica), Florence, Pallacorda, 1765
Insertion arias in L. Vinci's *La mogliera fedele*, Naples, Nuovo, aut. 1731
Arias: *A-Wn*; *B-Bc*; *CH-Gc*; *D-F, MÜs*; *GB-Lbl*; *I-Mc, Nc, PLcon*; *S-Sk*; *US-FAy*

OTHER WORKS

Io che terror del mondo (wedding cant.), *GB-Cfm*
Cant., 2vv, orch, *I-Nc**

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MICHAEL F. ROBINSON (with LUISELLA MOLINA)

Sellner, Johann. *See* SELNER, JOHANN.

Selma y Salaverde, Bartolomé de (*b* Cuenca, *c*1595; *fl* 1613–38). Spanish Augustinian friar, composer and bassoonist. His father was the royal chapel instrumentalist Bartolomé de Selma (*d* Madrid, 28 Aug 1616) and his mother, Angela Salaverde. On 21 October 1613 he professed at S Felipe el Real, the Madrid house of the Augustinian order. He was engaged as a virtuoso bassoonist by the Archduke Leopold, 1628–30, during the latter's residence at Innsbruck. Selma y Salaverde's one surviving collection, *Canzoni fantasie et correnti da suonar* (Venice 1638/*R*), for one to four parts and basso continuo, is dedicated to the son of King Sigismund III of Poland and Sweden, Carl Ferdinand, who was Bishop of Breslau from 1625 until his death but who was resident almost exclusively in Warsaw and the surrounding area. In the dedication Selma y Salaverde states that he was 'born and educated in Spain', and refers to two *maestri di cappella*, G.G. Porro and Giovanni Valentini (i), both of whom were presumably personal acquaintances. His solo writing for bassoon (the first ever published) descends to B♭′ and the difficulty of the passage-work suggests that he was a master of his instrument; Claudio Panta's preface to the collection praises his control of breathing and tonguing. The dances for two, three and four voices are always enticing while occasional chromatic turns lend vivid colour. Elsewhere, 'modernity' manifests itself in frequent, sudden, specified contrasts of tempo and dynamic. The *Canzon a 4 sopra battaglia* begins with the type of fanfares and lively military signals common in Spanish and Portuguese *batallas* from Correa de Arauxo to Cabanilles. Modern editions of many of the pieces in the collection exist.

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ROBERT STEVENSON

Selmer. French, American and British firms of musical instrument manufacturers. The American firm also imports and distributes wind, string and percussion instruments.

1. France. 2. USA. 3. Britain.

1. FRANCE. The firm was founded in France by Henri Selmer (*b* Mézières, 20 Oct 1858; *d* Paris, 29 July 1941). Selmer, who was born into a family of military musicians, studied clarinet at the Paris Conservatoire, obtaining a *deuxième prix* in 1882. Such was his preoccupation with reeds that in 1885 he set up a business in Paris to make and adjust them. In 1896 he won a silver medal at the Montpellier Exposition and before the end of the century he hired an experienced clarinet maker, who made the firm's first set of clarinets. He exhibited reeds at the Paris Exposition of 1900, winning a bronze medal. In 1901 Selmer advertised clarinets, flutes, oboes, bassoons and saxophones under their own trademark; however, the quantities produced were small. A catalogue published in 1910 announded that Selmer had acquired the rights to the trademark of the flute maker Florentin Barbier. In 1911 the firm moved to a small factory at Gaillon, 97 km west of Paris, where the workforce grew to about 34. The retail shop in Paris was retained. After World War I the factory was moved to Mantes-la-Ville, nearer to Paris, to allow for further expansion; research and development concentrated on the saxophone and in 1922 the firm launched its 'Model 22'.

In 1928, when the workforce was about 180 strong, Selmer registered his firm as Henri Selmer & Cie. The firm took over Adolphe Sax & Cie. in 1929 and Schoenaers-Millereau (woodwind and brass instruments) in 1930. It diversified its activities during the 1930s to include music publishing, guitar making and the manufacture of brass instruments, while research on the saxophone was intensified. During this period the successful 'balanced action' saxophone and 'Armstrong' model

trumpet were launched. World War II caused severe cutbacks in production and when Selmer died at the age of 82 he left his son Maurice Selmer (*b* Paris, 22 Dec 1891; *d* Paris, 7 Oct 1961) at the head of a reduced firm.

After the war, Henri Selmer & Cie. ventured briefly into record production (1948–53), but soon allowed this part of the business as well as the music publishing operation and the guitar making workshop to decline in order to concentrate on the saxophone and other research and development; this research led to a series of new models. The new 'MarkVI' saxophone, introduced in 1954, was to restore the firm to its previous position as a leading manufacturer of the instrument.

In 1954 Henri Selmer & Cie. ventured into the world of electronic musical instruments with the *Clavioline*, which was intended to imitate a range of wind and string instruments. In 1967 the firm launched the 'varitone' cellular microphone and control box, an electronic system, intended primarily for saxophones, which modified the sound of the instrument. In the mid-1980s the firm began to distribute the *Variospec*, a variable control device that can be built into saxophones, clarinets and flutes and which modifies the instrument's acoustic impedance, manufactured under licence to the French acoustician Ernest Ferron. At the end of the 20th century the company offered a full range of high-quality woodwind and brass instruments, sold through distributors in Europe, North and South America, the Middle East and East Asia.

2. USA. The American firm, now called the Selmer Co., was founded by Henri's brother Alexandre Selmer (*b* Caluire-et-Cuire, nr Lyon, 7 Oct 1864; *d* Chatou, nr Paris, 19 Feb 1953), a clarinettist who went to the USA in 1898 to join the Boston SO (1898–1901), later playing in the Cincinnati SO (1902–6) and the New York PO (1909–11). Alexandre's set of Selmer clarinets attracted attention, and by 1903 he was acting as agent for his brother's instruments. In 1904 he showed a variety of wind instruments and reeds at the Louisiania Purchase Exposition and in 1906 he opened an import and retail business in New York City. He returned to Paris in about 1911, leaving the distributorship in the hands of George M. Bundy (1886–1951).

After World War I the firm was incorporated as H. & A. Selmer, Inc., with Bundy as president. By 1919 the retail store offered French-made Selmer woodwinds and American-made Holton band instruments, Leedy drums and Mersel band instruments. In 1927 the headquarters of the firm moved to Elkhart, Indiana, and a new Selmer firm was incorporated; the store in New York was retained. Around this time H. & A. Selmer began to distribute second-quality instruments under the 'Barbier' and 'Bundy' trademarks; some 'Bundy' clarinets were made by Henri Selmer & Cie. while the firm of Thibouville Frères made instruments of both marks. The American firm added 'Raymond' clarinets and 'Marcil' flutes to its catalogue in the early 1930s.

When the French firm found itself unable to export instruments during World War II, the American firm began to make its own clarinets and flutes, producing its first 'Bundy' clarinets in 1944. Following the war it developed a line of low-priced student instruments for the rapidly expanding school-band market. These instruments, which bore the 'Bundy' and 'Signet' trademarks, were made by streamlined machine production techniques; from 1948 plastics were substituted for wood to reduce production costs. The Bundy Band Instrument Corporation was created in 1958 to handle the large-scale production of these instruments. Selmer then undertook a series of mergers: with Harry Pedlar & Sons, Inc. (1958), the Vincent Bach Corporation (1961), the Buescher Band Company (1963), Lesher (oboes and bassoons, 1967), Glaesel String Instruments (1978), Ludwig Industries (percussion, 1981), and William Lewis & Sons violins (1995). At the end of the 20th century it had factories in Illinois, Indiana, Ohio and North Carolina. It has continued to import French-made Selmer instruments for its top-quality range and had developed a line of educational materials. The firm was itself owned by Magnavox (1968–74), the North American Philips Corp. (1974–88) and Integrated Resources (1989–93). The American Selmer firm merged with Steinway & Sons in 1995, but each company maintained its separate identity. A collection of clippings and catalogues is held at the Shrine to Music Museum, University of South Dakota, Vermillion.

3. Britain. As early as 1901 Henri Selmer was exporting instruments to England, where the Spanish clarinettist Francisco Gomez (1886–1938) acted as his agent. Before 1910 Gomez had opened commercial premises in London. The business grew, and by 1923 the London firm of Lafleur & Son had taken over the British distribution of Selmer's instruments. In 1929 Selmer allowed the saxophonist Ben Davis to register an English company, Henri Selmer & Co. Ltd.; the new firm imported less expensive instruments and produced a range of accessories.

In 1934 Henri Selmer & Co. Ltd. launched the 'L.D. Compacta' amplifier, and within two years Truvoice, Ltd. had established offices at the same address, from where they organized distribution of their 'Operadio' amplification system. In 1938 Henri Selmer & Co Ltd. applied for a patent for the *pianotron*, an electrified piano, and introduced the Selmer electric guitar; the manufacturer of these instruments is unknown. From the late 1930s the firm distributed a variety of instruments, including saxophones, brass instruments, accordions, guitars and generators, imported from several different countries. It also manufactured a range of amplifiers and distributed Meazzi wind instrument microphones and sound systems. The firm was dissolved in 1985 and Vincent Bach International Ltd. took over the distribution of French-made Selmer products in the United Kingdom.

WILLIAM McBRIDE (1, 3), CAROLYN BRYANT (2)

Selmer, Johan Peter (*b* Christiania [now Oslo], 20 Jan 1844; *d* Venice, 21 July 1910). Norwegian composer. He attended law school for a year, but a serious lung ailment prevented him from completing his studies, and during the next few years he made extensive voyages to different parts of the world to convalesce. In 1869 he went to study music in Paris, working under Ambroise Thomas and Alexis Chauvet and hearing Berlioz's compositions for the first time. In 1870 he conducted a concert of Scandinavian music there. He remained in Paris during the Prussian siege and Commune and was appointed by the Commune to look after the interests of music and musicians. With Raoul Pugno, Delphine Ugalde and Eugène Garnier he set to work on the reopening of the Opéra, due in May 1871, when *L'année terrible* was announced but not performed. At the fall of the Commune, Selmer fled the country. In autumn 1871 he went

to Leipzig to continue his studies under E.F. Richter and Oskar Paul. He also profited from his friendship with Johan Svendsen. After a couple of years his lung ailment worsened, and he went to Italy. Half a year later he returned to Leipzig, but his years of regular study were over.

Selmer's first independent concert in Christiania took place in the autumn of 1871 with further concerts in 1874, 1876 and 1879; all met with considerable success. In 1879 the Norwegian parliament granted him an annual state salary as a composer, like Grieg and Svendsen some years before. He made an important contribution to music in Christiania as a conductor of the orchestra in the Music Society (a forerunner of the Oslo Philharmonic Society) from 1883 to 1886. Later he held no permanent position, and because of his illness spent long periods in southern Europe.

Selmer's main works are for large orchestra, sometimes with added vocal parts. He also wrote about 110 songs, some duets, piano pieces and several choruses. His harmony and form are typical of the late Romantic composers and his works show the influence of his models, Berlioz, Liszt and Wagner, and, less directly, Grieg, Svendsen and Sinding. An individual Norwegian element is, however, evident and Selmer was regarded in his day as the leader of the radical phalanx within Norwegian music. His orchestration is vital and has a great range of colour. A lyrical talent characterizes those songs and choruses that have remained popular in Norway.

Selmer held advanced social and philosophical opinions, largely through his travels abroad (especially in France); while he often turned to Hugo, Shelley and Lenau for his texts, the influence of Ibsen and Bjørnson was also strong. His interest in social problems led to his founding the Christiania Orchestral Musicians' Pensions Fund in 1884, of which he was the first president.

WORKS
(selective list)

CHORAL AND ORCHESTRAL

op.
4 L'année terrible, scène funèbre, orch, 1871 (Christiania, *c*1886)
5 Nordens Aand [The Spirit of the North] (C. Ploug), chorus, orch, 1872, pf and choral parts (Christiania, *c*1888)
8 Alastor (after P.B. Shelley), orch, *c*1874
7 Tyrkerne gaar mod Athen [The Turks go towards Athens] (after V. Hugo), chorus, orch, 1876 (Copenhagen, *c*1893, rev. version)
23 Hilsen til Nidaros [Greeting to Nidaros] (J. Paulsen), chorus, orch, 1883 (Christiania, *c*1885)
27 Selvmorderen og pilgrimene [The Suicide and the Pilgrims] (after C. Nordier), chorus, orch, 1888 (Leipzig, *c*1902)
32 Karneval i Flandern, orch, 1890 (Leipzig, *c*1893)
50 Prometheus, orch, 1898 (Leipzig, *c*1899)

UNACCOMPANIED CHORAL

26 works for male vv, incl.: Seraillets have [The Garden of the Seraglio], op.37/3 (Christiania, *c*1893); Norge, Norge, op.38/1 (Christiania, *c*1899); Ulabrand, op.48/1, Vort land [Our Country], op.48/3 (Christiania, *c*1895)
For female vv: opp.12, 25, 59, 60, 61

SONGS

La captive, op.6 (V. Hugo), A, orch, 1872 (Christiania, *c*1886)
*c*110 songs, v and pf, incl. Tollekniven, op.24/10
8 tostemmige Barnesange til Skolebrug, duets, op.44 (1895); Lyse Toner, duets, opp.46–7 (1895)

PIANO

Six petits morceaux caractéristiques, pf, op.3 (*c*1877)
Bjorneborgmarschen, arrs. of Nor. trad. music

A complete collection of the printed works, together with several MSS and letters, is in *N-Ou*

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FINN BENESTAD

Selnecker [Selneccer], **Nikolaus** (*b* Hersbruck, nr Nuremberg, 5/6 Dec 1528; *d* Leipzig, 12 May 1592). German theologian. He attended the Gymnasium in Nuremberg, and as early as 1540 became organist in the castle chapel. As a student in Wittenberg from 1549 he lived in the house of Philipp Melanchthon. In 1558 he became second preacher in the Dresden court, but through his involvement in religious quarrels between Lutherans and Philippists (the supporters of Melanchthon), was dismissed in 1564. He obtained an appointment as a professor at Jena in 1565, but was again dismissed after only two years. A move to Leipzig followed, where he taught at the university, became a minister at the Thomaskirche, and was later city superintendent. Except for a period of two years between 1572 and 1574 when he was granted leave of absence to supervise the reform of the church in Brunswick and Oldenburg, he remained active in Leipzig until 1586. In that year he again lost his appointments and accepted the post of superintendent in Hildesheim. He died almost immediately after returning once more to Leipzig.

Selnecker is known for a large corpus of theological writings (175) and a work for liturgical use, *Christliche Psalmen, Lieder und Kirchengesänge* (Leipzig, 1587), which places him among the foremost hymn writers of the late 16th century. Two hymns in particular have remained in use to the present day: *Lass mich dein sein und bleiben* and *Ach bleib bei uns, Herr Jesu Christ* (the first verse is not by him). It is probable that he also composed some of the melodies himself, or at least created new ones out of older melodic material; undoubtedly the tune to Ludwig Helmbold's *Nun lasst uns Gott, dem Herren* is his, although the metre, derived from the style of the humanist ode, is identical to that of its source. In his collection he remarked that Le Maistre, Scandello and others contributed tunes to go with his verses. The work is also significant in that a Protestant responsorial Passion is found for the first time with *exordium* and *conclusio*. Individual pieces were included in later anthologies of sacred works (1568^{11}, 1597^{7}, 1597^{8}, 1609^{10}).

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WALTER BLANKENBURG

Selner [Sellner, Sölnerus], **Johann** [Johannes] (*b* Nabburg, Upper Palatinate, *c*1525; *d* Leubnitz, nr Dresden, Nov 1583). German composer and clergyman. He was not born at Neuburg, in the Palatinate (as stated in *MGG1*): he matriculated at Wittenberg University in 1550, and he is listed in the university register as a native of Nabburg.

He had already – probably in 1549 – settled at Wittenberg, with its strong associations with Luther, and become a Kantor. He stayed there, gaining wide respect for his diverse scholarly interests, until in 1553 Philipp Melanchthon recommended him as successor to the first Protestant Kantor of the Kreuzkirche and its school at Dresden. He remained there until 1560; during his tenure the school was rebuilt in the form in which it survived until 1812. In 1560 Selner was ordained and became pastor at Leubnitz. In 1577 he was a signatory to the 'Concordienformel', the official formulation of the Lutheran creed. None of his compositions has survived. Five manuscript volumes of Latin motets, written by him in 1557, were found in 1716, but they are not extant and were probably burnt in 1760 along with the rest of the music library of the choir of the Kreuzkirche.

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WALTER BLANKENBURG

Ṣelṣelim (Heb.). Ancient Jewish instrument, possibly a metal rattle. *See* BIBLICAL INSTRUMENTS, §3(vi).

Selva, Antonio (*b* Padua, 1824; *d* Padua, Sept 1889). Italian bass. He was a struggling 19-year-old member of the chorus at La Fenice, Venice (with some experience of singing leading parts in a minor theatre) when Verdi in an emergency chose him for the important comprimario part of Don Ruy Gomez de Silva in *Ernani* (1844). This was the type of the granitic Verdi bass; he went on to sing other such parts, for instance Zaccaria in *Nabucco*, in leading Italian theatres and at the Théâtre Italien, Paris. He created Count Walter – another comprimario part – in *Luisa Miller* (1849, Naples). He sang frequently in Madrid between 1864 and 1874.

JOHN ROSSELLI

Selva, Blanche (*b* Brive, Corrèze, 29 Jan 1884; *d* Saint-Amand-Tallende, 3 Dec 1942). French pianist. In 1895 she was awarded a *première médaille* at the Paris Conservatoire, where she was a pupil of Sophie Chéné. She then studied composition with d'Indy at the Schola Cantorum and taught piano there from 1901 to 1922. She later held similar positions at the Strasbourg and Prague conservatories and in Barcelona, where she founded her own academy. In 1904 she performed the complete keyboard works of Bach in 17 recitals in Paris. She specialized in contemporary music and played the first performances of d'Indy's Sonata, Fauré's 13th Nocturne, Roussel's Suite op.14, and Albéniz's *Iberia* (books 1, 2 and 3). She wrote an important book on technique and edited piano pieces by Clementi, Froberger, Rust and Séverac. Her recordings reveal restraint and purity in Bach's B♭ Partita and exceptional virtuosity and tonal control in Franck's *Prélude, choral et fugue* and his Violin Sonata, with Joan Massía.

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CHARLES TIMBRELL

SEM. *See* SOCIETY FOR ETHNOMUSICOLOGY.

Sēmantron [sēmandron, sēmantēr, sēmantērion, sēmanthron, simandron]. Greek term, equivalent to *klepalo* (or variants) in Slav languages, for a wooden sounding-board or metal sounding-plate (the latter sometimes triangular in shape), suspended and struck rapidly with a hammer it is classified as an idiophone. It served universally as a call to prayer until it was supplanted (from the 7th century) in the West by the church bell. It is still used instead of, or in addition to, a bell in some Orthodox and other eastern Christian churches, especially monasteries (e.g. those on Mount Athos; cf *Easter on Mount Athos*, a recording by Abbot Alexios and the Community of the Xenophontos Monastery, Archiv 2533 413, 1979). In medieval castles in the west a similar device was struck by strangers requiring admittance.

GEOFFREY CHEW/THOMAS J. MATHIESEN

Sembach [Semfke], **Johannes** (*b* Berlin, 9 March 1881; *d* Bremerhaven, 20 June 1944). German tenor. He studied in Vienna and later with Jean de Reszke in Paris. In 1900 he made his début at the Vienna Staatsoper, and from 1905 to 1913 was principal dramatic tenor at Dresden, where he created Aegisthus in *Elektra* (1909). In 1910 he was admired at Covent Garden as an excellent Loge and Siegmund, adding Parsifal, Lohengrin and Walther in 1914. His *mezza voce* was the subject of special praise and the lyric beauty of his voice was again noticed when he sang the title role of Méhul's *Joseph* in its London première. At the Metropolitan he enjoyed a notable success, first as Parsifal (1914), then as Tamino, Florestan and Adolar (Weber's *Euryanthe*). He showed further versatility in the following seasons, turning from Siegfried to Pylades (*Iphigénie en Tauride*) and in 1920 learning the Wagnerian repertory in English as required in the immediate postwar years. Sembach returned to New York at the Mecca Temple (later the City Center) in 1931 and also made successful appearances in South America. On stage he presented a more credible hero than most Wagnerian tenors and on records his voice is heard as a strong, incisive instrument, often attractively used.

J.B. STEANE

Sembrich, Marcella [Kochańska, Prakseda Marcelina] (*b* Wiśniewczyk, Galicia, 15 Feb 1858; *d* New York, 11 Jan 1935). Polish soprano, later naturalized American. The daughter of a village musician, she had her first instruction in violin and piano with her father and as a child helped support the family by playing both instruments. She was 11 when a well-to-do villager made it possible for her to attend the conservatory at Lemberg (now L'viv), where her principal teacher was Wilhelm Stengel, whom she later married. Stengel took her to Vienna to sing and play for Julius Epstein, who advised her to cultivate her voice; Liszt later endorsed this suggestion. She studied with Viktor von Rokitansky and the younger G.B. Lamperti, and made her début in Athens on 3 June 1877 as Elvira in Bellini's *I puritani*, adopting her mother's maiden

name. After further study in the German repertory, with Richard Lewy in Vienna, she appeared in Dresden in 1878 as Lucia di Lammermoor, the same role she later sang for her débuts at Covent Garden (12 June 1880) and the Metropolitan Opera (24 October 1883, the second night of the first season).

Sembrich's success in New York was immediate. After an active season she showed her versatility at a benefit concert at the Metropolitan by performing two movements of a violin concerto by Charles-Auguste de Bériot, a Chopin mazurka for piano, and part of the role of Rossini's Rosina. The season had been artistically brilliant but a financial disaster, and Sembrich spent the next years in Europe. Rejoining the Metropolitan company in 1898, she reigned as a favourite until 1909, when she was honoured with a sumptuous farewell gala in which all the principal artists performed in tribute to her. Having already established herself as a lieder singer, making extended tours, she continued to give recitals until 1917, the year of her husband's death. She was by then active as a teacher, heading the voice departments of both the Curtis Institute and the Institute of Musical Art.

Sembrich was one of the greatest sopranos in history. Like Patti (who became a staunch friend), she combined a dazzling technique with the purest lyricism. Her scale was perfectly matched over a range from c′ to f‴. In addition to Lucia, her most popular roles were Violetta, Gilda and Rosina; she was also a leading interpreter of Mozart and was admired for her Zerlina, Susanna and the Queen of Night. Her repertory also included two Wagner roles, Elsa (*Lohengrin*) and Eva (*Die Meistersinger*), and Puccini's Mimì. She was the 'musicians' singer' of her time, and she enjoyed playing chamber music with such friends as the members of the Flonzaley Quartet, or two-piano music, often with Paderewski. Her recordings, made late in her career, hardly do her justice, though they give some impression of the limpid quality of her voice and the brilliance of her coloratura. She confessed that she was never at ease before the acoustic recording horn.



Marcella Sembrich as Mrs Ford in Nicolai's 'Die lustigen Weiber von Windsor'

Personally, Sembrich was all but unique among singers in that she was utterly free of jealousy and beloved by all of her associates. After an engagement with the Metropolitan in San Francisco during the great earthquake of 1906, she delayed her departure for Europe to give a concert in Carnegie Hall, and raised some $10,000 for the benefit of the orchestra and chorus. Her influence as a teacher was far-reaching: her pupils included Dusolina Giannini, Hulda Lashanska, Queena Mario, Winifred Cecil and Anna Hamlin, and established artists such as Alma Gluck and Maria Jeritza came to her to perfect their art. In the summer months she used to take a class of students to work with her, at first near Lake Placid, and from 1922 at Bolton Landing on Lake George. Her studio there is now open in the summer as a museum of opera.

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PHILIP L. MILLER

Semegen, Daria (*b* Bamberg, 27 June 1946). American composer of German origin. She emigrated to the USA in 1951 and took American citizenship in 1957. She studied composition with Phillip Bezanson; at the Eastman School (BM 1968) with Burrill Phillips and Samuel Adler; with Lutosławski and Kotoński as a Fulbright scholar (1969); and with Bülent Arel and Alexander Goehr at Yale University (MM 1971). She also studied with Vladimir Ussachevsky at Columbia University (DMA 1973) and was his assistant at the Columbia-Princeton Electronic Music Center, where she taught from 1971 to 1975. In 1974 she joined the music faculty of SUNY, Stony Brook, and later became director of its electronic music studio, which she had helped to design.

Semegen's music focusses on the aural perception of colour and shapes. Her compositions are purely instrumental in nature even when she uses the voice. She does not write 12-note music but often uses note rows like traditional scales. Both her musical works and her writings (the latter published in *Music Journal* and elsewhere) reflect her belief that electronic music has evolved naturally from traditional instrumental styles. She favours such 'primitive' electronic composing techniques as physically cutting and splicing tape; exposition of themes and contrapuntal development provide a Classical structure for her music, whatever the genre. Her droll sense of humour is evident in both her writings and her music (e.g. *Jeux des quatres*). She has also written the lyrics for a set of songs with music by Alice Shields.

Semegen has won many honours and awards. In 1987 she was the first woman to be awarded the McKim

Commission from the Library of Congress (*Music for Violin and Piano*).

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ELLEN D. LERNER, DAVID WRIGHT

Semel [semell]. *See* GYMEL.

Semibiscroma (It.). *See* HEMIDEMISEMIQUAVER (64th-note); *quattricroma* and *quarticroma* are also used. *See also* NOTE VALUES.

Semibreve (Fr. *ronde*; Ger. *Ganze-Note*; Lat. *semibrevis*; It. *semibreve*; Sp. *redonda*, *semibreve*). In Western notation the note that is half the value of a breve, hence its name, and twice that of a minim. In American usage it is called a whole note. It is first found in late 13th-century music. Before about 1600 its value was a half or a third of a breve, and it was usually shown as in ex.1*a*. It was

Ex.1

(a) ◆ or ◇ (b) (c) o (d)

the shortest note expressible in ligature. The semibreve was adopted as the referential unit of much Renaissance and Baroque music theory, and several writers attempted to define its length precisely. A copy of the *pars organica* of Thomas Tomkins's *Musica Deo sacra* (1668, in *GB-Ob*) contains a remark to the effect that the length of a semibreve was equal to two heartbeats, or to the swing of a pendulum two feet long. The pendulum gives a rate of about 40 beats per minute, which agrees with a statement by Quantz, writing in 1752, that the rate of the heartbeat was 80 to the minute. The various forms of the semibreve and its rest are shown in ex.1*a–d*.

See also NOTATION, §III, 3(ii–iv) and NOTE VALUES.

JOHN MOREHEN/RICHARD RASTALL

Semi-cadence. *See* IMPERFECT CADENCE.

Semicorchea (Sp.). *See* SEMIQUAVER (16th-note). *See also* NOTE VALUES.

Semicroma (It.). *See* SEMIQUAVER (16th-note). The term was also used for a QUAVER (eighth-note). *See also* NOTE VALUES.

Semifusa (Lat.). *See* SEMIQUAVER. *See also* NOTE VALUES.

Semiminim (Lat. *semiminima*). *See* CROTCHET. *See also* NOTE VALUES.

Seminiati [Seminiato], **Santino** (*fl* 1619–20). Italian composer and organist. The title-pages of his two printed works describe him as organist of the cathedral at Ceneda (now Vittorio Veneto). In the dedication of his *Salmi in concerto facili et commodi da cantarsi*, for six voices and organ, op.3 (Venice, 1620), he claimed to have written 'in a style out of favour in modern times, namely simple to sing, neither long nor tedious and with varied forms'. These works are of the concertato type, with frequent changes of voice groups and sequential use of melodic fragments; dynamics are also indicated. His other printed work is *Compietta a ottava voci con il suo basso continuo* (Venice, 1619). A lost collection of three-part canzonettas was attributed to him in the Giunta catalogue (see *MischiatiI*), but no further details are known.

□

Semiology. *See* SEMIOTICS.

Semi-opera [dramatic opera; English opera; ambigue]. A play with four or more separate episodes or masques which include singing, dancing, instrumental music and spectacular scenic effects such as transformations and flying. The form, which flourished in England between 1673 and 1710, is further characterized by a clear demarcation between the main characters, who only speak, and minor characters – spirits, fairies, shepherds, gods and the like – who only sing or dance. Most semi-operas are tragicomedies adapted from earlier plays. The finest examples are those with music by Henry Purcell: *Dioclesian*, *King Arthur* and *The Fairy-Queen*.

Although its roots lie in the Jacobean masque and early Restoration play with music, semi-opera was invented by the actor-manager THOMAS BETTERTON, who was determined to produce an English equivalent of Lully's *comédies-ballets* and early *tragédies lyriques*, and his collaborators, the playwright Thomas Shadwell and the composer Matthew Locke. They recognized that all-sung opera of the Italian type would not suit 'rational' English taste, which was deeply rooted in the spoken play tradition, and their solution was to increase the already plentiful amount of music and dance in the early Restoration adaptations of Shakespeare and to exploit the scenic potential of the new Dorset Garden Theatre in London, which had been equipped as an opera house. Their first great success was a scenically enhanced version of *The Tempest* (1674), with music by Locke, James Hart, Pietro Reggio, Pelham Humfrey and John Banister. Though the resulting work is far removed from the original play of the same name, the music grows naturally from the plot and contributes to it, an integration generally characteristic of the early semi-operas even though music and speech are clearly separated. In the next major musical work, *Psyche* (1675, by Shadwell and Locke), Locke claimed to have created 'an English opera' distinct from French and Italian models (although it was based on the

tragédie-ballet of the same name). In the character of Venus, who both speaks and sings, semi-opera was brought close to the continental mainstream.

After the lavish though musically inferior *Circe* (1677, text by Charles Davenant), there were no more new semi-opera productions for many years, a consequence partly of financial difficulties in the theatres but also of the death in that year of Locke. In 1684 Dryden wrote what he described as a play in 'blank Verse, adorn'd with Scenes, Machines, Songs and Dances' (the classic definition of a semi-opera), but this work, which he later called *King Arthur*, was not produced at the time. Semi-opera was resurrected in 1690 by Betterton, who adapted Philip Massinger and John Fletcher's tragicomedy *The Prophetess* (or *Dioclesian*) for Purcell. This was a notable success and helped establish a pattern of production which lasted for many years. Because semi-opera involved all the theatre's resources it was very expensive, with only one new work possible each year. *The Tempest*, *Psyche* and all Purcell's semi-operas were revived from time to time, often updated with new music.

Purcell's semi-operas differed in conception from earlier works of their kind, in that the music is mostly concentrated into self-contained masques which do not advance the plot. Little attempt was made to integrate music and spoken drama, except at a metaphorical level, and Purcell preferred to write for professional singers rather than the actor-singers who could not do justice to his more difficult music, which tended to distance even further the spoken parts from the musical ones. After Purcell's death in 1695, the Theatre Royal continued to mount new semi-operas. The most notable, *The Island Princess* (1699, music by Richard Leveridge, Daniel Purcell and Jeremiah Clarke), enjoyed more performances than any English opera until *The Beggar's Opera* (1728).

The semi-opera died out not because there was no composer of Purcell's genius available to sustain this curious hybrid of music drama, but, rather, because of theatre politics. With the introduction of Italian opera in 1705–6, the London stage, which had survived several years of vicious competition between the two houses Drury Lane and Lincoln's Inn Fields (later the Queen's Theatre in the Haymarket), reeled under the strain of the high salaries demanded by foreign singers. After several crises the Lord Chamberlain ordered a separation of genres between the two theatres: Drury Lane was permitted to put on plays, but without music, while the Haymarket could produce any kind of opera. This effectively sank semi-opera, which required both actors and singers, and although performances were revived a few years later when the genre restriction was eased, no new works were written.

In Spain, several of the complex three-act mythological court plays by Pedro Calderón de la Barca were performed as semi-operas, with music by Juan Hidalgo. In these *comedias* with integrated operatic scenes, the gods sing their dialogues as recitative and address the mortals with persuasive airs or *tonadas* (mostly in strophic form, some with refrains). The mortal characters sing only common songs, largely drawn from a pre-existing repertory of well-known or popular songs. The prototypes for the genre in Spain seem to have been Calderon's *La fiera, el rayo, y la piedra* (1652; music lost) and *Fortunas de Andrómeda y Perseo* (1653; music in *US-CA*). These plays were produced at court with elaborate italianate staging by Baccio del Bianco. Later semi-operas by Calderón and Hidalgo include *Fieras afemina amor* (1670 or 1672), and *La estatua de Prometeo* (*c*1670–75). In Spain, where only three operas were produced in the 17th century, hybrid genres such as the semi-opera and the zarzuela dominated the repertory at court in the latter half of the century. No other dramatists cultivated the semi-opera (the lighter, pastoral zarzuelas without sung dialogue were easier to produce), but the Calderón-Hidalgo works were revived at court up to the end of the century.

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CURTIS PRICE (with LOUISE K. STEIN)

Semiotics [semiology] (from Gk. *Sēmeion*: 'Sign'). The science of signs.

1. Models in general semiotics. 2. Musical semiotics.

1. MODELS IN GENERAL SEMIOTICS. Two thinkers may be credited with developing this study in the 20th century. Ferdinand de Saussure (1857–1913), who used the term 'semiology', instigated a systematic approach to the study of language, based on the observation of binary contrasts as constitutive of the 'meaning' of units at any level of generality. The signifying unit, or 'signifier', does not bear any intrinsic relationship to the object or idea that forms its 'signified' content. This content is purely arbitrary and is determined by the relationship of the term to others, in binary pairs. 'Bit' and 'Bat', for example, are distinguished by the binary contrast of their vowels. Saussure's manner of analysing language as a relatively stable system of such contrasts, existing synchronically, contrasts with the 'diachronic' or historically-based approach to word meaning found in traditional philology. His further distinction between 'langue' and 'parole' is based on the assumption that a synchronic system (*langue*) is internalized by speakers and reflected in their individual utterances (*parole*).

The term 'semiotics' is more commonly used in traditions influenced by Charles S. Peirce (1839–1914), who developed his thought on signs (independently of Saussure) as part of a broader project in the study of logic and epistemology. Signs are not limited, in Peirce's thought, to elements of a language, but may include anything that 'stands to somebody for something'. He characterizes signs as having a three-part structure: sign (representamen), object and interpretant. The sign is an item observed as having a capacity to represent. Its 'object' is the idea conveyed by the sign, which may or may not be an idea of a concrete thing. The 'interpretant' (in its simplest form) is that by virtue of which the sign and object are linked. An interpretant may be a conventional code, arbitrarily formed, to give a kind of meaning consistent with that observed by Saussure. An organized system is not, however, necessary to Peirce's notion of sign. To account for non-conventional signification, he allows that the interpretant may also be grounded on apparent 'likeness' or a causal relationship between the sign and its object. The triad of terms most commonly taken up from Peirce's semiotics reflects these possibilities.

The 'icon' signifies by likeness, the 'index' by causal connection and the 'symbol' by stipulated convention. Broader factors relevant to the understanding of a sign may include not only 'interpretants' of how its relationship to an object is grounded but also a network of further signs. 'Cat' is a 'symbol', with a purely stipulative relationship to its object, a kind of animal. If 'mammal' is invoked in defining it, another symbol has become an interpretant, and may activate an ongoing chain of interpretants. This is the process taken up by Umberto Eco, Floyd Merrell (1997), Jean-Jacques Nattiez and others as constituting 'infinite semiosis'.

Although Saussure and Peirce have been highly influential it would be mistaken to assume that their contributions have led to an orthodox 'methodology' for the study of signs. Rather than denoting a unified discipline, the term 'semiotics' covers a diverse collection of projects relating in some way to 'semiosis'. This last term refers to the activity of signs and may be found in contexts ranging from bio-semiosis (representation in biological systems) to cultural or social semiosis. The patterns of inquiry set by Saussure and Peirce would suggest that systematicity in the study of signs is a primary concern, pointing to a new 'discipline', with definable boundaries and some degree of consensus about its basic terms. Thomas Sebeok promoted the development of such a discipline in his introductory books, drawing on Peirce's divisions of signs. Eco (1976), also, went some way towards marking the boundaries of semiotic study, although he questions the usefulness of such basic terms as Peirce's 'icon'. When semiotics is brought into dialogue with deconstructive and postmodern thought, the very notion of a unified 'methodology' comes under stronger question. Postmodern habits of questioning unified systems of meaning work against the completion of a project such as that envisaged by Peirce, where an architechtonic system organized in 'trichotomies' (such as the icon, index, symbol) is ordered to embrace every possible mode of signification. Discourse engaged with deconstructing binary oppositions also opposes Saussure's structuralist bent. Evident in the narratology of Algirdas Greimas is a problematizing of binary oppositions, with the formation of a new pattern of contrasts featuring not two but four terms. Other semioticians (Eco) explore codes without particular concern for oppositional relationships. Deconstructive and postmodern trends do not extinguish projects of semiotic study but call for a constant revision of what that study entails, and renegotiation of its boundary with other disciplines.

2. Musical semiotics. Studies in musical semiotics reflect the diversity of 'semiotics' generally. They may be divided into two broad types: the structuralist and the semantic or referential. Leonard Meyer (1956) suggested that the latter might be divided into an 'internalist' and 'externalist' form, a distinction that still holds to some degree. Jean-Jacques Nattiez is a dominant figure in structuralist studies, which were given their first impetus by Nicholas Ruwet's segmentational analysis of a *Geisslerlied* (1972). This method of analysis reflects the goals of scientific objectivity set up by Saussure's study of language. Drawing also on the French theorist, Jean Molino, Nattiez postulates a tripartition of musical activity into three domains: the poietic, concerned with modes of creation; the 'neutral', or that which is immanent in the score, and the aesthetic, or domain of a listener's response. Nattiez's form of semiotic analysis belongs properly to the second of these; not concerned with mental acts of either composer or listener, it seeks to elucidate the structures of the score through processes of segmentation and comparison. Recurrent events are identified as belonging to a paradigm, to be tabulated on a vertical axis, while contiguous events appear horizontally, to form the axis of the syntagm. Internal relationships only are of concern. Each segmentational unit is a 'sign', held in relation to other 'signs', without regard to such things as effective connotation or cultural reference.

An internalist semantic approach begins with structures in the score, but seeks to relate them not only to other structures but to ideas with extra-musical reference. These forms of content were labelled by Wilson Coker as 'extrageneric', in contrast to the internal, or 'cogeneric', content derived from purely structural analysis (Coker, 1972). The indirect influence of Peirce is evident in Coker's account of musical 'gesture', which he treats as an aural 'icon' of non-musical gesturing. Coker became conversant with a behaviourist adaptation of Peirce's theory of sign through the work of Charles Morris, which was also influential in Meyer's account (1956) of meaning as expectancy. A more directly Peircean account of musical content, in which gesture receives some emphasis, is given by David Lidov (1987), who seeks to explicate the affective content of musical gesture as an icon of expressive movements with distinctive psycho-physiological motivation. The trichotomy of icon, index and symbol explicated by Lidov is also central to Vladimir Karbusicky's theory (1986) of musical semantics. Karbusicky differs, however, in placing greater weight on music's capacity to create a variety of directional indices (1987). He is concerned, furthermore, with the broad range of interpretants that may be brought by a listener to the hearing of a work.

Peirce's thought plays a subsidiary role in the work of other musical semioticians. Robert Hatten's account (1994) of semantic content in Beethoven relies more on a theory of 'markedness' developed by the linguist Michael Shapiro (1976). Shapiro identifies paired semantic oppositions as typically having a single 'marked' term, one that is more distinctive or limited in its application. Hatten applies this idea to oppositions of stylistic categories or 'topoi' within a composition (Ratner, 1980). Gesture plays an important role in his theory, as it does in those of Coker and Lidov, but Hatten places greater emphasis on its contextualization in a stylistic framework where paired oppositions of gestural types may be observed. A development of the Peircean view of iconicity is implied. In place of an 'iconicity' based on a perception of likeness between musical and non-musical movements, Hatten proposes a theory of correlation between the pairs of terms used to identify marked oppositions in music and their application in non-musical contexts. The need expressed by Eco for a definition of 'icon' that does not rely on a vague notion of similarity finds one solution in this way.

Oppositionality also plays a central part in Eero Tarasti's account (1994) of 'actoriality', a term used to convey the idea of anthropomorphic content (such as 'wilfulness') in tonal processes. Algirdas Greimas's narratological theories are the main impetus for Tarasti's semiotic theory, and also inform Márta Grabócz's analysis of narrative ordering in Liszt. In these semiotic

approaches, musical themes or motifs are conceived as functioning symbolically as 'actors' or 'actants' capable of assuming distinctive 'attitudes' and following a narrative course similar to that found in literature. Greimas's theory of narrative ordering is based on two axes. A term (*A*) and its negation (*not A*) are placed on one diagonal axis; a complementary or contrasting term (*B*) and its negation (*not B*) on an opposite diagonal axis, forming a cross. A paradigmatic narrative is taken to follow the course *A–not A–B–not B*. 'Excessivity' (*A*) might, for example, be contrasted with 'insufficiency' (*B*) in such a scheme, forming a narrative in which the negation of insufficiency (*not B*) is the final resolution – a state of sufficiency (Tarasti, 1994, p.53). This sequence of events finds application to musical contexts in which the opposition and complementarity of different 'actorial' units may readily be identified.

Other approaches to referential analysis are both flexible and syncretic. A number of authors show a concern for stylistically established 'codes' of meaning, styles and topics, such as those identified by Ratner (1980). Eco's notion of 'code' (1976), developed from Peirce's 'interpretant', allows for an on going process of interpretation, based on the application to music of typologies of varying degrees of generality. Codes of meaning are not approached necessarily in binary pairs, but may be organized in many ways. Their variety is explored by Roland Barthes in *S/Z* (1970). When Gino Stefani describes musical codes, under Eco's influence, he identifies a number of discrete types (Stefani and Marconi, 1987). Robert Samuels (1995) argues instead for a flexible approach, in which the coding strategies used by listeners have no pre-defined limit or technique of analysis. Kofi Agawu (1991) is similarly concerned with developing a multi-dimensioned view of the sign, and particularly with showing the mutual interdependence of stylistic topics and internal structural relationships in the Western classical idiom.

Accounts of musical signification with an 'external' or 'cultural' emphasis have been put forward by authors who do not identify themselves as 'semioticians'. The factor distinguishing an approach as 'semiotic' might be taken as a concern with systematicity, starting any investigation with a close structural or stylistic analysis. This is, however, a generalization that is not intractable. A musical interpretation may be less concerned with identifying systematic bases for the attribution of meanings to units than it is with creating a richly described account of how the place of music in its cultural context creates codes of meaning or association. These need not be systematically formed and appraised so long as they are repeated sufficiently often to be recognizable by a given community. The account is 'semiotic' in its broadest sense if it is concerned with the relationship between musical units and other signifying units in a culture. Potential links between a semiotic approach to musical meaning and a wide range of postmodern thought have been explored by Raymond Monelle. The study of musical signification crosses boundaries between the domains of structuralist and cultural study, or the disciplines of 'theory', 'history' and 'ethnomusicology'. It is not a 'discipline' with a closed set of methodologies, authorities and topics, but a wide-ranging set of interpretative projects in which aspects of musical content are appraised both 'internally' and in relation to other cultural domains.

See also ANALYSIS, §I, 5 and 6; DECONSTRUCTION; HERMENEUTICS; POSTMODERNISM and STRUCTURALISM, POST-STRUCTURALISM.

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NAOMI CUMMING

Semiquaver (Fr. *double croche*; Ger. *Sechzehntel-Note*; It. *semicroma*; Lat. *semifusa*; Sp. *semicorchea*). In Western notation the note that is half the value of a quaver, hence its name, and twice that of a demisemiquaver. In American usage it is called a 16th-note. It is the equivalent of the old *semifusa*, first found in 15th-century music. The *semifusa* took the form of either a minim with three flags or a coloured minim (red in black notation, black in the more recent void notation) with two flags. Some sources use the alternative term 'semicroma', while in Spanish writings a *semifusa* is a hemidemisemiquaver (64th-note). The semiquaver is still in regular use, although in common with other notes it now has a round note head. Its various forms and the semiquaver rest are shown in ex.1*a–e*.

Ex.1

(a) (b) (c) (d) (e)

See also NOTATION, §III, 4(iii) and NOTE VALUES.

JOHN MOREHEN/RICHARD RASTALL

Semi-reproducing piano. *See* EXPRESSION PIANO. *See also* PLAYER PIANO and REPRODUCING PIANO.

Semitone [half step] (Fr. *demiton*, *semiton*; Ger. *Halbton*; It. *semitono*; Lat. *semitonium*, *hemitonium*). The smallest INTERVAL of the modern Western tone system; in EQUAL TEMPERAMENT, the $\frac{1}{12}$ part of an octave, or 100 cents. The notational system allows three types of semitone to be distinguished: the diatonic, which is the same as a minor 2nd (e.g. *e–f*, *c♯–d*); the chromatic, which is the difference between a major 2nd and a minor 2nd (hence an augmented unison, e.g. *f–f♯*, *d♭–d*); and the enharmonic, which is a doubly diminished 3rd (e.g. *g♭♭–e*, *b♯–d♭*, *b𝄪–d′*).

In Pythagorean intonation there are two kinds of semitone, each a different size. The diatonic semitone, often called the LIMMA, is the difference between three octaves and five perfect 5ths (reckoned from C, the interval *b′–c″*, as shown in ex.1*a*), a ratio of 256 : 243, or

Ex.1 Derivation of semitones in Pythagorean tuning
(a) diatonic (b) chromatic

90·2 cents. The Pythagorean chromatic semitone, called the APOTOMĒ, is the difference between seven pure 5ths and four octaves (reckoned from C, the interval *c‴–c♯‴*, as shown in ex.1*b*), a ratio of 2187 : 2048, or 113·7 cents. The sum of an apotomē and a limma, then, is equal to a Pythagorean whole tone (ratio 9 : 8), and their difference amounts to a Pythagorean COMMA, about a quarter of an equal-tempered semitone.

In JUST INTONATION, where the pure major 3rd (ratio 5 : 4) amounts to 386·3 cents (almost $\frac{1}{7}$ of a semitone smaller than in equal temperament), the relative size of the diatonic and the chromatic semitone is reversed. The diatonic semitone, the difference between an octave and a perfect 5th plus a major 3rd (ex.2*a*), gives a ratio of

Ex.2 Derivation of semitones in just intonation
(a) diatonic (b) smaller chromatic (c) larger chromatic

16:15, or 111·7 cents. There are two sizes of chromatic semitone that are commonly derived, the smaller (and more frequently used) being the excess of a 4th plus two major 3rds over an octave (ex.2*b*), a ratio of 25 : 24, or 70·7 cents, the larger being the excess of three 5ths plus a major 3rd over two octaves (ex.2*c*), a ratio of 135 : 128, or 92·2 cents. In regular mean-tone temperaments as well, the diatonic semitone is larger than the chromatic semitone.

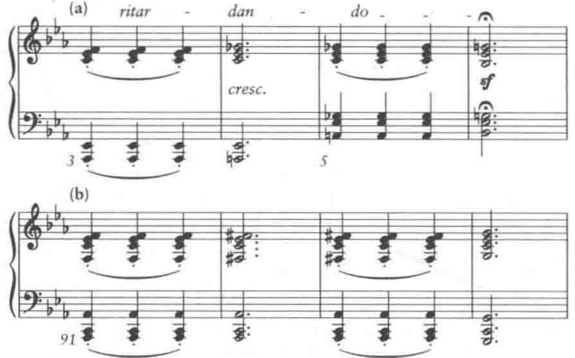
In tonal music, the notation of a pitch that does not belong to the scale of the prevailing key depends largely on considerations of part-writing, often on the resolution by step to or from that pitch. Since such a resolution normally requires adjacent letters in the musical alphabet (e.g. F to E, G to A), the resolution a semitone up, say, from F is G♭, not F♯, and the resolution a semitone down from G is F♯, not G♭. Sometimes a series of semitone

resolutions cannot be notated without some compromise of this principle. Compare, for instance, the notation of *f♯′* versus *g♭′* in ex.3*a* and *b*; a more extreme illustration of this is given in ex.4.

In the 20th century the semitone took on a special significance as the generating unit of the chromatic scale: in most modern theories of 12-note music, intervals are reckoned by the semitone: unison = 0, semitone = 1, whole tone = 2, and so on.

The history of diatonic semitones in performing practice is of special interest. If Pythagorean intonation was favoured as much in medieval practice as in theory, then the semitones of late medieval plainchant and early polyphony were about 10% smaller than those now familiar in equal temperament. In the early 14th century Marchetto da Padova gave explicit preference to high leading notes. But many 15th-century keyboard instruments provided rather large diatonic semitones, at first between any Dorian final and its leading note (*see* PYTHAGOREAN INTONATION) and then, with the adoption of MEAN-TONE temperaments, elsewhere as well. The large diatonic semitones of mean-tone temperament became so familiar during the Renaissance and early Baroque periods that Mersenne described them in 1637 as one of the greatest sources of beauty and variety in music, and Doni in 1639 asserted that singers at Rome disliked being accompanied by an instrument tuned in equal temperament because of its small semitones. In the 18th century a certain theoretical prestige was enjoyed by $\frac{1}{6}$-comma mean-tone temperament and by the corresponding theoretical division of the octave into 55 equal parts, five of which constituted a diatonic semitone and four a chromatic one. References to this division of the whole tone by Sauveur, P.F. Tosi, Nassare, Sorge (who attributed it to Telemann), Romieu, Quantz, Leopold Mozart and others suggest that equal-tempered diatonic semitones were still regarded as smaller than ideal. Neidhardt said so explicitly in 1732. Yet in the 1670s Christiaan Huygens had expressed preference melodically for a high leading note in the key of E minor (in terms of mean-tone temperament, E–E♭–E) while acknowledging that the lower form (D♯), when available on a keyboard instrument, was more resonant with B in the bass. In an 18th-century 'good' unequal temperament, or *tempérament ordinaire*, the semitones varied in size; those among the diatonic notes (E–F, B–C) were larger than those in the 'remote' keys (C–D♭, F–G♭ or E♯–F♯, A♯–B). Rousseau, for example, said in his *Dissertation sur la musique moderne* (1743) that in 'l'accord ordinaire du clavecin'

Ex.3 Beethoven: Sonata in E♭ op.31 no.3, first movt



Ex.4 Schumann: *Traumeswirren*, op.12 no.7



the key of C minor was more tender than D minor partly because the semitone A♭–G was smaller than B♭–A; he also remarked that singers would duplicate such shadings only when so obliged by their accompanying instruments. Conflicting 19th-century accounts of intonation among singers and violinists (summarized in Ellis's translation of Helmholtz) leave some doubt whether the preference for small diatonic semitones expressed by such modern artists as Casals and Menuhin was characteristic of musicians throughout the 19th century.

Equal-tempered semitones on the piano may, as E.J. Dent is reported to have demonstrated to the Royal Musical Association (1944) and as Siegmund Levarie and Ernst Levy showed in *Tone: a Study in Musical Acoustics* (Kent, OH, 1968), seem to the ear to vary in size according to their context. Hence for example the *a♭′* in ex.5 may

Ex.5 Effect of context on physically equal semitones



readily seem lower than the *g♯′*, and thus by implication the semitone A♭–A larger than G♯–A.

WILLIAM DRABKIN, MARK LINDLEY

Semkow, Jerzy [Georg] (*b* Radomsko, 12 Oct 1928). Polish conductor. He studied with Artur Malawski at the State Higher School of Music (now the Academy of Music) in Kraków (1948–51), then with Boris Khaikin at the Leningrad Conservatory (1951–3), becoming assistant to Mravinsky with the Leningrad PO until 1956. He had further studies with Kleiber in Prague and with Walter, and was conductor at the Bol′shoy Theatre (1956–8). After working with Serafin in Italy, Semkow returned to Poland as artistic director and principal conductor of the Warsaw National Opera (1959–62). In 1966 he was appointed principal conductor of the Danish Royal Opera, Copenhagen, and was subsequently a frequent guest conductor in other European cities. He made his British début in concerts with the LPO in 1968 and first appeared at Covent Garden in 1970, conducting *Don Giovanni*. After making his US début in 1968 with the Boston SO, he conducted the Cleveland Orchestra from 1970 to 1971, and from 1975 to 1979 conducted the St Louis SO; there followed a period as conductor of the RAI SO in Rome (1970–82) and another as musical director of the Rochester PO in New York State. Semkow has also appeared with other leading orchestras in the USA and Canada. Semkow has been admired for his interpretations

of late Romantic works, and his recordings include contemporary Danish music. He has given premières of works by Robert Simpson and Pierre Wissmer.

MIECZYSŁAWA HANUSZEWSKA

Sempé, Skip (Joseph) (*b* San Diego, 8 March 1958). American harpsichordist. After taking the BMus at Oberlin College Conservatory in 1980, he continued his harpsichord studies with Gustav Leonhardt in Amsterdam. In 1986 he founded the Capriccio Stravagante ensemble, of which he is the director. His favoured repertory as a soloist includes the music of English virginalists, the 17th- and 18th-century French *clavecinistes*, and J.S. Bach. As ensemble director he has concentrated on music of Monteverdi and his contemporaries, consort works for strings and continuo and 17th-century operas. With Capriccio Stravagante, Sempé has recorded works by Monteverdi, Buxtehude, Lully and Purcell, striving, as he says, 'to transfer the spontaneity of a live performance to the recorded medium'. Both as soloist and ensemble director he has performed at major musical centres and festivals in Europe and the USA.

HOWARD SCHOTT

Semplice (It.: 'simple', 'ordinary'). A direction found particularly in Baroque music denoting that the passage so marked is to be performed without any ornament or deviation. The Arietta in Beethoven's C minor Piano Sonata op.111 is marked *adagio molto semplice cantabile*. Variants of the term, suggesting less formality, are *semplicemente* and *con semplicità*.

In Italian, *intervallo semplice* is an interval smaller than an octave.

See also TEMPO AND EXPRESSION MARKS.

J.A. FULLER MAITLAND/ DAVID FALLOWS

Sempre (It.: 'always'). A word whose purpose is often to remind the performer of directions which might otherwise be forgotten, as in the scherzo of Beethoven's Third Symphony, where the direction *sempre pp e staccato* is repeated again and again throughout the movement.

J.A. FULLER MAITLAND/R

Senaillé [Senallié, Senaillié, Senallier, Senaillier], **Jean Baptiste** (*b* Paris, *c*1688; *d* Paris, 18 Oct 1730). French violinist and composer. His father, Jean Senaillé, a violinist in the 24 Violons du Roi, is presumed to have been Jean Baptiste's first teacher. According to an article in the *Mercure* published eight years after his death, Senaillé studied with the violinist G.A. Piani. Fétis claimed that he also studied with Baptiste, but this appears to be pure conjecture. Senaillé published his first two books of violin sonatas in 1710 and 1712. He must already have been making something of an impact as a violinist in Paris since one of Dornel's *Sonates à violon seul* (1711) is entitled 'La Senaillé'. In January 1713 he was assigned his father's place in the 24 Violons and (apart from an absence of about four years) was associated with the ensemble until his death. Senaillé seems to have spent the years between the publication of his third and fourth books (1716–21) in Italy, though exactly what he did there remains unclear. There is no firm evidence for his having studied in Modena with T.A. Vitali, and the stories of his rapturous reception at the Modenese court, first reported by Titon du Tillet in 1743, can probably be discounted since they embody errors of fact about the ducal family. He was back in Paris by January 1720, when he is listed as one of the violinists who played in the *Ballet de Cardenio*, directed by J.-F. Rebel. In 1722 he took out a privilege for a collection of '*Sonates françoises* avec la basse continue et autres pièces de symphonies à deux et à trois parties'; however, the only new publication after this date was his fifth book of Sonatas of 1727. From 1728 he appeared regularly at the Concert Spirituel and, as the various reports in the *Mercure* make clear, he was acknowledged as one of the leading violinists in Paris. His reputation spread, J.-C. Nemeitz in his *Séjour de Paris* (Leiden, 1727) describing him as 'an excellent violin player, [who] has composed some beautiful sonatas for violin and basso continuo'.

On his death Senaillé's place in the 24 Violons was taken by François Francoeur. The *Mercure* of June 1738 paid tribute to him:

> He had spent some time in Italy and had acquired enough of the Italian taste to blend it skilfully with the very attractive French melody. The progress that the violin has since made in France is due to him, for he incorporated quite technically difficult things into his music. Because his *Airs de symphonie* were so attractive and had a certain brilliance, everybody was charmed by them and wanted to learn how to play them – especially at a time when scarcely anyone had begun to familiarise themselves with any music that was at all out of the way.

This writer thought Senaillé 'one of our finest violinists', though not quite Baptiste's equal in 'either vigour or beauty of execution'. As a composer, however, he was considered more skilled than either Baptiste or Mascitti. In 1743 Titon du Tillet summed up Senaillé's achievement as follows:

> Senaillé excelled also in the precision and grace with which he played the violin . . . He made an agreeable blend of the natural, noble and gracious melody of French music with the learned and brilliant harmony of Italian music, which [combination] pleased persons of good taste.

These early commentators were right in pointing to Senaillé's position as a composer of the 'goûts réunis'. Although virtually all of his sonatas conform to the Corellian four-movement slow–fast–slow–fast template, most of the individual movements are based on French dance forms. The later sonatas seem more italianate; no.8 from book 3 opens with a Largo in which the violin plays brilliant slurred flourishes above a sustained pedal. The bass lines in the later books are often active in the same way as those in Corelli's op.5 (nos.4 and 5 and 'La Folia' particularly). Two sonatas have an obbligato bass part that is distinct from the basso continuo line, i.e. Sonata no.1, in book 2, where the use of alto clef indicates that it is intended for bass viol, and Sonata no.3, in Book 4, where it is marked 'violoncello'. From a violinistic point of view the sonatas are only moderately difficult, though they do represent a significant step forward in the technical demands of French violin music. Books 1 and 2, which make frequent use of *batteries* for example, are in many ways more virtuoso than the later volumes. Only rarely does the music venture into the upper reaches of the fingerboard, though in the brilliant Allegro assai that concludes the last sonata in book 3 there is an extended passage in 7th position.

WORKS

all published in Paris

Premier livre de [10] sonates, vn, bc (1710)
Deuxième livre de [10] sonates, vn, bc (1712)
[10] Sonates . . . livre 3, vn, bc (1716)
Quatrième livre de [10] sonates, vn, bc (1721)
[10] Sonates, vn, bc (1727)

Some of the above pieces and others pubd in arrs. and in 18th-century anthologies

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PETER WALLS

Senart. French firm of publishers. Active in Paris, it was founded by Maurice Senart (*b* Paris, 29 Jan 1878; *d* Paris, 23 May 1962) in 1908 in partnership with B. Roudanez. Senart directed the company alone from 1912 to 1920, when, in association with Albert Neuburger, it was reorganized as the Société Anonyme des Editions Maurice Senart.

Senart rapidly created a large catalogue (5000 works by 1925), including a number of important collections. The first was a series of popularly priced classics, edited by Vincent d'Indy and chiefly selected from the repertory of the Schola Cantorum. The firm later published Les Maîtres Contemporains de l'Orgue (8 vols., 1912, ed. J. Joubert); Musique de Chambre (extensive periodic collection of vocal and instrumental music with emphasis on modern works, ed. J. Peyrot and J. Rebuffat); Edition Nationale de Musique Classique (begun in 1930, including Cortot's editions of music by Chopin, Liszt and Schumann); Les Maîtres Français du Violon au XVIIIe Siècle (ed. J. Debroux); Chants de France et d'Italie, Les Monuments de la Musique Française au Temps de la Renaissance and Les Maîtres Musiciens de la Renaissance Française (all ed. H. Expert). The Senart catalogue includes compositions by Cras, Casella, Delannoy, Harsányi, Inghelbrecht, Jaques-Dalcroze, Koechlin, Malipiero, Migot, Milhaud and Rivier, and most of Honegger's early works. Editions Salabert bought the entire catalogue in May 1941. (*DEMF*, ii)

ROBERT S. NICHOLS

Senator, Ronald (*b* London, 17 April 1926). English composer. He studied at Oxford University with Wellesz (1944–7) and with Arnold Cooke (1957–60) at London University, where he became a senior lecturer (1960–81). From 1981 to 1984, Senator was Professor of Composition at the GSM, with several visiting professorships at universities in Australia, North America and Canada. Senator's style shows the influence of both his teachers, the twin strands of Schoenberg and Hindemith, in its atonal harmony, angular lyricism, and often astringent, stark sonorities, with an eloquent simplicity to underpin the Impressionistic textures and formal designs. His outstanding achievement is the *Holocaust Requiem*, a powerful oratorio based on children's poems from Terezín (Theriesenstadt) for cantor, children's choir, choir and orchestra, first performed at Canterbury Cathedral in 1986 under the joint auspices of the Bnai Brith Charity, the United Nations and the West German Government. Nominated for the Pulitzer Prize following its New York première in 1990 under Lukas Foss, it subsequently formed the centrepiece at the 1995 Terezín Fiftieth anniversary commemoration in the presence of the president of the Czech Parliament, with worldwide media coverage. A founder member of the Montserrat Composers' Association of Sacred Music, Senator is also founding director of the National Association of Music Theatre (UK). He has composed six operas and musicals on texts by notable contemporary writers. Many of his chamber and vocal works were written for colleagues, the distinguished singers Sybil Michelow, Jane Manning and Willard White, the viola player Rivka Golani, the clarinettist Stanley Drucker and the pianist Miriam Brickman, to whom he is married.

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Choral: Basket of Eggs (nursery rhymes), children's choir, perc, 1965; Streets of London (E. Farjeon), children's choir, perc, 1966; Communal Mass, choir, congregation, org, 1967; Sunday Soon is Past (W.H. Auden), 1969; Sun's in the East (Chin. classical texts, trans. E. Pound), S, str, 1975; Ave regina coeli (motet), 1982; Holocaust Requiem (poems and diaries of child prisoners of Terezín, liturgical texts), nar, S, B, children's choir, adult choir, orch, 1986; A Cartload of Shoes (orat, B. Brecht, P. Levi, M. Angelou and others), nar, S, pf, str, perc, 1996

Inst: Pf Sonata no.2, 1975; Mobiles, pf, perf. 1983 [1st set]; Spring Changes, cl, pf 1983; Polish Suite, va, 1990 [also versions for vn and vc]; Lament for Senesh, pf, str, perc, 1993

Solo vocal: 5 Shakespeare Sonnets, spkr, pf, perf. 1982; A Poet to his Beloved (W.B. Yeats), S, pf, perf. 1984; Greenwood and Paradise (Vaughan Williams after French medieval texts), S, Mez, pf, 1985; Cabaret (W.H. Auden), B, pf, 1989

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Musicolour (London, 1976)

Requiem Letters (London and New York, 1996)

The Gala of Music (Oxford, forthcoming)

MALCOLM MILLER

Sender, Ramón (*b* Madrid, 29 Oct 1934). American composer of Spanish birth. After studying in New York with George Copeland (piano) and Elliott Carter (1948–51), he attended the Conservatorio di S Cecilia, Rome, and Columbia University, where his teachers included Henry Cowell. He also studied with Robert Erickson at the San Francisco Conservatory (1959–62) and with Darius Milhaud at Mills College. With Morton Subotnick, he founded and directed the San Francisco Tape Music Center (1961–6), a composer's collective whose members included Buchla and Oliveros. With Ken Kesey and Stewart Brand he co-produced the 1966 Trips Festival (San Francisco), an event that inspired developments in popular and experimental works for the following decade. His interest in spirituality, music and experimental communities led him to explore group-composed functional chants and songs and to co-found the Morning Star Ranch (Occidental, California), an experimental community where he taught yoga, meditation and music (1966–80). His writings include the novel *Zero Weather* (Bodega Bay, California, 1980), the first hypertext-based interactive novel, *The Guide to EverWhere* (Apple CD-ROM Learning Disk, 1988), and numerous essays, treatises and manifestos on topics from experimental tuning systems to theories of clown types.

Many of Sender's works are for mixed media and defy traditional categorization. The *Tropical Fish Opera* (1962) situates four performers around a fish tank on which musical staves have been drawn; performers improvise based on the melodic lines created by the movements of the fish. In *Desert Ambulance* (1964), one of his best-known works, two channels of a three-track tape carry stereo sound to the audience, while the third

channel, heard only by the performer, conveys pitches, timing cues and spoken instructions.

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(*selective list*)

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Tape: Kore, 1961; Traversals, 1961; Kronos, 1962; World Food Series I–XII, 1962–5; Interstices, 1963; Enoughing, 1968; Usheas, 1968; Xmas Me, 1968

Other works: Sound Fields, sextet, 1962; Tropical Fish Opera, 4 insts, 1962; Time Fields, any 6 insts, 1963; Balances, 4 amp str, 1964; Septet, insts, film, 1965; Loopy Gamelans on 'A' and 'B', 4 pfmrs, 1976; Loopy Gamelan, Oh 'C' Can you Say, children's chorus, 1976; A Tewa Prayer, mixed chorus, 1978; I Have a Dream, mixed chorus, 1978; The Siren Aura-Cleansing Stations, installation, 1996

STEVAN KEY

Sendrey [Szendrei], **Alfred** [Aladar] (*b* Budapest, 29 Feb 1884; *d* Los Angeles, 3 March 1976). Hungarian-American opera conductor, composer and musicologist. He studied at the university and at the academy in Budapest (1901–5), his teachers including Driesch (philosophy) and Koessler (composition). Thereafter he worked as an opera conductor in Cologne (1905–7), Mülhausen (1907–9), Brno (1908–11), Philadelphia and Chicago (1911–12), Hamburg (1912–13), New York (Century Company, 1913–14), Berlin-Charlottenburg (1914–16), Vienna (Volksoper, 1916–18) and Leipzig (1918–24). He remained in Leipzig as conductor of the Leipzig SO (1924–32) and as a student of musicology at the university (1930–32), where he took the doctorate. In 1932 he was music director of central German radio, Berlin, and taught at the Klindworth-Scharwenka Conservatory. He began to collect materials for a history of Jewish music, but this work had to be continued in Paris, where he was a radio programme director (1933–40). Then he moved to New York and taught at the 92nd Street YMHA (1941–4). In 1945 he went to Los Angeles; there he taught at Westlake College (1945–52) and was music director of the Fairfax Synagogue (1952–6) and Sinai Temple (1956–64). He was professor of Jewish music at the University of Judaism (1962–72), from which he received an honorary doctorate in 1967. His works include an opera (1929), a symphony (1923), and choral and chamber music.

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ISRAEL J. KATZ

Sénéchal, Michel (*b* Tavery, 11 Feb 1927). French tenor. He studied in Paris, making his début in 1950 at La Monnaie (Brussels), where he sang for three seasons. Established at the Paris Opéra and Opéra-Comique, as well as other French theatres, he sang lyric roles such as Ferrando, Don Ottavio, Tamino, Almaviva, Count Ory, Paolino (*Il matrimonio segreto*), Hylas (*Les Troyens*), Georges Brown (*La dame blanche*) and also many character roles. In 1956 he sang Rameau's Platée at Aix-en-Provence, scoring a triumph in the travesty role of an elderly nymph, which he repeated at Amsterdam, Brussels and the Opéra-Comique (1977). Other roles in this category included Erice (*Ormindo*), Monsieur Triquet, Scaramuccio (*Ariadne auf Naxos*), Trabuco (*La forza del destino*), Valzacchi, Rodriguez (*Don Quichotte*) and Teapot/Arithmetic (*L'enfant et les sortilèges*). He sang Gonzalve (*L'heure espagnole*) at Glyndebourne (1966); the Brahmin (Roussel's *Padmâvatî*) at Florence (1971); Don Basilio and Le Dancaïre (*Carmen*) at Salzburg (1972–88), and Don Jerome in the French première of Prokofiev's *Betrothal in a Monastery* at Strasbourg (1973). Having made his Metropolitan début in 1982 as the four *Contes d'Hoffmann* tenor comics, he returned as Don Basilio and Guillot (*Manon*). In 1985 he created Fabien in Landowski's *Montségur* at Toulouse and Pope Leo X in Boehmer's *Docktor Faustus* at the Opéra. Sénéchal's high, smooth, agile voice and unrivalled ability as a character actor commended him to record companies, for whom he recorded many of his comprimario roles with rare style and unstinting enthusiasm. He made a particularly notable contribution to the Offenbach discography.

ELIZABETH FORBES /ALAN BLYTH

Senefelder, Alois (*b* Prague, Nov 1771; *d* Munich, 26 Feb 1834). Bavarian actor and playwright and the inventor of lithography. He was the son of Franz Peter Senefelder, an actor who joined the court theatre of the Elector of Bavaria in 1778. Educated first at the Munich Gymnasium and the Electoral Lyceum, he then followed his father's wishes and studied law at Ingoldstadt University; however, after his father's death he left the university and took up acting.

Even as a student he had written successful plays, and as he wrote more he sought a cheap method of printing them because letterpress and engraving were very expensive. He first experimented with etched Solnhofen stone (apparently in ignorance of the fact that this process had been in limited use since 1550) and in association with Franz Gleissner (a composer and player in the electoral band) printed some music in 1796 and early 1797 which was issued by the Munich music publisher Falter. Later Senefelder discontinued etching and perfected his 'chemical printing'. He wrote on the stone with greasy ink and coated the surface with a mixture of water, acid and gum arabic. He inked the surface and the ink was absorbed by the writing. The resulting impression could be taken directly from the surface of the stone. The first music so printed was a selection from *Die Zauberflöte* made by Franz Danzi.

Thenceforward, almost until his death, Senefelder continued to experiment and improve the process (*see* PRINTING AND PUBLISHING OF MUSIC, §I, 5), which had vast commercial possibilities. He received a 15-year privilege in 1799 and, in partnership with the influential music publisher J.A. André of Offenbach, began to develop lithography throughout Europe. Late in 1800 Senefelder went to London where he received letters patent on 20 June 1801; he established his Chemische Druckerey in Vienna on 27 July 1803 (*see* HASLINGER).

From its early days, lithography was used for the reproduction of works of art as well as for music. The famous *Specimens of Polyautography* (London, 1803) is an example of the delicacy of this new medium and the inspiration it could give to artists. But it was in the cheap, clear printing of music that there lay the most far-reaching benefits of lithography and its revolutionary development later in the 19th century. Senefelder himself described his work in *Vollständiges Lehrbuch der Steindruckerey* (Munich, 1818), which was translated into English by A. Schlichtegroll as *A Complete Course of Lithography* (London, 1819/*R*) and later as *The Invention of Lithography*, translated by J.W. Muller (London, 1911).

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ALEC HYATT KING

Senegal (Fr. République du Sénégal). Country in West Africa. It has an area of 196,190 km² and a population of 9·49 million (2000 estimate), approximately 92% of whom are Muslim. The Senegal river defines the northern boundary with Mauritania and eastern border with Mali. The Gambia river defines the country of the same name, which cuts through the middle of Senegal (fig.1). The region south of The Gambia, called Casamance, is lush compared to the dry north. Senegal has undergone strong Islamic influence via its northern region in the Sahel, and early, prolonged European contact via its western border along the Atlantic coastline. The hereditary professional musician, oral historian and praise-singer (GRIOT) is prominent in the socially differentiated societies of the Wolof, Haalpulaaren (Tukulor, Toucouleur, FulBe or Fulani) and Mandinka. Senegal is well known for its drumming and dance traditions, especially the Wolof *sabar* ensemble, its Mandinka *kora* players and its wealth of urban popular music groups.

Information on ethnic groups in Senegal who are predominant in neighbouring countries is given in the articles on The GAMBIA and GUINEA (Mandinka, FulBe), GUINEA-BISSAU (Balanta, Jola, Manjak or Mandyak), MALI (Maninka, Bamana or Bamara) and MAURITANIA (Moors or Maures).

See also FULBE MUSIC.

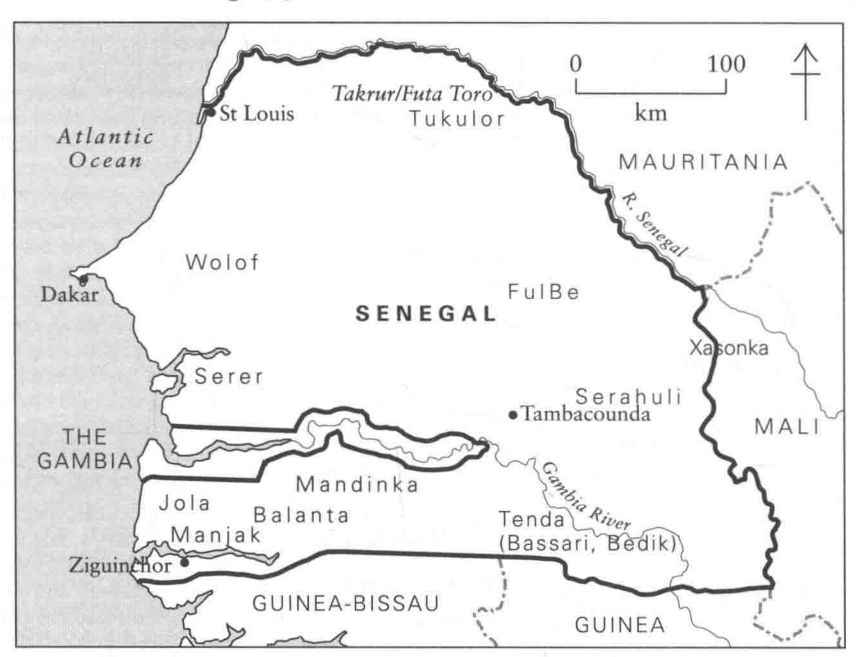
1. ETHNIC GROUPS, HISTORICAL BACKGROUND AND DOCUMENTATION. When the Portuguese first reached West Africa, at the mouth of the Senegal river in the mid-15th century, they found a conglomeration of well-established states in the north-west (Jolof or Djolof, Walo, Bawol and Kajor or Cayor) associated with Wolof speakers, and Serer states (Sin or Sine and Saluum or Saloum) just north of the Gambia river that had been in existence for perhaps a few centuries. The Mandinka Kabu empire, centred in Guinea-Bissau with extensions north into southern Senegal and The Gambia, was at that time a tributary of the Mali empire. Smaller stateless peoples such as the Jola, Manjak and Balanta may have been pushed westwards to their present location in the Casamance due to Mandinka migrations from Mali.

In the mid-19th century the French began military campaigns inland, resulting in the formation of the colony of French West Africa in 1895, which included Senegal. As the sub-Saharan African country closest to Europe by sea, Senegal shows more French influence that most of West Africa, aided in part by close political ties with France.

Portuguese travel accounts dating from the mid-15th century, along with French and British accounts beginning in the early 17th century, provide sporadic descriptions of musical activity in Senegal. Plucked lutes, drumming and dancing, and the very public roles of *griots* as praise-singers and members of royal retinues were noted. *Griots* were often described as beggars, perhaps indicating a collapse of the traditional patronage system in the Senegambia region. Occasionally, reports show sympathy and marked insight into the roles of *griots* as verbal and musical artisans, in line with other artisan groups such as blacksmiths and leatherworkers. Photographs of musicians from the late 19th century may be found in the Bibliothèque Nationale, Paris (Fierro, 1986). The earliest sound recordings probably date from anthropologist Laura Boulton's expedition in the early 1930s.

2. GOVERNMENT INSTITUTIONS. Before independence, an important centre for the integration and dissemination of French culture, including popular music and theatre, was the Ecole Normale William Ponty, the first institution of higher education in French West Africa, drawing students from throughout West Africa. After World War I, Ecole Ponty, originally established to indoctrinate the sons of local rulers into French culture, trained interpreters, teachers and civil servants. After several relocations, it became the Ecole Normale Supérieure in Dakar. The most musically influential alumnus was the Guinean Fodeba Keita, founder of Les Ballets Africains. The hundreds of thousands of returning African soldiers who had fought in Europe during World War I and World War II were another important source for the importation of European culture and musical instruments.

Since independence in 1960, the Senegalese government has actively promoted performance and research in the local arts through several institutions. The Archives Culturelles, established in 1967, is charged with collecting photographs, slides, sound recordings of music and oral traditions, and films of local culture. The Ensemble Lyrique Traditionnel, specializing in traditional instrumental and vocal music, Ensemble National de Ballet la Linguere, the international touring dance group, and the Ensemble National de Ballet la Sira Badral, the domestic dance group, are all attached to the Daniel Sorano



1. *Map of Senegal*

National Theatre, which was inaugurated in 1965. The Conservatoire de Dakar, established in 1948 as a centre for training in European music, has attracted musicians from neighbouring countries, especially Guineans who would become leaders in the modernization of their local musics in the late 1950s. Renamed the Ecole des Arts just after independence, it opened a division of traditional music offering training in *kora*, *bala*, *riti*, *xalam* and various drums. In 1978 its name changed again to Conservatoire National de Musique, de Danse, et d'Art Dramatique. A noted research institute for studies of sub-Saharan Africa called the Institut Fondamental d'Afrique Noire (IFAN) was founded in 1938 and is part of the University of Dakar (now called University Cheikh Anta Diop). Dakar was host to the first World Festival of Negro Arts in 1966.

3. MAIN MUSICAL FORMS AND FEATURES. Certain musical traits are shared by neighbouring peoples, cutting across barriers of language and ethnicity, while others are markers of identity, unique to local communities. Major broad musical features distributed in varying ways include: hereditary professional musicians; fields of related musical instruments such as plucked lutes (in the north), calabash spike harps (in the south) and drums; Muslim-influenced vocal and instrumental styles; and drumming associated with fibre-mask figures (in the south).

Certain kinds of music-making, singing and speech are the exclusive domain of hereditary professionals called *griots* by the colonial French and Europeans, but known locally as *gewel* (Wolof), *gawlo* (Pulaar, pl. *awlube*) and *jali* (Mandinka, pl. *jalolu*). They are part of a larger artisan class known collectively as *nyeenyo* (Wolof and Pulaar) or *nyamaalo* (Mandinka), which can include blacksmiths, leatherworkers and weavers. Among the Mandinka there are also *finolu* (sing. *fina*: public speaker, genealogist, praiser), who do not sing. The artisan class is patronized by the other main class in these societies: non-artisanal freeborn leaders, warriors and farmers, known in local languages as *geer* (Wolof), *dimo* (Pulaar, pl. *rimbe*) and *foro* (Mandinka). *Griots* have adapted to new patronage systems by joining government-sponsored ensembles, appearing on radio and television and recording cassettes and CDs for local and international markets. Music-making in the smaller societies that predominate in the south is less professionalized.

Due to extended contact, close relationships may be found among the drumming traditions of the Wolof, Serer, Mandinka and Jola, with similar instruments and rhythms shared by several of these groups (for a chart of the distribution of musical instruments among ethnic groups see Table 1). Drumming in Senegal is dominated by the Wolof *sabar* ensemble, which has spread beyond its borders. The ensemble is open-ended, consisting of varying sizes and numbers of two different kinds of single-headed drums, all of which are played with one long thin stick and one bare hand. The *nder* (also called *sabar*) and *mbung-mbung* are open at the bottom and are higher pitched than the *lambe*, *chol* and *gorong*, which are heavier and are all closed at the bottom. In contrast to other parts of West Africa, the *sabar* ensemble has no accompanying bells or shakers. In the 1980s Doudou Ndiaye Rose launched an innovative *sabar*-based ensemble of several dozen players, including female in-laws, with great international success, conducting his ensemble through extensive memorized compositions.

The Mandinka drum ensemble known as *seruba*, named after a musical event in which they play, consists of three drums: the accompanying *kutirindingo* and *kutiriba*, and the lead *sabaro*. The method of attaching the head, similar to that on the Wolof *sabar* drums, and the name *sabaro* indicates a possible Wolof influence. FulBe from the Firdu region near eastern Gambia play a three-drum set identical to that of the Mandinka.

The *tama*, a small double-headed hourglass drum (fig.2), is played by the Wolof, and it is a prominent fixture in popular music groups. Mandinka *jalolu*, especially those with recent ties to Mali, also play the *tama*, as well as the *junjung*, a relative of the Malian *dundun*, which is also played in ensembles by Serer. The

TABLE 1: *Senegal's peoples and their musical instruments*

	Chordophones			Aerophones	Idiophones	Membranophones
Ethnic group	*plucked lute*	*bowed lute*	*harp*	*flute*	*xylophone*	*drums*
Wolof	xalam	riti				sabar, nder, lambe, chol, gorong, mbung-mbung, tama, tabala
FulBe	hoddu molo	gnagnayur moolar	bolon	serdu		horde (half calabash)
Serer						junjung, hal calabash
Mandinka	kontingo		kora simbingo, bolon		bala(fon)	tangtango, junjungo, tama
Serahuli	gambare					
Jola			furakaf			bugarab(u)
Balanta					kadj	
Bassari						andandan, bembrendye
Koniagi		anyanyir				
Moor	tidinit		ardin			tabl



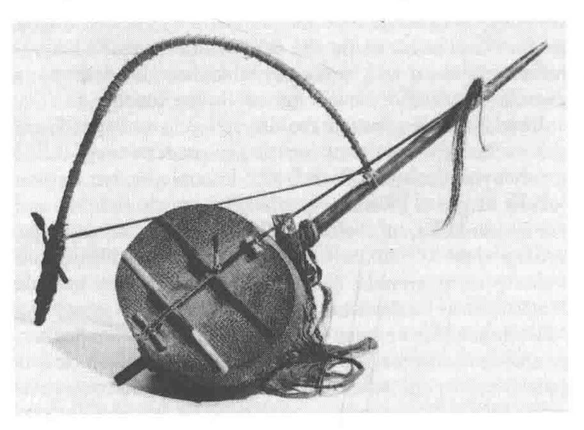
2. *Wolof tama (hourglass drum)*

FulBe *horde*, a half-calabash, is usually played by an acrobat who strikes it with rings on the fingers holding the opening against his chest. Serer women use their bare hands to play large spherical calabashes with small holes at the top, and sing along. An upside-down calabash placed in a basin of water is also played by women. The Jola dance to the *bugarabu*, a set of three or four large drums played by a single person with bare hands usually wearing jingles on his wrists, often accompanied by women clapping long wooden blocks. One soloist playing several drums, such as the *bugarabu*, is rare in the Senegambia region. The *jembe*, more prominent in Mali and Guinea, is played by Bamana migrants in Tambacounda and in isolated communities elsewhere in the country. Through the Qadiriyya Sufi order, ensembles of large Arabic *tabala* drums are used during religious celebrations mixing Arab and Wolof traditions.

Two different frame xylophones are used in Senegal: the large Balanta *kadj*, local to the Casamance, played by two musicians on a single instrument, and the *bala* of Mandinka *jalolu*, an import from Guinea. Balanta xylophone music, with its use of parallel 3rds and frequent starts and stops, has exerted some influence on neighbouring Mandinka *kora* music and local guitar styles. Bassari (Basari) and Bedik (Budik) youth involved in initiation ceremonies play xylophones consisting of a few slats placed across the outstretched thighs, a hollowed tree trunk or a hole dug in the ground.

Two varieties of plucked lutes are played throughout Senegal: wooden trough-resonator lutes with fan-shaped bridges, such as the Wolof *xalam*, FulBe *hoddu* and Mandinka *kontingo*, all played by *griots*; and lutes with small calabash resonators and a cylinder-shaped bridge, such as the one-string FulBe *molo*. Wolof *gewels* play two sizes of *xalam*: *nder* (smaller, higher pitched, lead instrument) and *bopp* (larger, lower pitched, accompanying instrument). The *riti*, a one-string fiddle (fig.3), may be of Serer origin, or the Wolof name for the FulBe *gnagnur* (*nyanyur*) or *moolar*. The Koniagi (Konyagi) are the only Tenda group to play a fiddle (*anyanyir*), perhaps a borrowing from their FulBe neighbours. Calabash harps include the Mandinka *kora* played by *jalolu*, the Jola hunter's harp called *esimbin*, *furakaf* or *simbingo*, the Moorish *ardin* and the *bolon*, played by FulBe and others. The guitar is widespread and has absorbed local influences wherever it is played.

FulBe play the *serdu* (three-holed side-blown flute) over a wide geographic spread, and wind instruments such as flutes, whistles and trumpets are common among the Tenda.



3. *Riti (one-string fiddle)*

The Senegalese Sahelian style of praise-singing closely associated with Wolof and Haalpulaaren *griots* in the north, as well as the Mandinka *jalolu*, who would have brought the tradition with them from Mali and Guinea, bears a marked concordance with Muslim vocal styles; it is monophonic, highly ornamented, melismatic, heptatonic and improvised. The style is typified by vocal soloists accompanied by one or two plucked lutes, such as the *xalam*, *hoddu* or *kontingo*, played by *griots*. This vocal and instrumental style is part of a larger widespread tradition through Mali and Guinea associated with the royalty of past empires. Although vocal intonation may be similar to that used in the European major scale, Wolof singing is marked by occasional tones lying between the flat and natural seventh degree, and the natural and sharp fourth degree. The strength of the various Sufi orders and their requisite literacy in Arabic helps to explain the influence of Muslim vocal aesthetics, but the nature of the transmission needs further documentation. The possibility that many *muezzins* may be drawn from the ranks of Wolof and Haalpulaaren *griots* deserves more attention. Heterophonic choral singing differing markedly from *griot* praise-singing can be heard among the Tenda.

The instrumental music of *griots* appears to have some degree of theoretical conformity despite language differences. For example, lutes are typically played in pairs with one assuming an accompaniment role and the other a leading role called *ardin*. Wolof *xalam* performances feature two kinds of playing: *fodet*, a basic melody played over and again, often with variations, and *tukull*, improvisatory interludes. This corresponds with the Mandinka *kora* terms *kumbengo* and *birimintingo*. The Wolof *fodet* and Mandinka *kumbengo* refer to both a tune (or accompaniment pattern) and a tuning. String music typically consists of melodies, a fixed number of beats long (often 8, 12 or 16), that are continuously repeated, often with subtle variations.

In the Wolof and Mandinka drum ensembles accompanying drums play short patterns, while one lead instrument interacts with dancers. Dancing usually takes place within a circle, with dancers emerging one or two at a time to confront the lead drummer for short periods, after which they run back to join the circle. Jola and Mandinka dance styles, with torsos bent forward and outstretched arms waving, differ significantly from Wolof styles, which feature straight backs, eyes focussed forwards or upwards, and great angular flexibility in the knees. Early detailed descriptions of singing, instrument playing and dancing can be found in M.J. de la Courbe (1685) and other French and British travel writings.

Praise-singing can typically be heard at public occasions, such as marriage celebrations and television or radio broadcasts. Major historical figures, such as El Hajj Umar Tall, the legendary Wolof ancestor Njanjan Ndiaye and 19th-century leaders Lat Dior, Alfa Yaya and Fode Kaba, have praise-songs dedicated to them that are usually accompanied by a variety of plucked lutes. Communal singing may occur in a religious Muslim context or among young people during rites of passage.

Typical occasions for drumming include circumcision and excision ceremonies, marriage celebrations and during agricultural labour. Professional wrestling matches are widespread in the Senegambia region and are also an important occasion for drumming. Wrestlers from different ethnic groups are often pitted against each other accompanied by their own drummers. In the Casamance and The Gambia figures wearing fibre-masks who dance to drumming associated with male circumcision ceremonies are widespread and mark the northern limit of West Atlantic mask traditions.

4. MODERN DEVELOPMENTS. The growth of popular music in Senegal has followed similar patterns to that of neighbouring Guinea and Mali: sparse recording up to the time of independence; a strong Cuban influence in the 1960s; the gradual assertion of local musical traditions in the 1970s, and an emergence into the world arena in the mid-1980s with several artists holding major European and American recording contracts. A six-CD series (*Senegal Flash*) surveys some of the popular landscape of the 1970s and early 1990s. Numerous Senegalese bands were active in the 1970s and 80s, and many launched the solo careers of a large number of male vocalists. Some of the major bands include: Orchestre Baobab (formed in the early 1970s), which featured vocalist Thione Seck; Super Diamono, which featured vocalist Omar Pene; Toure Kunda, made up of brothers of Serahuli (Soninke) origin from the Casamance; and Xalam, who emigrated to France shortly after they were formed in the early 1970s. The most internationally renowned singers include YOUSSOU N'DOUR, BAABA MAAL, Ismael Lo and most recently Kine Lam (a female *gewel*). Articles about these and other Senegalese groups appear regularly in the British monthly *Folk Roots*.

Popular female singers typically come from the ranks of *griots*, such as Wolof *gewels*, and are steeped in the traditional social relationships that encourage praise-songs to their freeborn patrons (*geer*, *dimo* or *foro*). Male singers, who often do not come from *griot* families, have embraced the *griot* tradition but have reshaped it to the modern Senegalese context, wherein the widespread Sufi *marabout-taalibe* (religious master-disciple) relationship provides an alternate model. Songs dedicated to Sufi leaders, especially the Mourid founder Shaykh Amadu Bamba Mbacke, are a favourite vehicle.

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ERIC CHARRY

Senese. *See* ANSANUS S.

Senesino [Bernardi, Francesco] (*b* Siena; *d* ?Siena, by 27 Jan 1759). Italian alto castrato. His nickname was derived from his birthplace. He sang operatic roles in many Italian theatres: in Venice (1707–8, 1713–14), Vicenza (1708, 1714), Bologna (1709, 1712), Genoa (1709–12), Rome (1711), Reggio nell'Emilia (1712–13, 1715, 1717), Ferrara (1712), Brescia (1714), Florence (1715), Naples (1715–17) and Livorno (1717). He was engaged for Dresden from 1 September 1717 at the huge salary of 7000 thaler and the use of a carriage, and sang in Lotti's *Giove in Argo* (1717), *Ascanio* (1718) and *Teofane* (September 1719). He was dismissed early in 1720 for insubordination at the rehearsals of Heinichen's *Flavio Crispo*, when he refused to sing one of his arias and tore up Berselli's part. Handel, who had been instructed to engage him for London, heard him in *Teofane* and opened negotiations; Senesino sent Riva a power of attorney to accept the Royal Academy's offer of a contract for 3000 guineas and he joined the company for its second season in September 1720. He made his début at the King's Theatre on 19 November in Bononcini's *Astarto* and remained a member of the company until June 1728, singing in all 32 operas produced during this period. They included 13 by Handel, eight by Bononcini and seven by Ariosti. Senesino's success was spectacular from the start; Mrs Pendarves described him in *Astarto* as 'beyond Nicolini both in person and voice', and he was constantly eulogized in newspapers and private letters in such terms as 'beyond all criticism' (of his performance in Handel's *Giulio Cesare*). However, his arrogant temper clashed with that of the imperious Handel as early as 1720, when according to Rolli the composer earned his resentment by calling him 'a damned fool'.

After the break-up of the Academy in 1728 Senesino is said to have invested his London profits in a fine house in Siena with an inscription over the door that 'the folly of the English had laid the foundation of it'. He sang in Paris in 1728, Venice in 1729 and Turin in 1730. He apparently gave Handel a cold reception when they met in Italy, but in August 1730 he was re-engaged by Handel and Heidegger for the second Academy, this time at a salary of 1400 guineas, and arrived in October as a replacement for Bernacchi. According to Lord Harcourt, continental judges thought Bernacchi the finer singer and were puzzled by Senesino's English reputation. In the next three years he sang in four new Handel operas and many revivals, and in the first two London seasons of oratorio (1732–3), playing Ahasuerus in *Esther* (in English), Acis, and Barak in *Deborah*. His popularity was almost as great as before, but his increasing antipathy to Handel came into the open in June 1733, when a movement to set up a rival company was inspired by Senesino, Rolli and their partisans among the aristocracy. This became the so-called Opera of the Nobility, which occupied Lincoln's Inn Fields in the following season and the King's Theatre from autumn 1734, with Porpora as chief composer and Senesino, Farinelli, Bertolli, Montagnana and later Cuzzoni as the leading singers. In three seasons (1733–6) Senesino sang in five operas by Porpora and in operas by Bononcini, Hasse, Handel (*Ottone*), Sandoni, Veracini and Campi; his last new part was Apollo in Porpora's serenata *La festa d'Imeneo* in May 1736. He was so moved by Farinelli's singing in Hasse's *Artaserse* that he forgot the character he was playing and embraced him on the stage; but 'several masters, and persons of judgment and probity' assured Burney that Senesino made a profounder impression in London than Farinelli or any of his successors. When he left, a song called *The Lady's Lamentation for the Loss of Senesino* haunted the theatre bills for several years.

Senesino sang in Rimini and Turin in 1737, in several operas in Florence in 1737–9 and privately in a duet with the future Empress Maria Theresa. In the summer of 1739 he refused an invitation to Madrid on grounds of age, but was engaged for the winter season in Naples at a salary of 800 doubloons (3693 ducats). Although de Brosses was enchanted by his singing and acting, the public condemned his style as old-fashioned. His last known performances were in Porpora's *Il trionfo di Camilla* at the S Carlo in 1740. A final glimpse of him is caught in March of that year, when Horace Walpole met him

returning to Siena in a chaise: 'We thought it a fat old woman; but it spoke in a shrill little pipe, and proved itself to be Senesini'. His porcine features appear in many caricatures by A.M. Zanetti and Ricci in the Cini collection (see illustration) and at Windsor Castle, and in mezzotints by A. van Halcken (1735, after Hudson) and Krikall (after Goupy). An engraved caricature by J. Vanderbank shows Senesino in a scene probably from Ariosti's *Coriolano* (for illustration *see* BERENSTADT, GAETANO). Evidence of his death comes from the diary of the Florentine Nicolo Susier, who on 27 January 1759 noted that the death of 'Antonio [sic] Bernardi detto il Senesino' had been reported from Siena (see R.L. and N.W. Weaver).

Senesino's quality as an artist may be estimated from the series of superb parts Handel composed for him. Of his 20 roles in Handel's operas, 17 were original: Muzio Saevola, Floridante, Ottone, Guido in *Flavio*, Julius Caesar, Andronico in *Tamerlano*, Bertarido in *Rodelinda*, Luceius in *Scipione* and the title roles in *Alessandro*, *Admeto*, *Riccardo Primo*, *Siroe*, *Tolomeo*, *Poro*, *Ezio*, *Sosarme* and *Orlando*. He also sang Radamisto, Arsace in *Partenope* and Rinaldo, with earlier music supplemented or transposed. His compass in Handel was narrow (*g* to *e″* at its widest, but the *g* appears very rarely, and many of his parts, especially in later years, do not go above *d″*), yet he was equally renowned for brilliant and taxing coloratura in heroic arias and expressive *mezza voce* in slow pieces. Quantz's statement that he had 'a low *mezzo-soprano* voice, which seldom went higher than *f″*' probably refers to his earliest years. Although the impresario Zambeccari wrote slightingly in 1715 of his acting and delivery of recitative, in both respects he was regarded as outstanding in London. Hawkins said that 'in the pronunciation of recitative [he] had not his fellow in Europe', and Burney quoted the opinion of many who heard him that he was unsurpassed in the accompanied recitatives of *Giulio Cesare* and *Admeto*. According to the same writer his best style was 'pathetic, or majestic', but his 'articulate and voluminous voice' could bring off the most difficult divisions. Perhaps the best all-round judgment is that of Quantz:

> He had a powerful, clear, equal and sweet contralto voice, with a perfect intonation and an excellent shake. His manner of singing was masterly and his elocution unrivalled. Though he never loaded Adagios with too many ornaments, yet he delivered the original and essential notes with the utmost refinement. He sang Allegros with great fire, and marked rapid divisions, from the chest, in an articulate and pleasing manner. His countenance was well adapted to the stage, and his action was natural and noble. To these qualities he joined a majestic figure.

His private character by all accounts was very different, marred by touchiness, insolence and an excess of professional vanity. His intrigues were largely responsible for the split with Handel in 1733. Early in 1724 he insulted Anastasia Robinson at a public rehearsal, 'for which Lord Peterborough publicly and violently caned him behind the scenes'.

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Senesino: caricature by Marco Ricci, pen and brown ink (Fondazione Giorgio Cini, Venice)

Senet. SENNET.

Senff, Bartolf Wilhelm (*b* Friedrichshall, nr Coburg, 2 Sept 1815; *d* Badenweiler, 25 June 1900). German music publisher. He served his apprenticeship with the music publisher K.F. Kistner in Leipzig, and in 1843 founded the periodical *Signale für die musikalische Welt*, which he edited up to his death. He left Kistner in 1847 to set up an independent publishing house that issued works by Schumann, Liszt, Brahms, Schubert, Bruch, Rubinstein, Bülow, Marschner, Raff, Hiller, Reinecke, Reitz and others; his catalogue of 1898 also includes 46 operas (with piano reductions by Kleinmichel). In his capacity as editor of *Signale* he was often reproached with being lukewarm towards Wagner. After his death the publishing firm was managed by his niece, and in 1907 it was sold with the *Signale* to Simrock.

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R. Kleinmichel: Obituary, *Signale für die musikalische Welt*, lviii (1900), 657–60

THEODOR WOHNHAAS

Senfl [Sennfl, Sennfli, Senfelius, Senphlius], **Ludwig** (*b* ?Basle, *c*1486; *d* Munich, between 2 Dec 1542 and 10 Aug 1543). Swiss composer active in Germany. He was the most significant representative of Netherlandish–

German motet and lied composition in German-speaking regions during the Reformation.

1. LIFE. Senfl may have lived in Zürich from 1488, for his father was probably a certain Bernhart Sänfli from Freiburg who became a citizen of Zürich in that year. On Senfl's own testimony he became a choirboy in Emperor Maximilian I's Hofkapelle in 1496; he probably joined it in Augsburg shortly before it was disbanded and reorganized in Vienna. In 1497 Isaac was made court composer there and on 20 July 1498 Georg Slatkonia, the former canon and Kantor, was appointed Singmeister. In 1500 Isaac and the Kapelle accompanied the emperor to Augsburg for the meeting of the Reichstag; Senfl was probably there, unless his voice had changed, in which case he would have been training for the priesthood. In 1516 choirboys whose voices had broken received a grant for three years' study in Vienna, and Senfl probably studied there between 1500 and 1504 under a similar arrangement. He stayed briefly in Zürich in 1504 but apart from that he was always with the Kapelle. He must have become at least a priest of the lower orders, as the petition for the living at Basle Cathedral that the emperor obtained for him in 1508 described him as 'clericus'. In spite of this clerical position, his membership of the Kapelle shows that he was a full-time musician, probably also studying composition with Isaac. From 1507 Senfl stayed with the Hofkapelle in Konstanz during the Reichstag, remaining there with Isaac until 1508 or 1509. In April 1508 Isaac was commissioned by the chapter of Konstanz Cathedral to compose a cycle of Offices for the Konstanz use; he delivered part of the commission a year later, but it was not until November 1509 that the rest was sent to the chapter. Senfl collaborated as his copyist, and claimed to have copied some 16 choirbooks under Isaac's direction. A large portion of the manuscript was later printed by Formschneider as the *Choralis constantinus* (Nuremberg, 1550–55).

Senfl may have gone to Florence after 1508, for in May 1510 the emperor gave him a living at S Michaelis de Englario in the diocese of Verona. In the relevant documents, he is not accorded any specific function with the Kapelle, the only references being to 'cantores', and his name is absent from a list of imperial singers of 1512, suggesting either that his role in the Kapelle was more that of a composer, or that he was still with Isaac in Italy. Isaac and Senfl appear to have started work on the Konstanz commission in Italy, for the original choirbooks (*D-Mbs* Mus.ms.35–8) are copied partly on paper used in Italy around 1510. Music by Senfl was included as early as the first layers of this large collection. Mainly, however, he helped Isaac to prepare the fair copies of the finished compositions.

By 1513 Senfl was probably back in the service of the Kapelle, then in Vienna, and he took over Isaac's position there: in the extensive inscription to *En opus musicum festorum dierum* he called himself 'Isaac's pupil, who on his teacher's death was appointed to succeed him by order of His Imperial Majesty'. During this time Senfl was actively involved with discussions in Viennese humanist circles on questions of poetic metre and musical rhythm. According to Tritonius, Vadian and Minervius, Senfl was expected to realize their aim of giving appropriate metric shape to the poetic verse of classical odes. The influence of this circle of Viennese scholars extended beyond Austria and Bavaria, and made Senfl known to musicians and scholars throughout the whole of German-speaking Europe. As early as 1512 his first lieder had appeared both in manuscript and in the first German musical anthology (RISM 1512[1]).

In a letter to Vadian written in the spring of 1518, Hofhaimer mentioned a hunting accident in which Senfl lost a toe. Senfl apparently suffered from this injury for almost a year, although he was back in Augsburg for the opening of Maximilian's last Reichstag in 1518. This was a particularly splendid series of events and provided Senfl with an important opportunity to demonstrate his talent as a composer. Towards the end of the Reichstag, Luther came to Augsburg for his famous examination before Cardinal Cajetan. As the guest of the imperial counsellor and Augsburg patrician Konrad Peutinger, Luther would have met Senfl and probably heard rehearsals of his compositions.

The emperor died early in 1519 and Costanzo Festa's motet *Quis dabit oculis nostris* was performed at the funeral. The text was slightly altered for the occasion, and, perhaps as a result, it was ascribed to Senfl when printed in 1538. In 1520 the major part of Maximilian's household was disbanded by order of Charles V; the musicians received a small sum of money and were dismissed. Some of them, including Senfl, hoped to be appointed by the new emperor, and went to Augsburg to meet him. For four years Senfl attempted unsuccessfully to be accepted by him as a musician and composer. Charles, however, preferred his Spanish musicians, and Senfl's hopes turned towards King Ferdinand. He refused other offers, and instead repeatedly approached the two rulers, not least on account of the written promise he had received from Maximilian of a yearly payment of 150 gulden, but which had been reduced to 50 gulden on the emperor's death. Senfl's right to the 50 gulden was confirmed, but he fought in vain for almost 20 years to receive the yearly payment.

During his stay in Augsburg between 1519 and 1520 Senfl prepared the first German printed anthology of motets, which was brought out in 1520 by the local publishers Grimm & Wirsung (1520[4]). The motets by Isaac, Josquin and Senfl in this collection can be considered a representative selection from the imperial Kapelle's repertory.

The years 1521–3 were the most difficult of Senfl's life. At the peak of his career as composer at the emperor's court, he was obliged to fight for years to secure recognition of his rights and a position equivalent to a royal or imperial appointment. There is no clear information about where he was at this time; he himself said that he travelled extensively. (It has been assumed by various sources that he accepted a temporary post at Passau, but this is unlikely.) He was certainly at the Diet of Worms in the spring of 1521. Furthermore, texts of some of Senfl's lieder settings suggest that he presented these songs of praise and homage personally at royal weddings: in May 1521 in Linz at the wedding of Archduke Ferdinand and Queen Anna of Hungary; in the same year at the wedding of Ludwig II and Maria of Austria; and in October 1522 in Munich at the wedding of Duke Wilhelm IV of Bavaria and Maria Jacobäa von Baden. By early 1523 Senfl was in Munich, where he had obtained a post in Duke Wilhelm of Bavaria's Hofkapelle; he spent the rest of his life there. In a letter to the duke in 1523 Senfl called himself 'Komponist', and thus was not

Kapellmeister as has sometimes been assumed. Under Duke Wilhelm, who valued him highly, he organized the Hofkapelle in Munich on imperial lines and succeeded in obtaining several singers from the former imperial Kapelle, among them Lukas Wagenrieder, a chaplain and alto who also served as scribe to the Kapelle. Before long the Bavarian Kapelle was highly respected and Luther praised it as having the best musicians in Germany.

Senfl's activity increased in Munich, and the Hofkapelle manuscripts *D-Mbs* Mus.ms.5, 10, 12 and 25 contain his first Munich compositions. Besides his own compositions, Senfl introduced into the Munich repertory works by his contemporaries, particularly those of Isaac, some of which he retained in their original form from the imperial Kapelle. Senfl resumed the composition of polyphonic settings of the Proper of the Mass for the festivals of the church year. He provided his own music for the incomplete settings, and combined the whole into a new arrangement in four volumes for liturgical use by the Kapelle. The extensive title and the dedication to Duke Wilhelm suggest that his collection, *En opus musicum festorum dierum*, finished in 1531, was intended for publication. Senfl apparently abandoned this intention in favour of a plan of the Nuremberg publisher Formschneider (who had succeeded Ott as the owner of Isaac's commission for Konstanz Cathedral) and decided to publish both lots of settings together. Senfl himself revised and prepared the edition of the latter for publication in Munich, but it did not appear until 1550–55, many years after his death.

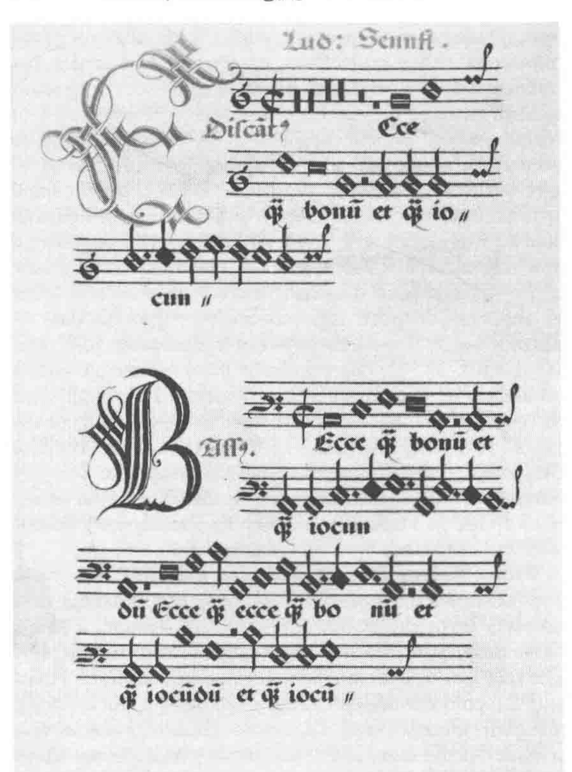
Senfl was aware of the theological controversies of the time: although he did not support Luther's reformation openly, he seems to have sympathized with it. From 1526 to 1540 he corresponded regularly with Duke Albrecht of Prussia, who had adopted the Lutheran faith and for whom Senfl had composed numerous lieder and motets. In return Duke Albrecht honoured him with royal gifts. From 1530 at the latest Senfl corresponded with Luther, whose position he had become aware of when attending the diets in Augsburg (1518), Worms (1521) and Augsburg again (1530). Senfl's *Ecce quam bonum et quam iucundum habitare fratres in unum* (fig.1) was performed at the opening of the Augsburg Diet of 1530 as an exhortation to unity between the church factions. Shortly before the end of the diet Luther asked Senfl for a composition and received from him two motets, *Non moriar sed vivam* and *In pace in idipsum* (?lost), for which he thanked him with a small chest of books. Wolfgang Seidel, an admirer of Senfl's music and a Benedictine preacher at the Munich court, wrote an exuberant poem in praise of the composer in 1542. It is a sapphic ode of 118 verses praising Senfl's art but warning him against working secretly for the Reformation and employing his art in its service. It seems that Senfl did not encounter any difficulties because of his Reformation sympathies, although his pupil and successor, Ludwig Daser, had to submit to several examinations by the inquisition. However, Senfl eventually gave up his clerical status in Munich; in 1529 he had a house at the court and married in the same year.

In 1538 Senfl complained to Duke Albrecht of Prussia that he was heavily burdened with work. He must have been very busy finishing the edition of the *Choralis constantinus*, for Ott had announced its publication in 1537. In addition, a *Magnificat* cycle was published in 1537, and in 1539 *Harmonia poetica*, in collaboration with Hofhaimer, appeared, while Senfl also prepared numerous other collections of motets and lieder for publication. In 1540 Duke Albrecht's last surviving letter to Senfl thanked him with a gift of several 'Paternoster' of white amber, which, according to Geering, suggests premature aging and illness: amber was considered to give protection against apoplexy. From then on Senfl appears not to have composed for the Munich or Prussian courts, for in January 1543 Duke Albrecht established new contacts in Nuremberg in order to obtain new compositions. Senfl may have already died by this time; in any case, Munich registers indicate that his date of death must lie some time between 2 December 1542 and 10 August 1543. There exist a portrait sketch and a medallion of Senfl by Hans Schwarz (1519; fig.2) and three different medallions by Friedrich Hagenau from the years 1526, 1529 and about 1530 with the motto 'Psallam Deo meo quamdiu fuero'. Other attempts to identify portraits of Senfl, including one in the illustration of the Hofkapelle in Hans Burgkmaier I's *Triumphzug Maximilians* (1515), are far from satisfactory.

Within his own lifetime Senfl won the undivided praise and acknowledgment of musicians, theoreticians and scholars throughout German-speaking Europe, and his name never completely disappeared from music history. The treatises of Glarean, Sebald Heyden, Hermann Faber and Zacconi contained examples of Senfl's work during his own lifetime, and Glarean's *Dodecachordon* was considered the standard authority of music theory up to J.S. Bach's time. The practice of singing Senfl's ode settings in the Lateinschulen for the purpose of instruction in antique verse metre continued in the reformed Gymnasiums until well into the 17th century. In the late 18th century Forkel, Gerber and Winterfeld rediscovered Senfl's work and enthusiastically praised his lieder compositions. Only Kroyer emphasized Senfl's sacred compositions and motets, which are equal, if not superior, to his lieder in their historical significance.

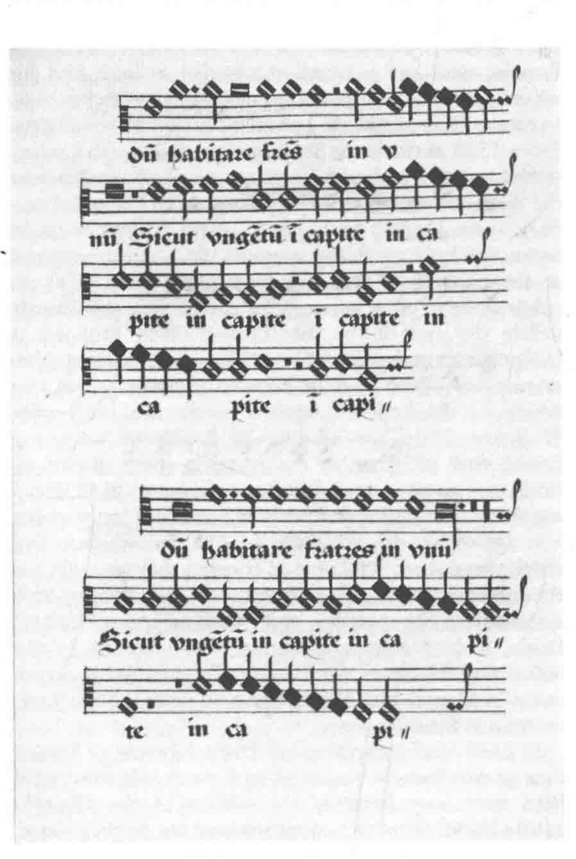
2. WORKS. Senfl's music forms both the climax to the old German music of the end of the Middle Ages and a highpoint of the new styles at the beginning of the Reformation. In 1537 Sebald Heyden called him 'in musica totius Germaniae nunc princeps'; this reputation rested firmly on his lieder and polyphonic motets, which were marked equally by characteristics of ecclesiastical, court and bourgeois musical culture, unlike the music of most of his contemporaries.

In keeping with tradition, Senfl's masses and motets were almost all in Latin; the few motets with German texts also possess lied-like qualities. His motet-style compositions are modelled firmly on the great Netherlanders, Isaac and Josquin, whose work he studied intensively, and show a reliance on their compositional techniques, even using their cantus firmi. Senfl developed a wide range of techniques, above all in his polyphonic settings of the Proper, using as structural bases archaic patterns (isorhythm or simultaneously sung dual texts) as well as ostinatos, canon and imitative treatment of a pre-existing cantus firmus. These devices are handled in a typically German manner (even more apparent in pieces of non-liturgical origin with no structural limitation): his textures are rich in sonority, with clear songlike lines often moving in parallel 3rds or 6ths. At the same time the works are compact, without florid or extended treatment, thus clarifying the meaning of the text; in this









1. Opening of Senfl's motet 'Ecce quam bonum', for four voices, in two openings from one of the Hofkapelle MSS (D-Mbs Mus.ms.10, ff.109v–111r)



2. *Ludwig Senfl: drawing by Hans Schwarz, 1519 (Kupferstichkabinett, Berlin)*

he shows his debt to Josquin, seen most clearly in two of the Munich choirbooks, in which some of Senfl's most impressive motets are preceded by their Josquin models.

Senfl wrote few secular works in languages other than German. Almost all his lieder are secular, though a few sacred ones whose content is basically in sympathy with the Reformation were apparently composed for Duke Albrecht of Prussia. In general the texts and musical settings of the lieder reflect the diverse character of this form, ranging from the courtly love-song through the folksong and Gesellschaftslied to the comic or satirical song. In addition to his song about his own musical development, *Lust hab ich ghabt zur Musica*, with the acrostic 'Ludwig Sennfl', a number of lied texts are certainly by him. His technique had its origins in the German Tenorlied of the early part of the century, although the four-part pieces show evidence of the range of contrapuntal devices used by Netherlandish and French composers. Thus there are on the one hand simple lied-like pieces, some of which treat the tenor voice as a cantus firmus around which the other parts weave, and on the other more complex structures: quodlibets, canons and cycles of settings of the same tenor. However, Senfl was always concerned to present the text clearly, which prevented any fully contrapuntal treatment of material. Distinct from these in techniques, and of special interest, are Senfl's four-part settings of Latin odes in classical metre, in which he totally subordinated the musical setting to speech rhythms. As a result, these homophonic, simple compositions reveal clear traces of the lieder with the tune in the descant which were later taken up and developed in German Protestant hymn settings.

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only principal sources listed

Editions: *Ludwig Senfls Werke erster Teil*, ed. T. Kroyer, DTB, Jg.iii/2 (1903) [K]

Ludwig Senfl: Sämtliche Werke, ed. W. Gerstenberg and others (Wolfenbüttel, 1937–74) [S i–xi]

MASSES, MAGNIFICAT

Missa dominicalis 'L'homme armé', 4vv, *D-Mbs*; S i, 3
Missa dominicalis, 4vv, *Mbs*; S i, 27
Missa dominicalis, 4vv, *Mbs*; S i, 42
Missa ferialis, 4vv, *Mbs*; S i, 55
Missa paschalis, 5vv, *Mbs*; S i, 60
Missa super 'Nisi Dominus', 4vv, 1541[1], *Bsb*; S i, 77
Missa per signum crucis, 4vv, attrib. Senfl in *Mbs* Mus.3936, attrib. Daser in *Mbs* Mus.18; S i, 92
[8] Magnificat octo tonorum, 4–5vv (Nuremberg, 1537); K 1–76

PROPER SETTINGS

All in D-Mbs, mainly in En opus musicum festorum dierum aestivalium 1531; for 4 voices unless otherwise stated

Acceptabis sacrificium, comm, S ix, 120; Accipite iucunditatem gloriae, int, S ix, 22; Ad te levavi, int, S viii, 1; Agnus redemit oves, seq, S viii, 91; Angelus Domini descendit, all v., S viii, 99; Aqua sapientiae potavit, int, S viii, 103; Archangeli angeli vos, seq, S x, 5; Ascendit Deus, all v., S viii, 111; Atque illius nomen, seq, S x, 50; Attendite populo, all v., S ix, 112; Auctoris illius exemplo, seq, S viii, 38

Beata virgo Catharina, all v., S x, 63; Beata viscera Mariae, comm, S x, 10; Benedicite Deum caeli, comm, S ix, 41; Benedicta semper sancta [= Pater Filius Sanctus Spiritus]; Benedicta sit Sancta Trinitas, int, S ix, 25; Benedictus es, all v., S ix, 28; Cantabo Domino qui bona, comm, S ix, 72; Caro mea, all v., S ix, 45; Cibavit eos ex adipe, int, S ix, 43; Circuibo et immolabo, comm, S ix, 98; Concentu parili hic te [= Generosi Abrahae tu filia]; Crastina die, all v., S viii, 10

Deus in loco sancto, int, S ix, 122; Deus in tua virtute [= Piscatio nati tui]; Deus iudex iustus, all v., S ix, 70; Dies sanctificatus, all v., S viii, 26; Diffusa est gratia, comm, S x, 2; Dilexisti iusticiam, comm, S x, 1; Dilexit Andream, all v., S x, 72; Diligam te virtus, all v., S ix, 77; Dixit Dominus ex Basan [= Per verbum suum]

Domine Deus salutis, all v., S ix, 124; Domine in tua misericordia, int, S ix, 62; Domine in virtute, all v., S ix, 83; Dominus dabit benignitatem, comm, S viii, 7; Dominus deus meus, all v., S ix, 64; Dominus dixit, int, S viii, 13; Dominus dixit, all v., S viii, 14; Dominus firmamentum meum, comm., S ix, 85; Dominus fortitudo plebis, int, S ix, 94; Dominus illuminatio mea, int, S ix, 80; Dominus in Sina, all v., S viii, 113; Dominus regnavit, all v., S x, 31; Domus mea domus, comm, S x, 18; Dum clamarem ad Dominum, int, S ix, 115

Ecce advenit dominator, int, S viii, 52; Ecce Deus adiuvat, int, S ix, 110; Ecce virgo concipiet, comm, S viii, 8; Ecclesiam vestris doctrinis, seq, S x, 20; Ego autem sicut oliva, int, S x, 103 (in Choralis constantinus, iii); Ego clamavi quoniam, comm, S ix, 78; Emitte spiritum, all v., S ix, 15; Eripe me de inimicis, all v., S ix, 101; Et devotis melodiis, seq, S viii, 82; Etenim sederunt principes, int, S viii, 34; Exaudi Domine vocem, int, S ix, 87; Exiit sermo inter fratres, comm, S viii, 47; Ex ore infantium Deus, int, S viii, 48; Exsultate Deo, all v., S ix, 118

Factus est Dominus, int, S ix, 68; Factus est repente, comm, S ix, 13; Festa Christi omnis Christianitas [= Quae miris sunt modis]; Gaude Sion quod egressus, seq, S x, 57; Gaudete iusti in Domino, comm, S x, 9; Gaudete iusti in Domino, all v., S ix, 101 (in Choralis constantinus, iii); Generosi Abrahae tu filia, seq, S viii, 67; Grates nunc omnes reddamus, seq, 5vv, S viii, 16; Gustate et videte, comm, S ix, 109; Hac in die laudes [= Qua conscendit ad divina]; Haec dies quam fecit, grad, S viii, 79; Haec domus aulae, seq, S x, 13; Hanc concordi famulatu [= Auctoris illius exemplo]; Hodie scietis, int, S viii, 9; Honora Dominum de tua, comm, S ix, 126

Inclina aurem tuam, comm, S ix, 103; In excelso throno, int, S x, 28; In medio ecclesiae, int, S viii, 45; In splendoribus sanctorum, comm, S viii, 19; In te Domine, all v., S ix, 89; Introduxit vos Dominus, int, S viii, 97; Justus ut palma, grad, S x, 106 (in Choralis constantinus, iii); Lauda Sion Salvatorem [= Quantum potes tantum]; Laude Christo debita, seq, S x, 78; Laudes Salvatori voci [= Et devotis melodiis]; Lux fulgebit hodie, int, S viii, 19; Maria haec est illa, all v., S x, 26; Martinus episcopus, all v., S x, 48; Mitte manum tuam, comm, S x, 87; Narrabo omnia mirabilia, comm, S ix, 66; Natus ante saecula [= Per quem fit machina]

Omnes gentes, all v., S ix, 97; Omnes gentes plaudite, int, S ix, 100; Omnes sancti seraphim [= Archangeli angeli vos]; Ostende nobis, all v., S viii, 5; Pascha nostrum, all v., S viii, 80; Pascha nostrum immolatus, comm, S viii, 89; Pater Filius Sanctus Spiritus, seq, 6vv, S ix, 29; Per quem fit machina, seq, S viii, 28; Per verbum suum, seq, S x, 88; Petre summe Christi (= Ecclesiam vestris doctrinis],

Piscatio nati tui, seq, S x, 73; Primum quaerite regnum, comm, S ix, 114; Psallite Domino qui ascendit, comm, S viii, 121; Psaltat ecclesia mater [= Haec domus aulae]; Puer natus est nobis, int, S viii, 23

Qua conscendit ad divina, seq, S x, 64; Quae corda nostra, seq, S ix, 5; Quae miris sunt modis, seq, S viii, 57; Quantum potes tantum, seq, S ix, 48; Qui caeli, qui terrae, seq, S viii, 115; Qui manducat carnem, comm, S ix, 60; Qui me dignatus est, comm, S x, 93; Qui mihi ministrat, comm, S x, 40; Respice in me, int, S ix, 74; Respondens autem angelus, all v., S viii, 101; Responsum accepit Simeon, comm, S viii, 75; Resurrexi et adhuc, int, S viii, 76; Revelabitur gloria Domini, comm, S viii, 11

Sacerdotem Christi Martinum [= Atque illius nomen]; Sancti Spiritus adsit [= Quae corda nostra]; Si consurrexistis cum Christo, comm, S viii, 107; Simile est regnum caelorum, comm, S viii, 50; Speciosus forma prae natis [= Vultum desiderant cuius]; Spiritus Domini replevit, int, S ix, 1; Spiritus qui a Patre, comm, S ix, 24; Spiritus Sanctus docebit, comm, S ix, 21; Summi triumphum regis [= Qui caeli, qui terrae]; Surgens Jesus, all v., S viii, 106; Surrexit Dominus et apparuit, comm, S viii, 103; Suscepimus Deus misericordiam, int, S viii, 64 (Purification of the BVM); Suscepimus Deus misericordiam, int, S ix, 104

Te decet hymnus, all v., S ix, 107; Terribilis est locus int, S x, 11; Tolle puerum et matrem, comm, S viii, 22; Tu es Petrus, tr, S x, 94; Tu es Petrus, comm, S x, 25 (attrib. Isaac in Choralis constantinus, iii); Unam petii a Domino, comm, S ix, 92; Veni, pater pauperum, seq, S ix, 16; Veni Sancte Spiritus, all v., S ix, 3; Veni Sancte Spiritus [= Veni, pater pauperum]; Venite post me, comm, S x, 76; Victimae paschali [= Agnus redemit oves]

Video caelos apertos, all v., S viii, 36; Video caelos apertos, comm, S viii, 43; Viderunt omnes fines, comm, S viii, 33; Vidimus stellam, all v., S viii, 54; Vidimus stellam, comm, S viii, 63; Virginalis turma sexus, seq, S x, 41 (Isaac, completed by Senfl); Viri Galilei, int, S viii, 109; Vox exsultationis, all v., S x, 3; Vox in Rama, comm, S viii, 49; Vultum desiderant cuius, seq, S x, 33

VESPER SETTINGS

all in Liber vesperarum festorum solennium. D-Mbs Mus.ms.52

Alleluia, Surrexit sicut dixit, 4vv; Ascendo ad Patrem meum, ant, 4vv; A solis ortus [= Beatus auctor saeculi]; Ave spes nostra, ant, 4vv; Beatus auctor saeculi, hymn, 5vv; 4 Benedicamus Domino 4vv; Benedicamus Domino, 5vv

Casta parentis viscera, vcle, 4vv; Christe qui lux es [= Precamur sancte Domine]; Christus natus est, invitatory, 4vv, Conscendit iubilans laetus, hymn, 5vv; Cui luna sol, hymn, 5vv; Cuius magnifica est, hymn, 5vv; Cum esset desponsata, ant, 4vv; Dum ortus fuerit, ant, 4vv

Exaltare Domine, re, 4vv; Facturae plasmator et conditor, seq, 4vv; Festum nunc celebre [= Conscendit iubilans laetus]; Gaude et laetare, ant, 4vv; Gaudete et exultate, vcle, 4vv; Gaude visceribus mater [= Cuius magnifica est]; Gloria in excelsis Deo, re, 4vv; Gloriosae virginis Mariae, vcle, 4vv; Gratuletur omnis caro [= Verbum Dei caro]; Gressum cepit cum concepit, hymn, 5vv

Haec Deum caeli, hymn, 5vv; Hostis Herodes impie [= Ibant magi quam viderant]; Ibant magi quam viderant, hymn, 5vv; In manus tuas Domine, re, 4vv; In Mariam vitae viam [= Gressum cepit cum concepit]; In nomine Patris, vcle, 4vv; In principio erat verbum, vcle, 4vv; Ista est speciosa, ant, 4vv; Judaea et Jerusalem, re, 4vv; Loquebantur variis linguis, vcle, 4vv

Nobis natus nobis datus, hymn, 5vv; Non ex virili semine, hymn, 5vv; Non vos relinquam, ant, 4vv; Nova veniens e caelo, hymn, 5vv; O lux beata Trinitas, hymn, 5vv; Omnes superni ordines [= Primum virtutes igneae]; O quam metuendus, ant, 4vv; Orietur sicut sol, ant, 4vv; Ornatam in monilibus, ant, 4vv

Pacem meam do vobis, ant, 4vv; Pange lingua [= Nobis natus nobis datus]; Paradisi porta per Evam, vcle, 4vv; Pater manifestavi nomen tuum, ant, 4vv; Praestet nobis gratiam, vcle, 4vv; Precamur sancte Domine, hymn, 4vv, K 130; Primum virtutes igneae, hymn, 5vv; 3 Psalmodia VIII tonorum, 4vv

Quem aethera et terra, seq, 4vv; Quem terra pontus [= Cui luna sol]; Qui paraclitus diceris, hymn, 5vv; Quod chorus vatum [= Haec Deum caeli]; Quoniam peccatorum mole, vcle, 4vv; Sanctificavit Dominus tabernaculum, ant, 4vv; Scitote quia prope, ant, 4vv; Surge ferventer aquilo, ant, 4vv; Suscipe devote praeconia, vcle, 4vv

Urbs beata Jerusalem [= Nova veniens e caelo]; Veni Creator Spiritus [= Qui paraclitus diceris]; Veni electa mea, ant, 4vv; Veni Redemptor gentium [= Non ex virili semine]; Veni Sancte Spiritus, ant, 5vv; Venite comedite panem, vcle, 4vv; Verbum Dei caro, hymn, 5vv; Vidi speciosam, ant, 4vv; Vidit Jacob in somnis, vcle, 4vv; Vox de caeli, vcle, 4vv

OTHER MOTETS

A subitanea et improvisa morte, 4vv, *D-Z* 81, 2; Alleluia, Mane nobiscum Domine, 6vv, 1540[7], *Mu*; Anima mea liquefacta est, 6vv, 1538[3], *Dl*; Asperges me (i), 4vv, *Mbs*, K 95; Asperges me (ii), 4vv, *Mbs*, K 97; Assumpta est Maria, 4vv, *Rp*, *Z* 81, 2; Ave Catherina martyr [= Costi regis nata]; Ave Domine Jesu Christe, 4vv, Quinque salutationes (Nuremberg, 1526), S xi, 87, K 103; Ave Maria gratia plena, 6vv, 1537[1], *Mbs*, *Sl*, S xi, 12; Ave rosa sine spinis, 5vv, 1537[1], *Mbs*, S xi, 38; Ave Salvator, ave Redemptor [= Ave Maria gratia plena]; Ave Servator, ave Redemptor [= Ave Maria gratia plena]

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Da pacem Domine, 4vv, *Rp*, Warsaw, Polinski collection 564; Da pacem Domine, 5vv, *D-Mbs* 19; De profundis clamavi, 5vv, 1537[1], *Kl*, *Mbs*, *Rp*, S iii, 86; Deus in adiutorium (i), 4vv, 1520[4], *Kl*, K 156; Deus in adiutorium (ii), 4vv, 1537[1], S iii, 48, K 163; Deus qui sedes, 4vv, *Z* 83; Discubuit Hiesus, 4vv, 1520[4], *Rp*, *Z*; Domine a festina, 4vv, *Mbs* Mus.ms.52; Dum steteritis ante, 4vv, *Dl* 1272

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Illuminare Jerusalem 4vv, *Rp*, *Z* 73; In Domino confido, 4vv, 1542[6], S iii, 103; In exitu Israel, 4vv, 1539[14]; *Mbs*; In pace in idipsum (?lost); In principio erat verbum, 4vv, *Z* 73; In te Domine speravi, 4vv, *Mu* 4° Art.401; In te Domine speravi, 5vv, *Mu* 4° Art.401; Ingressus Pilatus, 4vv, 1538[1], *A-Wn*; Inter natos mulierum, 4vv, *D-Z* 73; Laudate Dominum omnes gentes, 3–6vv, 1539[9], K 81; Laus tibi Domine rex eterne gloriae, 5vv, *Mbs* Mus.ms.52; Loquebantur variis linguis, 4vv, *Z* 73; Mater digna Dei/Ave sanctissima Maria, 5vv, *Mbs*, S xi, 28, ed in Cw, lxii (1957); Media vita in morte/In mitten unsers lebens Zeit, 5vv, *Mbs* Mus.ms.19, *Rp*; Melodia versiculorum, 5vv, *Mbs* Mus.ms.52; Miserere mei Deus, 5vv, *Mbs*, S iii, 53; Missus est angelus Gabriel, 5vv, 1540[6], *Rp*

Nativitas tua, 4vv, 1575[2], *Z*; Ne reminiscaris Domine, 5vv, 1542[6]; Nesciens mater virgo, 4vv, *Rp*, *Z* 81; Nisi Dominus aedificavent, 5vv, 1537[1], numerous MSS, S iii, 81; Non moriar sed vivam, 4vv, Z, ed. in *ZMw*, vi (1923–4), 235, 416; Nunc Deus ad requiem, 4vv, *Sl* 36; Nunc dimittis servum tuum, 4vv, *LEu*; O admirabile commertium, 5vv, 1540[7], *Sl*; O bone Jhesu, 4vv, 1538[1], *Rp*, *I-Rvat*; O crux ave spes, 4vv, 1568[8]; O gloriosum lumen, 5vv, *D-Mbs*, *Rp*, S xi, 65; O magnus admirationis gratia, 4vv, *Z* 81, 2; O mundi domina regio, 4vv, *Z* 81, 2; O quam admirabile, 5vv, 1540[6]; O sacrum convivium, 4vv, *Mu* 4° Art.401 (dated 1530); Omnes gentes plaudite, 5vv, *Mbs*, *Rp*, S iii, 65

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Quare fremuerunt gentes, 4vv, *Sl*, S iii, 95; Quem terra pontus, 6vv, *Mbs* Mus.ms.19; Qui prophetice prompsisti, 5vv, 1537[1], *Mbs*, S xi, 102; Quid vitam sine te, 4vv, 1545[2], S iii, 22; Quomodo fiet istud, 5vv, 1545[2]; Regina caeli laetare, 4vv, *Rp*; Rubum quem videat Moises, 4vv, *Z* 81, 2; Salva nos, Domine, 4vv, *Rp*; Salve regina/Stella maris, 4vv, *Mbs* Mus.ms.19; Salve sancta parens, 4vv, 1520[4]; Sancta et immaculata, 4vv, *Rp*, *Z* 81, 2; Sancta Maria virgo

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Felix Anna, *Rp*, and Quis dabit oculis, attrib. Senfl in 1538[3], S iii, 17, are by Costanzo Festa

LIEDER

for 4 voices unless otherwise stated

Ach Elslein, liebes Elselein, 1534[17], S iv, 29; Ach Elslein, liebes Elselein/Es taget vor dem Walde, *CH-Bu*, S ii, 13; Ach Elslein, liebes Elselein/Es taget vor dem Walde/Wann ich des Morgens, 6vv, *Bu*, S ii, 41; Ach Frau, dein Trost, *D-Z*, S vi, 43 (anon.); Ach Gott, wem soll ich klagen/Ich armer Mann/Mein Herz ist alles Traurens voll, 5vv, *A-Wn*, S ii, 79; Ach, holdseligs Maidlein, *CH-Bu*, S ii, 36; Ach Jupiter hätt'st du Gewalt, *D-Mu*, S ii, 84; Ach Maidlein rein, 5vv, 1534[17], S iv, 135 (also attrib. Grefinger); Ach Unfall, was zeichst du mich, *CH-Bu*, S ii, 29; Ach werte Frucht, 1534[17], S iv, 100
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Wiewohl ich trag', 1534[17], S iv, 51; Wiewohl viel herter Örden sind (i), 1544[20], S v, 68; Wiewohl viel herter Örden sind (ii), 6vv, 1544[20], S v, 104; Wiewohl viel herter Örden sind/Es taget vor dem Walde, 5vv, 1544[20], S v, 83; Will niemand singen, 5vv, *Mbs*, S ii, 89; Wohl auf, wohl auf, an Bodensee, 1534[17], 103; Wohl auf, wir wöllens wecken, 5vv, 1534[17], S iv, 113; Wohlauf, wohlauf, Jung und Alt [=Isaac: Ave ancila trinitatis], 1540[21], S vi, 48 (anon.); Wohl kumbt der Mai (i), 1534[17], S iv, 58; Wohl kumbt der Mai (ii), 1534[17], S iv, 59 (also attrib. Grefinger); Zwen Gsellen guet, *CH-Bu*, S ii, 31; Zwischen Berg und tiefem Tal, 1534[17], S iv, 116

14 text incipits without music, S vi, 100–01, 111–13

ITALIAN, FRENCH AND LATIN SONGS

Chiara luce me puo' dare, 4vv, 1515[2], S vi, 55; S'io non venni, 4vv, 1515[2], S vi, 56

Allez regretz, 4vv, *A-Wn*, S vi, 58

Fortuna/Helena desiderio plena, 5vv, *Wn*, S vi, 62; Fortuna/Nasci, pati, mori, 5vv, *Wn*, S vi, 60; Fortuna/Virgo prudentissima, 5vv, *Wn*, S vi, 66

Omne trium perfectum, 3vv, 1547[1] (canon)

LATIN ODES
for 4 voices

[30] Varia carminum genera (Nuremberg, 1534) [1534a]
Harmonia poetica (Nuremberg, 1539[26]) (with P. Hofhaimer)

Ades Pater supreme (i), 1534a, S vi, 85; Ades Pater supreme (ii), 1539[26], S vi, 92; Ales diei nuntius, 1534a, S vi, 84; Altera iam bellis, 1534a, S vi, 80; Arma virumque cano, 1534a, S vi, 81; Diffugere nives, 1534a, S vi, 78; Disertissime Romuli nepotum, 1534a, S vi, 83; Ecce bonum quam iucundum, 1534a, S vi, 82

Hanc tua Penelope (i), 1534a, S vi, 82; Hanc tua Penelope (ii), 1539[26], S vi, 90; Horrida tempestas, 1534a, S vi, 79; Iam iam efficaci, 1534a, S vi, 81; Iam satis terris, 1534a, S vi, 72; Ibis Liburnis inter alta navium, 1534a, S vi, 78; Integer vitae, 1539[26], S vi, 88; Laudabunt alii, 1534a, S vi, 75; Lydia, dic per omnis, 1534a, S vi, 76

Maecenas atavis, 1534a, S vi, 71; Miseram est neque amori dare ludum, 1534a, S vi, 77; Mollis inertia, 1534a, S vi 80; Non ebur neque aureum, 1534a, S vi, 77; Non usitata nec tenui ferar 1539[26], S vi, 89; Nox et tenebrae, 1534a, S vi, 84; O crucifer bone, 1534a, S vi, 86; O summe rerum conditor (i), 1534a, S vi, 86; O summe rerum conditor (ii), 1539[26], S vi, 91

Petti, nihil me sicut antea iuvat, 1534a, S vi, 79; Quis multa gracilis, 1534a, S vi, 74; Quod non Taenariis, 1539[26], S vi, 92; Rectius vives, 1539[26], S vi, 87; Rerum Creator maxime, 1539[26], S vi, 91; Scriberis Vario fortis, 1534a, S vi, 74; Sic te diva potens Cypri, 1534a, S vi, 73; Si tecum mihi, care Martialis, 1539[26], S vi, 90; Solvitur acris hiems, 1534a, S vi, 73

Tu ne quaesieris, 1534a, S vi, 77; Troiani belli scriptorum, 1539[26], S vi, 89; Vides ut alta stet nive, 1534a, S vi, 76; Vitam quae faciant beatiorem, 1534a, S vi, 83; Vivamus mea Lesbia, 1534a, S vi, 83

INSTRUMENTAL

Carmen in re (i), a 4, *A-Wn*, S vii, 12; Carmen in re (ii), a 4, *Wn*, S vii, 14; Carmen in la, a 3, 1538[9], S vii, 3; Carmen in la, a 4, *Wn*, S vii, 11; Das Lang, a 3, 1538[9], S vii, 1; Ich stuend an einem Morgen (i), a 3, 1538[9], S vii, 6; Ich stuend an einem Morgen (ii), a 3, 1538[9], S vii, 9; Lamentatio, a 4, *Wn*, S vii, 10

Preambulum, a 6, org, *A-Kk*, ed. in MAM, ix (1958), 1

Instrumental arrs. of Senfl's songs by other composers: 10 for fiddles; 15 for kbd; 63 for lute: all ed. in S vii

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MARTIN BENTE/CLYTUS GOTTWALD

Senger, (Franz Ludwig) Hugo von (*b* Nördlingen, Bavaria, 13 Sept 1835; *d* Geneva, 18 Jan 1892). German conductor and musical organizer. His birthdate has been given in some secondary sources as 1832. He was brought up in a Jesuit school and studied in Munich and Leipzig, where he earned a doctoral degree in law. Deciding to pursue a career in music, he studied with Moritz Hauptmann and Ignaz Moscheles at the Leipzig Conservatory and became acquainted with Mendelssohn, Schumann, Berlioz and Wagner. His career in Switzerland began in the early 1860s, when he became the conductor of the theatre in St Gallen; in 1865 he moved to Zürich, where he was assistant conductor of the theatre, and then to Lausanne. From 1869 until his death Senger lived in Geneva and worked to reorganize the city's musical life. He was the first director of a concert society founded in 1869, and in 1880 he formed the Société de l'Orchestre, which he conducted; he also directed several choirs and choral societies and taught harmony and composition at the Geneva Conservatoire. Senger composed little, but his solo songs and male choruses are a valuable addition to the repertory; his best-known music was written for the Geneva wine festivals (*Fête de la jeunesse*, 1886, *Fêtes des vignerons*, 1889). Other works include a cantata in honour of General Guillaume-Henri Dufour (1787–1875), a military suite, ballet music and some chamber music; a committee active in Geneva from 1895 to 1962 brought out a collected edition of his works.

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LUISE MARRETTA-SCHÄR

Senhal (Provençal: 'cover name'). A disguised dedication. This poetic device is associated primarily with troubadour lyric but appears also in the poems of Italian Trecento polyphonic song. The dedicatee is named at the beginning of the final stanza, ritornello or *envoi* but in hidden form: in Provençal poetry the disguise usually consisted of giving the dedicatee a code-name, often a male name for a female; in Trecento poetry the true name of the lady to whom a poem was addressed was not traditionally such a close secret so the name was often simply divided between two words. □

Senleches, Jaquemin de [Senlechos, Jacob; Selesses, Jacopinus] (*fl* 1382–3). French composer. In 1382 he was in the service of Eleonor of Castile, according to the text of his ballade *Fuions de ci*, written after the queen's death in September that year. He then entered the service of Pedro de Luna, cardinal of Aragon (later Pope Benedict XIII), as a harpist, accordiing to a treasury document dated 21 August 1383 from the royal household in Navarra. He is not to be identified with Jacomi Capeta (1357–?1409) or Johani de Sent Luch (*fl* 1374–1418), shawm players in the service of the King of Aragon.

Senleches' works include some of the most notationally intricate examples of Ars subtilior (represented mainly in *F-CH* 564 and *I-MOe* α.M.5.24). The most interesting and difficult work is *La harpe de melodie*, which has an irregular canon in the upper voices, sophistically described in a poem; in *US-Cn* 54.1 the same piece is written in the shape of a harp, using a unique notation that does not employ the spaces between the nine lines. The bitextual ballade ends with a refrain written canonically. An earlier, simpler style is found only in the virelai *En ce gracieux tamps*, which has an untexted triplum instead of a contratenor. *Tel me voit* is a tribute to Guido (de Lange), who was presumably his teacher.

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BALLADES

En attendant esperance, 3vv, A, G i
Fuions de ci, fuions, 3vv, A, G i
Je me merveil/J'ay pluseurs fois, 3vv, A, G i

VIRELAIS

En ce gracieux tamps, 3vv, A, G i
La harpe de melodie, 3vv, A, G; ed. R.H. Hoppin, *Anthology of Medieval Music* (New York, 1978)
Tel me voit, 3vv, A, G i

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URSULA GÜNTHER/MARICARMEN GÓMEZ

Senlecque, Jacques de. *See* SANLECQUE, JACQUES DE.

Senn, Walter (*b* Innsbruck, 11 Jan 1904; *d* Igls, nr Innsbruck, 17 July 1981). Austrian musicologist. He received his first musical education from his father, a *regens chori* at Innsbruck. After studying the piano, organ and theory at the Innsbruck Musikverein school, he went to Vienna where he studied musicology with Adler and Lach at the university, and the piano with Friedrich Wührer and theory with Joseph Marx at the academy. He took the doctorate at Vienna University in 1927 with a dissertation on Beethoven sonata movements, and completed his practical training with state examinations in the piano, singing and the organ (1930–32); he also taught music at secondary schools in Innsbruck (1928–38) and was an assistant lecturer in theory and singing at the university. In 1933 he became a member of the Gesellschaft zur Herausgabe der Denkmäler der Tonkunst in Österreich. After carrying out research on the history of music and drama in the northern Tyrol, he worked during the war in various archives in the southern Tyrol under the sponsorship of the SS-Ahnenerbe. He completed his *Habilitation* at the University of Vienna in 1947 with a study of Jacob Stainer, and he was appointed reader in musicology at the University of Innsbruck in 1961. He was director of the music collection of the Ferdinandeum (the Tyrol provincial museum) and of the Tyrol Folksong Archives, and was a member of the Zentralinstitut für Mozart-Forschung. His work concerned Mozart, the history of music in the Tyrol, and the history of string instruments, particularly violin making in the Tyrol.

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RUDOLF KLEIN/PAMELA M. POTTER

Sennet [senet, sonnet, sennit, sennate, sinet, synnet, cynet]. English term used during the 16th century and early 17th to indicate a monophonic trumpet signal. Sennet is synonymous with a number of contemporaneous terms found in continental Europe: 'sersseneda' in Denmark, 'Serosonet' in Germany, and 'sarasinetta' in Italy. These were probably derived from an Italian compound noun which combined 'ser[en]o' with 'sonata', meaning a piece of instrumental music associated with the greatest nobility. Markham (1639) included the 'Senet for State' among a number of signals 'that have reference to the greatest Officers'; stage directions of late Elizabethan and Jacobean plays (documented from 1584 to 1619 and even later) associated the sounding of the sennet with the ceremonial entrance or exit of actors taking the roles of great lords; and Shakespeare reserved the signal for kings, heirs to the throne, emperors and great leaders.

Cesare Bendinelli included two sennets in his *Tutta l'arte della trombetta* (1614) (ex.1), one of which is also found among Magnus Thomsen's six sennets (*DK-Kk* Gl.kgl.Saml.1875a). They were written in the trumpet's triadic register. The form varied according to the occasion for which the sennet was composed; Bendinelli stated that

Ex.1 Bendinelli: Sarasinetta no.2, from *Tutta l'arte della trombetta* (1614), f.8



sennets could be 'long or short, and adopted for all situations'. Some of the surviving sennets include two sections, others four; a third type is very long and borrows the compositional form of the trumpet ensemble sonata, but not the latter's homorhythmic performance manner. The final section of a sennet normally begins with a short extemporized melismatic passage, as shown in bars 8–10 of ex.1: Thomsen indicated this in musical shorthand on the single pitch c″ (ex.2).

Ex.2



For bibliography *see* TUCK, TUCKET; *see also* FLOURISH; SIGNAL (i); and SONATA, §I.

EDWARD H. TARR, PETER DOWNEY

Sennewald. Polish firm of music publishers. Gustaw Adolf Sennewald (*b* Bielsko, 26 Jan 1804; *d* Warsaw, 16 July 1860) worked in the firm of ANTONI BRZEZINA during the 1820s; in 1828 he became a joint owner, taking over after Brzezina's death in 1831. He was a publisher, bookseller and owner of a lithographic works. The firm was continued by his son Karol Gustaw Sennewald (*b* Warsaw, 9 April 1833; *d* Warsaw, 11 March 1896) who was also a founder of the Warsaw Music Society. His son Władysław Gustaw Sennewald (*b* Warsaw, 9 Sept 1860; *d* Warsaw, 19 April 1929) took over the firm after his father's death; he sold it in 1901. It continued until 1905 under the name Gustaw Sennewald – Księgarnia i Skład Nut Muzycznych.

The firm published mainly vocal and piano music, including melodies from contemporary European operas, songs and romances for voice and piano by such 19th-century Polish composers as Józef Stefani, Troszel, Zarzycki and Żeleński, and mazurkas, waltzes and polkas for the piano by Kajetan Kraszewski, Kania, Gustaw Roguski, Troszel and Lewandowski. The firm also published Moniuszko's operas *Flis* and *Verbum nobile* and his operetta *Jawnuta*, some pieces for the violin, string orchestra and military band, a few school books, and editions of early Polish music including ten psalms by Gomółka and two masses by Gorczycki.

TERESA CHYLIŃSKA

Sennfl [Senphlius], **Ludwig.** *See* SENFL, LUDWIG.

Sennit. *See* SENNET.

Sens, Ginetta [Genoveffa]. *See* CIGNA, GINA.

Sensenschmidt, Johann (*b* Eger; *d* Bamberg, before 13 June 1491). German printer. In 1469 he was in Nuremberg, working partly with Knefl and Andreas Frisner. In 1480 he moved to Bamberg at the request of Abbot Ulrich III of Michaelsberg Abbey and set up a printing press there to print the *Missale benedictinum* (1481). As an itinerant printer (the first of Freising, Regensburg and Dillingen), he accepted commissions to print the liturgical books of various south German dioceses and monasteries. In 1487 he began to use a strong, well-cut gothic chant type to print at least eight missals with music. After his death, his son Lorenz inherited the press and, with the music printer Johann Pfeyl, issued three more liturgical books with music in 1491 and 1492. Pfeyl took over the press in 1495 and continued printing music with his own types.

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M.K. DUGGAN

Senserre [Senterre], **Pierre.** *See* SANTERRE, PIERRE.

Sensibile (It.; Fr. *sensible*). *See* LEADING NOTE.

Sentence. A term adopted from linguistic syntax and used for a complete musical idea, for instance a self-contained theme; a sentence is generally defined as the sum of two or four phrases arranged in a complementary manner and ending with a perfect cadence. It therefore has much the same meaning as 'period', though it lacks the flexibility of the latter term, being restricted to dance-like and other symmetrically built musical statements. It is sometimes useful to treat 'sentence' as an intermediary term between 'phrase' and 'period'.

See also ANALYSIS; SATZ.

Senza (It.: 'without'). A word used in all kinds of performance directions, always with its literal Italian meaning.

Sephardi music. *See* JEWISH MUSIC, §III, 4.

Sepolcro (It.: 'sepulchre'). A 17th-century genre of sacred dramatic music in Italian related to the oratorio and performed on Maundy Thursday and Good Friday at the Habsburg court chapels in Vienna. Other terms used for the genre were 'azione sacra' and RAPPRESENTAZIONE SACRA. The libretto of a *sepolcro* is invariably based on the Passion or an Old Testament story interpreted as prefiguring the Passion. The earliest examples date from the 1660s, the latest from about 1705. A *sepolcro* tends to be shorter than an oratorio and in one structural part rather than the two common for the Italian oratorio. Bearing a close relationship to opera, the *sepolcro* was characteristically performed with scenery, costumes and action. References to the scenery and action are commonly found in both the printed librettos and music manuscripts of the numerous *sepolcri* set by Antonio Draghi to librettos by Nicolò Minato. These sources invariably begin with a comment on the replica of the Most Holy Sepulchre of Christ, the main element of the scenery, before which the personages in the drama play their parts. In addition to the Sepulchre, a large painted backdrop often depicted a scene appropriate to the drama. In the Draghi-Minato *Il sagrificio non impedito* (1692), for instance, the Sepulchre was in the foreground, while the painted scene represented the summit of a mountain on which Abraham's sacrifice of Isaac was in progress. Among the leading composers of *sepolcri* are, besides

Draghi, Antonio Bertali, P.A. Ziani, Antonio Cesti, G.B. Pederzuoli, and the Emperor Leopold I. After 1705 the *sepolcro* was abandoned in Vienna, but representations of the Holy Sepulchre provided scenic backgrounds for oratorios by Fux, Caldara and others. These works, which were not acted as the earlier *sepolcri* had been, were identified on the title-pages of their librettos as oratorios 'at the Most Holy Sepulchre' (*al santissimo sepolcro*).

See also ORATORIO, §6.

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HOWARD E. SMITHER

Seprődi, János (*b* Kibéd [now Chibed, Romania], 15 Aug 1874; *d* Cluj [now Cluj-Napoca, Romania], 6 March 1923). Hungarian musicologist and folklorist. He took a teacher's diploma in Hungarian and Latin at the University of Kolozsvár (now Cluj-Napoca, 1899); as a musician he was entirely self-taught. From 1898 to his death he taught at the Kolozsvár Calvinist College. He was a member of the Transylvanian Museum Society (1903) and secretary of its philosophical section (1909), and a member of the Kolozsvár Music Society (1907). He published several studies of particular problems in Hungarian music history and on important aspects of Hungarian folk music; he collected more than 300 vocal and instrumental folktunes (1901–11). As a teacher he was influential in preparing the reform of vocal training in schools. He worked for the revival of the Calvinist hymnbook, and throughout his life took an active part in the musical life of Kolozsvár; he was a critic, and organized and performed in series of concerts illustrating the history of music.

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MÁRTA SZEKERES-FARKAS/FERENC LÁSZLÓ

Septave. A rare term, occasionally used by organ builders to denote the seven diatonic notes of an octave counted upwards from but excluding the tonic. It probably arose at the end of the 19th century as a practical term (perhaps devised by musically illiterate craftsmen) to denote the seven keys on the keyboard itself; it may well derive from English usage, but has no theoretical sanction, nor is it found in even the most practical books on the organ.

PETER WILLIAMS

Septet (Fr. *septuor*; Ger. *Septett*; It. *septetto*). By analogy with the sextet, octet and nonet, the term 'septet', first used at the end of the 18th century, denotes a composition in the nature of chamber music for seven solo instruments. Initially, however, the word probably also served the more precise aesthetic definition of a work in relation to the various types of divertimento. For instance, Ignace Pleyel published a septet (B251) as early as 1787 for an ensemble (2 horns, 2 violins, viola, cello, double bass) that is clearly indebted to the serenade tradition. Peter Winter's Septet op.10 (*c*1803), which has stylistic connections with the Mannheim school, belongs to the same tradition. Even Beethoven's Septet op.20 (1799, published 1802) still has a superficial connection with the serenade in its six movements and light inflection; but the technique of its composition and the independent treatment of all the instruments raise it far above that genre. 'I cannot write anything that is not obbligato, for I came into the world to obbligato accompaniment', Beethoven wrote to his publisher in Leipzig. The great popularity of the piece made its original combination of instruments (clarinet, horn, bassoon, violin, viola, cello and double bass) a standard ensemble that inspired other composers to write their own septets, including Conradin Kreutzer (op.62, 1822), Berwald (?1828), Archduke Rudolph (1830) and Adolphe Blanc (op.40, *c*1864), and, with slight variations, Franz Lachner (1824), Bruch (1849) and Joseph Miroslav Weber (*Aus meinem Leben*, 1896). Schubert added another violin to the ensemble in 1824 to create the octet, thereby influencing many other composers in his own turn.

In the 19th century in particular further combinations of instruments (sometimes including the piano) enjoyed great popularity, probably because of their attractive tonal colouring. Among the principal compositions of the period in this genre were Hummel's two septets (op.74,

1816, and op.114, 1829, known as the *Septett militaire*). Other works were written by Ferdinand Ries (op.25, 1812), Glinka (1823), Kalkbrenner (op.15, 1814, and op.132, 1835), Alexander Fesca (opp.26 and 28, 1839–40), Georges Onslow (op.79, 1852) and Spohr (op.147, 1853). One of the most popular septets of its time, though almost forgotten today, was that of Ignaz Moscheles (op.88, 1832–3), which has a brilliant piano part running through it. It was composed as a commission for the London Philharmonic Society. The septets by Saint-Saëns (op.65, 1881) and Stravinsky (1952–3) are notable for their neo-Baroque approach. Septets for string instruments were written by Heinrich Molbe (op.43, 1898) and Milhaud (op.408, 1964); in this instance Milhaud was experimenting with aleatory techniques. Outside the usual tradition of the wind band, works for seven wind instruments have been written by Koechlin (op.165, 1937) and Hindemith (1948).

It is difficult to be sure whether the term 'septet' should be extended, purely on the grounds of the number of instruments in the ensemble, to those 20th-century works which are not obviously chamber music and whose titles themselves point in other directions, for instance Ravel's Introduction and Allegro (1905), Rudi Stephan's Music for Seven String Instruments (1911), Janáček's Concertino (1925), Schoenberg's Suite op.29 (1925–6), Isang Yun's Music for Seven Instruments (1959), Aribert Reimann's *Reflexionen* (1966) and Dieter Schnebel's *In motu proprio* canon for seven instruments of the same kind (1975).

In opera, ensembles with seven solo singers have also sometimes been described as septets, and occur chiefly in finales.

For bibliography *see* CHAMBER MUSIC.

MICHAEL KUBE

Septième (Fr.). *See under* ORGAN STOP.

Septimal system. A system of JUST INTONATION which extends to intervals with frequency ratios involving the number seven, principally 7:4, 7:5, 7:6, 9:7 and their inversions; these are known as 'septimal intervals'. The ratio 7:4 corresponds to the interval between the fourth and seventh harmonic partials (i.e. between the third and sixth overtones) of a note, and is somewhat smaller than an equal-tempered minor 7th or augmented 6th; in terms of just intonation, it is 27 cents smaller than a minor 7th (9:5), or 7 cents smaller than an augmented 6th (225:128). In his *Tentamen novae theoriae musicae* (St Petersburg, 1739), Leonhard Euler put forward the view that the ratio 7:4 gave rise to a natural 'harmonic' form of minor 7th; adherents of this view, who included Fétis, Helmholtz and Harry Partch, therefore referred to the interval as the 'harmonic 7th'. On the other hand, a series of writers beginning with Nicola Vicentino (see Barbour) have viewed the same interval not as a minor 7th but as an augmented 6th (see also Regener).

In his *Harmonie universelle* (Paris, 1636–7/*R*), Mersenne attributed consonant qualities to septimal intervals. Kirnberger, in *Die Kunst des reinen Satzes* (1771–9), invented a notational symbol for flattening a note by the difference between a minor 7th and the interval with frequency ratio 7:4. Euler, and later Helmholtz, saw in the configuration of the fourth, fifth, sixth and seventh harmonic partials an ideal realization of the chord of the dominant 7th. At the same time, however, many theorists – including Zarlino, Rameau and Schenker – have rejected the use of septimal intervals in music.

Some 20th-century composers, although satisfied to work within the system of equal temperament, nevertheless used pitch structures intended to evoke higher harmonics such as the seventh; examples are Skryabin's 'mystic chord', Messiaen's 'chord of resonance' and Bartók's 'acoustic scale'. Others, including Partch, Stockhausen and La Monte Young, have employed septimal intervals in their works, seeing in them a means of escaping the constraints of equal temperament and thereby expanding the tonal system.

See also MICROTONE.

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MICHAEL JOHN HEWITT

Septuor (Fr.). *See* SEPTET.

Septzug (Ger.). *See* ZUG (i).

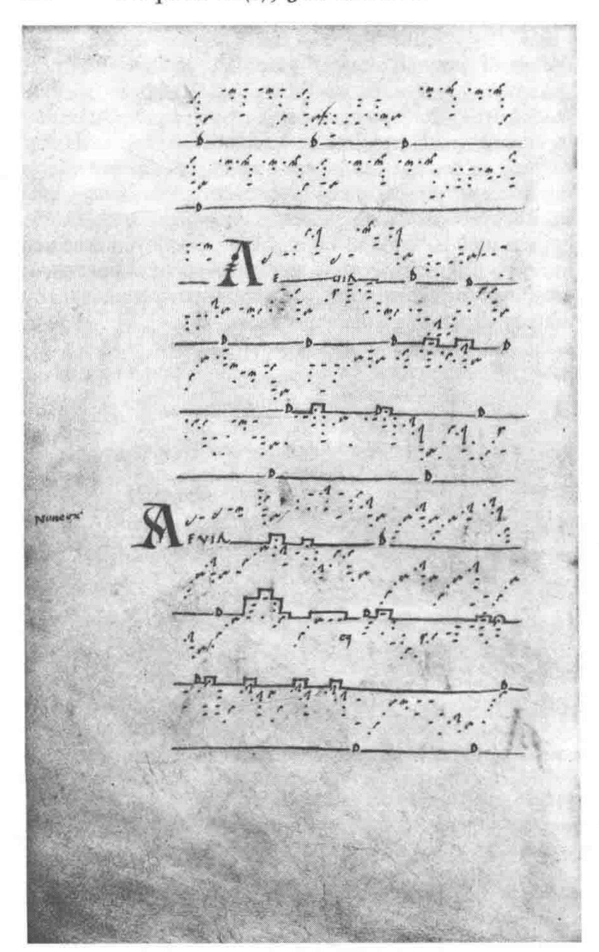
Sequeiros, Juan de Lima. *See* SERQUEIRA DE LIMA, JUAN.

Sequela. Term coined by Anselm Hughes to denote the wordless melody associated with the alleluia of the Mass in the Franco-Roman liturgy. *See* SEQUENTIA.

Sequence (i) (Lat. *sequentia*). A category of medieval Latin chant (also called PROSA or 'prose') which flourished from about 850 to 1150. Throughout that period both its musical and literary importance were great; and from about 850 to 1000, when the large repertories were firmly established, the sequence represented one of the most important kinds of music produced in the West – important because of its intrinsic musical values as well as its historical significance for the development of style in general.

1. GENERAL. Since the sequence itself underwent profound structural modifications in its development, it is not possible to give a simple definition of its form that holds for the entire period; with that reservation, the sequence can be described as a piece of sacred chant of ample dimensions, in length as well as melodic range, set syllabically with a Latin text. The text consisted mostly of a series of couplets each having two isosyllabic lines sung to the same melody; each couplet was different from the preceding couplet in melody and usually in length. In earlier sequences the text was not governed by regular accent patterns or by end-rhyme, hence was indeed 'prose'. After 1000 the texts scanned and rhymed to an increasing degree, finally becoming verse.

The texts were often associated with a particular season, feast or saint's day, hence were 'proper' in the liturgical sense. Certainly by the end of the 10th century



1. Melismatic notation for the sequences 'Rex omnipotens' and 'Nunc exultet' (incomplete) (F-Pn lat.1118, f.137v)

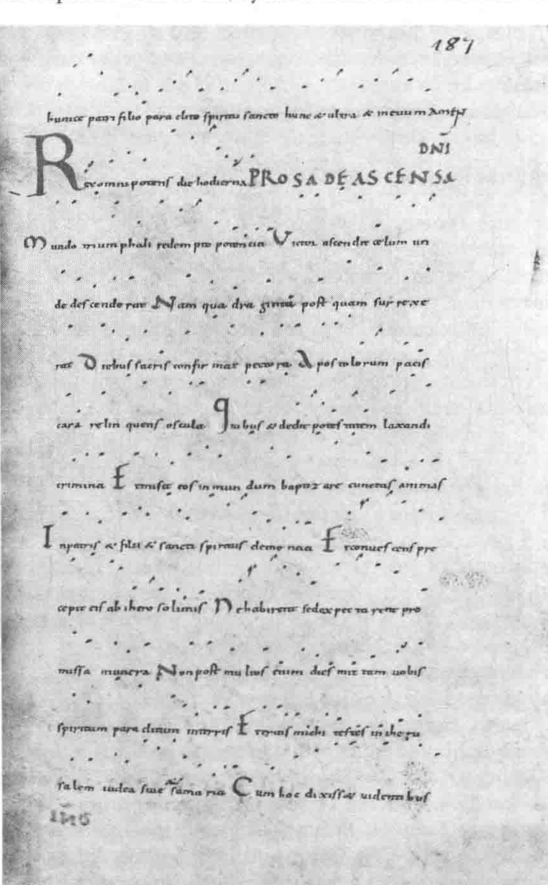
– and probably by the end of the 9th – they came to be sung at Mass, immediately after the alleluia, as a medieval addition to the Proper of the Mass. In this and in other ways the sequence is related to the alleluia, but the relationship is neither clear nor simple, and has been the subject of controversy (see §5). Also controversial is the problem of the genesis of the sequence (see §7). Much of the difficulty attending these questions may have been due to the inaccessibility of the materials, especially the music. It is still not possible, for example, to gain ready access to all the melodies used by NOTKER of St Gallen (*c*840–912), the most famous writer of early proses, even though his texts have been edited several times. In any case, discussion of the controversial aspects is not intelligible without a prior acquaintance with specific music examples representative of the early repertory, hence will be postponed until after some examples have been discussed.

The most important questions facing further research into the sequence concern (i) establishment of critical versions of texts and melodies, (ii) stylistic analysis of all phases of its history, (iii) delineation and chronological ordering – in so far as that is possible – of the development of the repertory as a whole.

2. SOURCES. The history of the sequence is intimately bound up with the state of the sources in which it is preserved; an understanding of the sources and the problems they present is prerequisite to an appreciation of the sequence in general as well as of any given sequence encountered in modern publication.

Sequences appear singly or in small groups in manuscript sources from about 900 onwards: such sources are *D-Mbs* lat.14843, ff.94–104, from Toul; *F-AUT* 28 S, f.64; *Pn* lat.17436 (the gradual-antiphoner of Compiègne), ff.24, 29–30; *I-VEcap* XC (85); *F-Pn* lat.1154, ff.142–143*v*; *CHRm* 47, ff.60*v*–62; *Pn* lat.1240 (St Martial de Limoges, 923–36), ff.17–18*v*, 43–63*v*; and *GB-Lbl* Add.19768 (Mainz), ff.4–22*v*. Large systematic collections appear in increasing quantity and size between about 950 and 1000, standard repertory sources becoming common after about 1000. Representative manuscripts for the West Frankish repertory are those from the Aquitanian group – *F-Pn* lat.1084, 1118, 1120, 887, 1121, 1119, 1138–1338; for the East Frankish repertory – *CH-SGs* 484, 380, 381, 382; and the two Winchester manuscripts – *GB-Ob* 775, *Ccc* 473). After 1000 the number of manuscripts increased rapidly.

In this group of sources sequences are customarily notated in two different forms. In one form the melody is notated as a melisma (fig.1) without the text (exceptions to this are discussed in §5(i) and §9); in the other form the text is given, usually with the melody entered over the text, a neume for each syllable (fig.2); but the musical notation is occasionally lacking altogether. As a general principle, the melismatic notation of a given melody corresponds well to the syllabic notation. A number of



2. Syllabic notation for the sequence 'Rex omnipotens' (incomplete) (F-Pn lat.1118, f.187r)

manuscripts place all their melodies in melismatic form together in a section called a sequentiarium, and the same melodies notated syllabically over their texts in a section called a prosarium. It needs to be stressed that sequentiaria and prosaria are alternative forms of notating one and the same repertory of music.

The musical notation of the Aquitanian manuscripts (the largest group among sources between about 950 and 1050) is sufficiently diastematic for melodies to be recovered, with certain limitations, directly from them; but melodies cannot be read directly out of other sources until much later – in the case of the St Gallen manuscripts, and others of the Swiss-Rhenish tradition, not before the 12th century. And given the continuing development of sequence style between 900 and 1200, the readings from a source in staff notation of the 12th or 13th century cannot be relied on to preserve in all details a melody as it was in the 9th century.

3. EARLY REPERTORY. The indispensable benchmark for dealing with the early repertory is the work of Notker: his collection of texts, entitled *Liber hymnorum*, is presumed to have been completed by 884. The *Liber hymnorum* is first found in the St Gallen manuscripts from after about 950, but the text tradition, both for words and neumes, is very firm. The value of Notker's testimony is manifold. First and foremost, the melodies used by Notker can be placed definitely in the 9th century; almost all the other melodies in the large and confusing repertories preserved in the sources from about 1000 lack such a witness – some may date from the 9th century, but most probably do not, and there is no completely objective way to determine which are which. A reliable assessment of the characteristics of the early sequence can only be gained on the basis of the melodies used by Notker.

Secondly, even though the St Gallen melodic tradition cannot be completely deciphered until several centuries after Notker, his texts provide an invaluable tool for verifying the 9th-century plan of individual sequences. This is due to the fact that as a general rule in the early repertory any given text fits only one melody (while on the other hand a given melody may have several alternative texts). If the plan of a melody as expressed in the number and length of its phrases has been altered between the 9th century and the time it is first preserved in a readable version – usually not much before about 1000 – its 9th-century shape can perhaps be restored with the help of Notker's 9th-century text. The value of this witness is particularly important for the West Frankish repertory: in the relatively stable St Gallen manuscript tradition, sequences show but little change between about 880 and 1000; but West Frankish sequences often did change in shape. Since the early West Frankish repertory shared its most important melodies with Notker's *Liber hymnorum*, the value of Notker's testimony for the early repertory as a whole is decisive.

Compared with these aspects of Notker's *Liber hymnorum*, the historical value of its preface, often used as the only source of information about the early sequence, is much less. Designed to introduce and explain the sequence as a new kind of work, the content of Notker's preface can be ascribed as much to rhetoric as to factual account. Its information may or may not be true, and in some cases may possess only verisimilitude; certain details remain obscure; nonetheless it is an essential document.

To Liutward, who for his great sanctity has been raised in honour to be a high priest, a most worthy successor to that incomparable man, Eusebius, Bishop of Vercelli; abbot of the monastery of the most holy Columbanus, and defender of the cell of his disciple, the most gentle Gallus; and also the arch-chaplain of the most glorious emperor Charles, from Notker, the least of the monks of St Gall.

When I was still young, and very long melodies – repeatedly entrusted to memory – escaped from my poor little head, I began to reason with myself how I could bind them fast.

In the meantime it happened that a certain priest from Jumièges (recently laid waste by the Normans) came to us, bringing with him his antiphoner, in which some verses had been set to sequences; but they were in a very corrupt state. Upon closer inspection I was as bitterly disappointed in them as I had been delighted at first glance.

Nevertheless, in imitation of them I began to write *Laudes Deo concinat orbis universus, qui gratis est redemptus*, and further on *Coluber adae deceptor*. When I took these lines to my teacher Iso, he, commending my industry while taking pity on my lack of experience, praised what was pleasing, and what was not he set about to improve, saying, 'The individual motions of the melody should receive separate syllables'. Hearing that, I immediately corrected those which fell under 'ia'; those under 'le' or 'lu', however, I left as too difficult; but later, with practice, I managed it easily – for example in 'Dominus in Sina' and 'Mater'. Instructed in this manner, I soon composed my second piece, *Psallat ecclesia mater illibata*.

When I showed these little verses to my teacher Marcellus, he, filled with joy, had them copied as a group on a roll; and he gave out different pieces to different boys to be sung. And when he told me that I should collect them in a book and offer them as a gift to some eminent person, I shrank back in shame, thinking I would never be able to do that.

Recently, however, I was asked by my brother Othar to write something in your praise, and I considered myself – with good reason – unequal to the task; but finally I worked up my courage (still with great pain and difficulty) that I might presume to dedicate this worthless little book to your highness. If I were to learn that anything in it had pleased you – as good as you are – to the extent that you might be of assistance to my brother with our Lord the Emperor, I would hasten to send you the metrical life of St Gall which I am working hard to complete (although I had already promised it to my brother Salomon) for you to examine, to keep, and to comment upon.

The early repertory as defined by Notker's output is set out in Table 1, with texts from the West Frankish repertory which use the same melody set side by side with them. The melodies fall into three groups. Those in group A lack a confirmed relationship to a melody of a Mass alleluia (as discussed in §5(iv)), although Husmann has proposed such relationships in some cases. The melodies in group B are related to specific alleluias, as indicated; but the relationships are not always free of ambiguities. Melodies in group C are shorter and lack a regular couplet structure; these melodies qualify as *sequentiae*, as discussed in §5, having in each case a clear relationship to a specific alleluia.

Besides the sequences listed in Table 1, only one other, *Stans a longe*, can claim a 9th-century witness (see §5); but a few others, including *Nostra tuba*, *Eia recolamus* and *Gloriosa dies adest*, are probably to be included in the early repertory from about 850 to 875.

4. STYLE IN EARLY EXAMPLES. A layout typical of the early sequence can be seen inex.1, *Haec est sancta solempnitas*, a West-Frankish saint's day piece used for Stephen, John the Evangelist and – in the earliest source – Aper, venerated at Toul (west of Metz). The text consists mainly of pairs of lines (2*a*, *b*, 3*a*, *b* etc.), each pair being sung to a different phrase of melody; but lines 1, 6 and 7 are 'singles', having only one line of text. Singles are found regularly in the early sequence as first and last lines, and occasionally elsewhere as well.

After the long opening single (1), the phrase lengths grow gradually from the very short phrase 2 to the much

TABLE 1

This table contains (i) in the right-hand column a complete list of Notker's texts, (ii) in the left-hand column the west Frankish texts using the same melodies that Notker used. Where, in either column, more than one text is given, that listed first is tentatively proposed as the earliest. Texts in parentheses with quotation marks are melody titles as they appear in the east Frankish (Swiss-Rhenish) sources. Texts in parentheses without quotation marks refer to related alleluias.

West Frankish Texts	*Notker's texts (with melody titles)*
Group A: lacking a confirmed relationship to an alleluia	
1. Laudes Deo omnis sexus	1. Laudes Deo concinat ('Organa')
2. Haec est sancta solempnitas	2. (i) Haec est sancta solemnitas solemnitatum (ii) Quid tu virgo ('Virgo plorans')
3. Haec dies quam excelsus	3. (i) Grates salvatori ('Duo tres') (ii) Tubam bellicosam
4. (i) Nunc exultet (ii) Semper regnans (iii) Arce superna	4. Laudes salvatori ('Frigdola')
5. (i) Ecce vicit (ii) Epiphaniam (iii) Gaude eia	5. (i) Hanc concordi ('Concordia') (ii) Petre summe
6. (i) Christi hodierna (ii) Pange Deo (iii) Rex nostras Christe	6. Congaudent angelorum ('Mater')
7. Rex omnipotens	7. Sancti Spiritus assit nobis gratia ('Occidentana')
8. (i) Clara gaudia (ii) Dic nobis	8. (i) Johannes Jesu ('Romana') (ii) Laurenti David
9. Fortis atque amara	9. Judicem nos ('deus judex justus')
	10. Agni paschalis ('Graeca')
	11. Carmen suo dilecto ('Pascha')
	12. Summi triumphum ('Captiva')
	13. Scalam ad caelos ('Puella turbata')
	14. Concentu parili ('Symphonia')
	15. Natus ante saecula ('Dies sanctificatus')
	16. Benedicto gratias ('Planctus sterilis')
Group B: related to an alleluia	
17. (i) Haec est vera redemptio (ii) Beata tu virgo (Alleluia Pascha nostrum)	17. Gaude Maria virgo ('Cignea')
18. Praecursor Christi (Alleluia Justus ut palma)	18. (i) Dilecte Deo ('Justus ut palma minor') (ii) Rex regum
19. (i) Ecce dies orbis reddit (ii) Haec dies est sancta (Alleluia Justus ut palma)	19. (i) Sancti Baptistae ('Justus ut palma major') (ii) Laus tibi Christe cui sapit
20. (i) Veniet rex (ii) Salus aeterna (Alleluia Ostende)	20. Clare sanctorum ('Aurea')
21. (i) En virginum agmina (ii) Jubilemus omnes (Alleluia Veni Domine)	21. Stirpe Maria ('Adducentur')
22. (i) Pangat laudes (ii) Regnantem sempiterna (Alleluia Laetatus sum)	22. Psallat ecclesia ('Laetatus sum')
23. Omnipotens Deus (Alleluia Benedicta es)	23. Festa Christi ('Trinitas')
	24. Christus hunc diem ('Dominus in Sina')
	25. (i) Omnes sancti ('Vox exultationis') (ii) Agone triumphali
Group C: short. aparallel sequences	
26. Qui regis sceptra (Alleluia Excita Domine)	26. Angelorum ordo ('Laudate Deum')
27. Age nunc (Alleluia Dominus regnavit)	27. Is qui prius ('Dominus regnavit')
28. In cithara (Alleluia Exultate Deo)	28. Laeta mente ('Exultate Deo')
29. Sancte rex (Alleluia Omnes gentes)	29. En regnator ('Qui timent')
30. Iam depromе (Alleluia In te Domine)	30. Laus tibi sit ('In te Domine')
31. (sequentia) (Alleluia Confitemini)	31. O quam mira ('Confitemini')
32. (sequentia) (Alleluia Adorabo)	32. Tu civium ('Adorabo')
33. Veneranda die (Alleluia Dies sanctificatus)	33. Christe Domine ('Obtulerunt' or 'Pretiosa')



Ex.1 *Haec est sancta solempnitas*; *F-Pn* lat.1084, 1118

longer phrase 5. Phrase lengths in the early sequence are typically disposed in some such easily perceptible plan, frequently leading to the longest phrase as a climax; even if a clear plan is not apparent, the use of phrases of markedly different lengths is an important feature of early sequences, one which distinguishes their prose texts from verse.

The melodic phrases differ among themselves in inner form and content as well as length, and thereby assume with each other clearly delineated relationships, which constitute the musical shape peculiar to each individual piece. In *Haec est sancta solempnitas* phrase 2 stands in sharp contrast to 1 by being short, concise, clearly etched; its rhythmic dimensions are easily perceptible, compared to the more abstruse contours of 1 (the melodic repetition within phrase 1, 'solempnitas ... beati ...' is not exact enough to make a 'double', and such inexact repetition is frequent in singles; it can be found also in phrase 6). Phrase 2 lies in a higher register, centred on C and ending on G, without a firm cadence; in its tonal locus (i.e. organization around a final) it brings a bright contrast to phrase 1, which is located on F. Phrase 3 lies lower, occupying the space around and below G, and ending on G with the short cadence pattern F–G–G that appears very frequently in the early repertory. The use of cadence and the disposition of melodic line in phrases 2 and 3 binds them together in the manner of antecedent and consequent to form a larger phrase group.

Phrase 4 has a different melodic character – more declamatory at the start – emphasizing the high C again, with a firm close on G through a longer cadence pattern, C–B–C–A–G–F–G–G, also frequent in the early repertory. Phrase 5, besides being the longest, is the highest of the phrases, descending in a long arc from the high E down to F, then entering the cadence pattern. The descent uses a melodic 'sequence', E–D–C–D–C–A, C–D–B–C–B–G – an occasional but not frequent device.

Phrase 6, like 3, lies lower, falling almost entirely into the area between G and D below. Its profile is less obvious than that of 4, circling as it does through the same few pitches rather than sweeping over many in a clear direction. Phrase 7 begins like 4, recalling it to suggest a structural frame; the melodic motion is not at all sweeping, but instead involute and encumbered with ornamental neumes. Its function (as in many early sequences) is to provide a peroration with ritardando to close the work. Closing phrases hardly ever use the cadence formulae, but regularly confirm the final established in the course of the work, in this case G, found at the end of every phrase except 1. Tonal locus is almost always extremely clear in early sequences, even in those cases involving a change of locus between beginning and ending. Often one or two interior phrases will end on a different pitch, usually a 5th above the final; such phrase endings are given clear structural differentiation so as to function as 'open' endings in contrast to the 'closed' endings of the final.

Dealing with the text as analogue to the music is more difficult but just as important: early sequences cannot adequately be appreciated on the basis of their melodies alone; the syntax, sonority and rhetoric of the text play decisive roles in shaping the piece.

As a general rule, each couplet – sometimes each line – is syntactically complete; but run-on is used frequently and with artistic purpose. The larger periods of the syntax tend to be aligned with larger phrase groups of the melody. In *Haec est sancta* the opening period extends through to line 3*b*, 'premia' marking the most important close up to that point. Lesser articulations occur at the

end of 1 and 3*a*; the very short line 2*a* runs on into 2*b*, and the main clause begun in 2*a* ('Ipse namque') finds its verb and object at the end of 3*a* ('secutus est vestigia'). In this way the melodic grouping of these shorter phrases is supported by the syntactic grouping.

That much (1–3) sets out the topic and reason for the celebration of the feast; phrase 4 begins an exhortation ('Let us now, therefore ... '). Phrase 5, the lyrical high point of the melodic curve, brings in its text a luminous image of Christ in glory surrounded by saints. Lines 6 and 7, as post-climax, contain a petition ('Therefore we beg ...') and – as the object of petition – an echo of the glory pictured in 5, but set to a melody that recalls 4. At higher levels of organization such avoidance of the most obvious symmetries is frequent and in keeping with the prose nature of the art form.

Being prose, the texts do not scan; yet they are highly rhythmic, governed by the disposition of accents and sonorities in artful flow. Line 5*a* is perhaps the most striking example:

´ × ` ×´ × ´× ×´ × × ´ × ´ ×× × ´ ×× ´× ´××
Ubi videamus regem eternum reddentem premia sequentibus sua monita

Primary and secondary accents (represented as acute and grave symbols respectively) and unstressed (×) syllables, fall into an irregular but nonetheless smoothly attractive succession; sonorities of '-e-' and '-m-' or '-n-' provide a continuum of assonance without being rhyme. Both factors continue to operate in line 5*b*, where the alignment of accent and sonority with melodic profile is even more intricate and artful. Text and music together create the long, unified line that carries the luminous image.

Such integration of text with music is different, of course, in every piece, although the same factors of syntax, sonority and rhetoric can be found everywhere at work. This particular text uses assonance in yet another way, shared by a number of other early texts (but by no means all). Each line ends in '-a-' or '-ia', and sometimes this end-assonance is heard in the interior of a line as well. The end-assonance – a striking feature – tends to throw emphasis at the ends of the lines (analogous to the cadence patterns) and to some degree works against the more subtle sonorities created by other textual means. Notker completely avoided end-assonance of this consistent type, relying instead on the less obvious techniques indigenous to his preferred models of classical Latin prose.

Notker's *Liber hymnorum* contains two texts for the melody of *Haec est sancta* – an early one, *Haec est sancta solemnitas solemnitatum*, and a later one, *Quid tu virgo*. The early one indicates its provenance by using the incipit of the West Frankish model *Haec est sancta solempnitas*, then goes on to follow its rhetorical layout: phrases 1–3 form the opening period, 4 is exhortatory (Notker's 'ergo gratias agamus' corresponds to the West Frankish 'Iam nunc ergo ipsius petamus'); there is a full stop at the end of 5, with 6 and 7 forming the closing period. Such correspondence in plan (with little or none in content) is characteristic of the relationship of Notker's texts to their West Frankish counterparts. Notker's later text uses the same grouping or phrases, and exactly the same syllable count. This, too, is characteristic (while between his versions and the West Frankish version there are frequent small differences in syllable count), showing that once Notker decided how a melody should be laid out, he kept it that way.

The early text, *Haec est sancta solemnitas solemnitatum*, is an Easter piece with a reference to the Harrowing of Hell (lines 2*a*–*b*; 3*a*–*b*). It is cast in a Latin style more formal and elegant than that found in most West Frankish texts, which are by turns less formal and more exaggerated, coloured by a long tradition derived from so-called 'Asian prose' passed on to the Carolingians by the learned Irish monks. Notker's choice of words is more fastidious, his use of word order – especially in early texts such as *Haec est sancta solemnitas solemnitatum* – more involute and artful (see especially lines 6–7). Notker's texts tend to read better, but are less singable, than the West Frankish ones, whose diction seems designed to support and enhance the fluent, surging melodic progressions of the early sequence.

Notker's later texts, while no less artful, sometimes show their maturity in a more direct, natural style of Latin, as well as a greater individuality of matter. *Quid tu virgo*, which contrasts the story of Rachel with a Christian viewpoint, illustrates Notker's frequent concern for a moral as well as a striking poetic image. The rhetorical layout of *Quid tu virgo*, a dialogue between the Christian interlocutor and the weeping Rachel, throws into strong relief the original grouping of phrases, 1–3, 4–5, 6–7.

Ex.2 shows a much larger West Frankish sequence, *Rex omnipotens*, set by Notker as *Sancti spiritus assit nobis gratia*. *Rex omnipotens* begins with a topic sentence identifying the text with the feast of the Ascension (1–2), briefly recounts the events after the Resurrection (3–5), then describes the Ascension itself in words very close to those of *Acts* i, which is the Epistle for the day (6–10). The text concludes with invocations and petitions (11–13). It is one of several such narrative texts in the early repertory, which are not without the qualities of an epic. The adaptation of a scriptural text to sequence form affords opportunities for textual analysis.

While the melody of *Rex omnipotens* shows some signs of a sectional structure (1–4, 5–8, 9–12) such as is occasionally encountered in early sequences, considerable attention has been given to making the melody continuous through a long, arching shape. Phrases 1–7 establish G and C above as a central area, or explore the region below G as a relief; these phrases tend to be shorter and less active. Phrase 8 brings an upward surge, carried out in phrases 9 and 10 by a shift to the upper register with open endings of D a 5th above the final; phrase 11 returns to the G final, preceding it by the F–A–C realm used frequently in G melodies as a foil to the final. Phrase 12, by far the longest, lies high and is divided into subphrases with an internal cadence on the high D. Such phrases appear frequently in the early repertory, always carefully placed in the overall plan – here as a penultimate climax.

Notker's *Sancti spiritus assit nobit gratia*, almost his only text to become popular in the later West Frankish repertory, more nearly approaches the directness and fluency of the West Frankish texts. Notker's prose consists of an acclamatory series of attributes and petitions addressed to the Holy Spirit.

A sequence known as 'Justus ut palma major' and related to the alleluia with that incipit is provided with a number of early texts including two by Notker. (There is another early sequence called 'Justus ut palma minor': for alleluia relationships in general, see §5.) Ex.3 shows the melody with the text *Haec dies est sancta*, for Christ's

Ex.2 *Rex omnipotens*; *F-Pn* lat.1084, 1118



Nativity. Perhaps the most striking feature is the ending on G, a 4th above the D final clearly implied at the start. Analysis would be concerned more fruitfully, however, with the system of motifs that operates throughout the piece to bring continuity in spite of the change of locus. (Some versions of this melody substitute a D ending, which shows not that the G ending is incorrect, but only that it was problematic for some medieval musicians as well as for us.) The use of motifs is intimately connected with the departures from regular parallelism in the latter half of the piece. Such departures are more frequent in the earliest sequences than in later ones, and were often eliminated in later versions or retextings of earlier ones.

The short, lyrical phrases and irregular constructions found in 'Justus ut palma major' show up in other early sequences, especially in those related to alleluias (*Haec est vera*, *Veniet rex*, *Pangat laudes* in Table 1) but also in melodies used by Notker (*Agni paschalis*, *Carmen suo dilecto*) that are not related to an alleluia and not known in the West Frankish repertory. In general the early repertory presents a wide variety of styles and structures, permitting no easy generalities and requiring case-by-case consideration.

5. Sequence and alleluia. The relationship of the early sequence to the alleluia of the Proper of the Mass has been one of the main problems of research. Complete, definite answers to all the questions raised cannot yet be provided. In general, the categorical – and hypothetical – assertion that the sequence is derived from the alleluia needs to be abandoned, and instead attention should be directed towards what can be established as fact. An approach to the problem, which is manifold, can be made through the following factual aspects.

(i) All sequences are related to 'alleluia' by the fact that the word 'alleluia' appears under phrase 1 of all melodies

Ex.3 *Haec dies est sancta* ('Justus ut palma major'); *F-Pn* lat.1084, 1118



when they are notated in melismatic form in the sequentiaria. This purely nominal relationship, which has nothing to do either with the prose that goes with the sequence or with any musical relationship that may exist between phrase 1 and an actual alleluia from the Proper of the Mass (as described under (iv)), is a simple fact of the sources; it has never been adequately explained.

(ii) The category of the sequence is related to the alleluia of the Mass in that at some point in its development – just when it has never been precisely determined – the sequence came to be sung at Mass immediately after the alleluia (after the second alleluia on days when two were sung). This, again, is a general relationship – in this case a purely liturgical one; a specific melodic relationship is not necessarily involved.

(iii) Some proses (none of the early repertory as shown in Table 1, except possibly Notker's *Concentu parili* and *Natus ante secula*) begin with a regular double, to which is to be prefixed in performance a 'phrase 1' with the text 'alleluia'. This prefix is regularly provided in the sequentiaria and is occasionally supplied in the prosaria as well (sometimes as a marginal addition). This type of relationship is to be regarded as merely textual: the melodic phrase 1 sung to the text 'alleluia' may or may not be in fact related musically to a specific alleluia of the Mass. Early pieces such as those in group A of Table 1 were sometimes supplied with a new text that began in phrase 2, the first phrase to be sung to the text 'alleluia'.

(iv) In certain melodies (as in group B of Table 1), phrase 1 shows a demonstrable melodic relationship to a specific alleluia of the Mass. In many cases this relationship is indicated by the melody's name, as provided in one or another of the sources; but sometimes not, and such references are not free from ambiguity. In general the melodic relationship is clear only for phrase 1; relationships between subsequent phrases and the alleluia, though asserted by Husmann and others, are not so clear.

(v) Many melodies, especially earlier ones, strongly suggest by their melodic style that they are related to an alleluia; nevertheless, the specific alleluia that corresponds to phrase 1 cannot be found in the Gregorian repertory. In some cases elaborate arguments have been devised to substantiate a specific relationship, or to account for the discrepancies or lack of corresponding alleluias. On the other hand, there is an increasing tendency to accept the fact that not all sequences may be necessarily related to an alleluia. Not yet investigated is the question of why – when certain sequences are in fact not related to alleluias – they should nonetheless suggest a resemblance.

There is a strong tendency in sequences apparently dating from the 10th century for increased usage of alleluia quotations in phrase 1 as compared to usage in the early repertory. In the same period the style of incipit described under (iii) became popular, almost standard. Still from the same period comes the practice of organizing the sequence repertory into quasi-liturgical cycles, with consistent use of melody titles referring to feasts and Proper alleluias. All these developments point to a liturgical relationship with the alleluia closer than it had been before the 10th century.

The strongest argument for a generic relationship between alleluia and sequence is the well-documented existence in the early 9th century (Amalarius of Metz, *Liber officialis*) of a kind of melisma called *sequentia*, sung as a replacement for the jubilus at the repetition of alleluia after the verse (but it is not known which specific *sequentiae* existed in the early 9th century – perhaps some of the melodies listed in group C of Table 1, but very likely not any of those in group A or group B). Whatever its nature, Amalarius's *sequentia* clearly provided the eventual name, and also the eventual liturgical locus, for the kind of piece Notker wrote texts for after 850. But it must be remembered that Notker called his pieces 'hymns'. And against the witness of the *sequentia* stands the fact that one early important melody, *Stans a longe*, which is cited by HUCBALD OF ST AMAND in his *De harmonica institutione* and provided with numerous texts (though not by Notker), is demonstrably not derived from an alleluia of the Mass but rather draws its incipit from an antiphon at Lauds (tenth Sunday after Pentecost). It does unacceptable violence to the early repertory to require all or even most of these sequences to be *sequentiae* in origin.

As an alternative to the theory of direct derivation from the alleluia to the *sequentia*, it can be suggested that the early repertory was the product of lively artistic imagination operating on a diverse stock of materials, textual as well as melodic – only one of which was the *sequentia*.

6. The aparallel sequentiae. Certain texts in Notker's *Liber hymnorum* (those in group C of Table 1), together with their West Frankish counterparts, do indeed go with melodies that can be understood as *sequentiae* in the strict sense just described. These works are distinct in almost every essential, structural aspect from the kind of piece represented by *Haec est sancta*, *Rex omnipotens* and 'Justus ut palma major'. They are much shorter; they lack, as a general rule, the clear couplet structure that prevails in the larger works; they make little or no use of the cadence patterns that mark off the long phrases of the larger works; their texts lack the strong syntactical and rhetorical correspondence to melodic plans. Judged by the standards of, say, *Rex omnipotens*, these smaller *sequentiae* are amorphous and uninteresting; but the point is, they are not to be so judged, for as works of art they are in a different category, one which neither explains nor is explained by the larger kind, but simply co-exists with it in early collections such as Notker's *Liber hymnorum* and some of the earliest West Frankish manuscript sources. Also in contrast to the larger works is the fact that the smaller *sequentiae* always show a clear, verifiable relationship to a specific alleluia of the Mass, and are apparently designed – in text as well as music – to be sung after the verse at the reprise of the alleluia.

Qui regis sceptra (ex.4) is a popular text for a *sequentia* to the *Alleluia, Excita Domine* for the third Sunday in Advent. Notker set it as *Angelorum ordo*, to go after the verse *Laudate Dominum* for the same alleluia when sung at the feast of St Michael and All Angels. The kind of melodic repetition found in this melody corresponds in structure and function to that found within singles of the larger kind of sequence, not to the regular couplet structure of doubles. Failure to make this distinction has resulted in needless confusion.



Ex.4 *Qui regis sceptra*; *F-Pn* lat.1118

7. Origins. Attempts to resolve the question of the sequence's origins have occasioned fantasies of historical reconstruction, whose common premise is that either Notker or some immediate predecessor troped archaic melismas, thereby creating a new musical form. This is neither credible nor useful: the attribution of such an act to Notker would indicate a presumptive reading of his preface, and the identification of this act with the origin of the sequence is self-contradictory. It cannot be proved that the account in Notker's preface is anything other than story-telling, whose purpose was to enable the author to introduce his 'hymns' to the Swiss-Rhenish monasteries. Further, if these melodies were indeed archaic in format and style, they could not be taken to represent any musical initiative on the part of the 9th-century Franks; and, in addition, no artistic value could be attributed to the words since they would have been merely underlaid. It has long been acknowledged that word underlay is not troping, so the sequence would not be a trope of the alleluia or of anything else, and none of what may be true of troping is relevant to the sequence. It is evident that not all melismas are archaic, for melisma is found in the work of Leoninus, Ockeghem and Handel – to name but a few. The idea that melismas *per se* are archaic is part of a mythic complex that was developed to explain medieval music in general and Gregorian chant in particular, there being no ready historical explanation and no possibility (for lack of sources) of finding one.

If it were necessary to imagine a model for the first sequences (i.e. musical compositions such as Notker claimed he saw in the antiphoner brought by the fugitive monk), then the melismas mentioned by Amalarius as sung after the verse of the alleluia at Mass would serve, since these could well be expanded and provided with words. Such 'aparallel' compositions do exist, including ones with words by Notker, but they are very inadequate models for the kind of compositions that make up the bulk of the sequence repertory from Notker onwards. For the latter, a model of much greater size and ambition would be required, one with a phrase structure at once more clearly articulated and more expansive, and with systematic use of couplets in words as well as melody. This last feature can be derived separately from the traditions of Latin art-prose, specifically the bicola. There is no obstacle to deriving the sequence from a combination of these models – unlikely as such a combination may seem – as long as the possibility of a large measure of creative originality on the part of the 9th-century Frankish cantors is accepted. But the only documented fact is that by 880 a repertory existed of a kind of musical

composition that was not there before, a kind for which no firm evidence in the preceding centuries is to be found.

Once this repertory is present in the documents, its development can be traced, and the development shows many of the features familiar from the history of other, more recent forms of music. As Notker explained, and as subsequent documents show, sequence melodies were often adapted to new sets of words. The adaptation might involve only slight change, or more substantial change. Phrases from one or several melodies might be combined with new material to make new melodies. Generic features of plan or idiom might be gradually modified, and entirely new but still compatible features introduced.

8. FORM AND PERFORMANCE. Not much is known about the ways in which sequences were performed in the 9th and 10th centuries. Much of what has been suggested depends upon the way the melodies are notated in 10th- and 11th-century manuscripts, where they appear in two forms – over the text in a syllabic relationship, and without the text as melismas. Some manuscripts (the minority) put both kinds of notation in the same fascicle, alternating more or less phrase by phrase. Husmann has argued that this manner of notation reflects the manner of performance and that in principle each phrase is sung in both syllabic and melismatic fashion in succession. This virtually doubles the length of the performed work. Such performance is attested later in the Middle Ages.

Another solution, offered by Smits van Waesberghe, envisages the sequence sung in melismatic and syllabic form simultaneously, the chorus singing the melisma while the cantor sings the text. This hypothesis has much to recommend it. There is, however, still the possibility that the principal reason for the double notation is the adiastematic nature of notation in the 9th and 10th centuries, and has nothing to do with performance.

Anyone who sets great store by Notker's preface would be bound to clarify the roles of cantor and chorus in terms of their relative skills and the problem of memorizing, touched upon by Notker in a fashion that implies that the words helped him remember the melodies.

On quite different grounds – stylistic rather than notational – it has been assumed (especially by Von den Steinen) that sequences were regularly performed antiphonally between the boys of the monastic choir school and the men of the choir. This solution, supported by occasional references in the texts of certain sequences, is of course a perennial possibility in many kinds of medieval music. Whether it is to be applied categorically to the sequence is doubtful; in any case provision would have to be made in individual cases involving singles and other irregularities.

Given the inconclusive nature of the evidence, and for other reasons as well, it seems advisable to consider the primary form of the work of art to be the singing of the melody with text, straight through, as found in the prosaria. This form, at least, gives a reliable base for stylistic judgments, which can then be modified to take into account other possible modes of performance.

Still another mode of performance concerns the use of some form of polyphony. Such forms extend from singing in parallel motion (for instance, according to the instructions in the *Musica enchiriadis*, *c*900), through the incipient oblique organum actually laid out for *Rex caeli* (not a sequence, but a *versus*, another 9th-century form) in the *Musica enchiriadis*, and also the sequences provided with organal voices in the Winchester Troper, right through to the polyphony in contrary motion provided by the St Martial repertory for the opening phrases only of certain celebrated sequences (including *Rex omnipotens*). Here again, some evidence can be extracted from the texts of certain 10th-century sequences (Waite, 1961); but little that is definite can be concluded. Singing in parallel motion, however, could be assumed for the sequences as for any other kind of chant in the 10th or 11th century (see §11).

9. PARTIAL TEXTING. Still another peculiar feature of the manuscript sources has given rise to frequent speculation – the so-called 'partial texting'. Certain sequences are provided in the sequentiaria (which in general have no text) with text set more or less syllabically under certain phrases. (This same text also appears in the version in the prosaria, as part of the complete prose.) The sequences in question have been listed (there are nine of them) and studied; one of the most striking aspects is that the 'partial texts' appear in phrases 5, 8 or 9 and in longer sequences 11 or 13 (Stäblein, 1961).

Another striking feature is that the 'partial texts' tend to be verse-like in structure, as for example those from phrase 9 of *Celebranda*:

> Nobis det ut omnia/quae sunt patris et sua/premia aeterna
> Salus et victoria/illi sit et gratia/omnia per secla

Two distinct hypotheses have been advanced to account for these 'partial texts'. One, represented among studies by Stäblein, takes these texts to be a first stage in the composition of a sequence – a layer of archaic material around which the sequence was built. The opposing hypothesis, represented by Husmann, understands the partial texts to be later interpolations – 'tropes' – into existing proses. Thus both hypotheses make use of long-standing morphological assumptions – that of accretion on the one hand, of troping on the other.

More important, neither hypothesis takes sufficient account of the structural procedures common in the early repertory as a whole. The location of these acclamatory verses in the overall plan of a sequence performs a very specific function – that of accenting and highlighting the shape brought about by the melodic and rhythmic disposition of phrases. In this respect, the acclamatory verses are not isolated phenomena, but quite analogous to other features, such as phrase-endings on non-final pitches, or the longer phrases that contain short lyrical subphrases marked off with internal cadences.

In other words, the acclamatory verses need to be explained as composer's choices within the individual sequences in which they occur, not as part of a single morphological principle that holds for all instances. In general, the sequences involved seem all to be later than, say, 875 (none of the melodies used by Notker involves these verses). It can be tentatively suggested that *Celebranda* (Christmas), *Celsa polorum* (St Stephen) and *Fulgens praeclara* (Easter) were the first and most famous instances; these in each case supplanted earlier sequences to become the principal ones for their feasts. And in these cases it would seem that the acclamatory verses were conceived as an integral element in the original design of the work. On the other hand, it seems as though Husmann was correct in taking the verses in *Exultet elegantis* to be

a subsequent addition; this sequence exists in alternative versions with and without the verses.

10. The later rhymed sequence. Of all the many developments that took place within the sequence repertory after 1000, the most obvious were the regularization of accent and the influx of rhyme. Both elements increased in use gradually from the 10th century onwards, to become widespread and dominant in the 12th century. *Mane prima sabbati* (ex.5), a well-known Easter piece from the late 11th century or the 12th, shows the consistent application of scansion and rhyme that makes the later prose seem more like verse.

In general, stressed syllables (including those accents identified as 'secondary' by modern observers, as in 'rèsurgéntis') alternate with unstressed syllables throughout, providing a regular rhythm at the lowest level. Each phrase ends, however, 'proparoxytone', that is, with two unstressed syllables ('glória'). Furthermore, each phrase falls into subphrases of seven or eight syllables; each subphrase (with important exceptions in phrase 7) begins with a primary or secondary stress; each seven-syllabled subphrase ends proparoxytone, while each eight-syllabled subphrase (again, with exceptions in phrase 7) ends 'paroxytone', that is, with one unstressed syllable. The subphrases in each line are usually linked by internal rhyme, the lines of each couplet by end rhyme.

> 2*a* Víctor régis scéleris/rédiit ab inferis/cum súmma victória
> 2*b* Cújus rèsurréctio/ómni pléna gáudio/cònsolátur ómnia

Occasional irregularities of accent within the line, as at 'cum summa', are normal, merely enhancing rather than disturbing the overall scheme. The general regularity created by scansion and rhyme gives the impression that this and many such pieces consist in principle of a series of seven-syllable verses, alternating occasionally with eight-syllable ones. For this reason, apparently, all proses, including the early ones, are printed in short lines in the Analecta Hymnica; but in the case of the early ones – those before about 1100 – the subdivision is in most cases entirely arbitrary, without basis either in the sources or in the style. And in the later ones – such as *Mane prima sabbati* – the seven- or eight-syllable 'verses' are only the smallest units: much more important are the groupings at the higher levels – important not just for the shape of the individual piece but also for showing the continuity of the later sequence with the earlier kind.

The grouping in *Mane prima sabbati* shows the same progression and expansion towards a climax, the same

Ex.5 *Mane prima sabbati*; C.A. Moberg: *Uber die schwedischen Sequenzen* (Uppsala, 1927)

1 Ma - ne pri - ma sab - ba - ti sur - gens De - i fi - li - us, no - stra spes et glo - ri - a,

2a Vic - tor re - ge sce - le - ris re - di - it ab in - fe - ris cum sum - ma vic - to - ri - a,
2b Cu - jus re - sur - rec - ti - o om - ni ple - na gau - di - o con - so - la - tur om - ni - a.

3a Re - sur - gen - tis i - ta - que Ma - ri - a Mag - da - le - nae fac - ta est prae - nun - ti - a,
3b Fe - rens Chri - sti fra - tri - bus e - ius mor - te tri - sti - bus ex - pec - ta - ta gau - di - a.

4a O be - a - ti o - cu - li qui - bus re - gem se - cu - li mor - te iam de - po - si - ta pri - ma est in - tu - i - ta!
4b Haec est il - la fe - mi - na cu - ius cunc - ta cri - mi - na ad Chri - sti ve - sti - gi - a e - ius la - vit gra - ti - a:

5a Quae dum plo - rat et mens or - at, fac - to cla - mat, quod cor a - mat Je - sum su - per om - ni - a.
5b Non i - gno - rat quem ad - o - rat quid pre - ce - tur; nam de - le - tur quod mens ti - met con - sci - a.

6a O Ma - ri - a, ma - ter pi - a, stel - la ma - ris ap - pel - la - ris o - pe - rum per me - ri - ta.
6b Ma - tri Chri - sti co - ae - qua - ta dum fu - i - sti sic vo - ca - ta sed ho - no - re sub - di - ta.

7a Il - la mun - di im - pe - ra - trix, i - sta be - a - ta pec - ca - trix, lae - ti - ti - ae pri - mor - di - a fu - de - runt in ec - cle - si - a.
7b Il - la e - nim fu - it por - ta per quam sa - lus est ex - or - ta: haec re - sur - gen - tis nun - ti - a mun - dum re - plet lae - ti - ti - a.

8a O Ma - ri - a Mag - da - le - na, au - di vo - ta lau - de ple - na a - pud Chri - stum cho - rum i - stum cle - men - ter con - si - li - a,
8b Ut fons sum - mae bo - ni - ta - tis qui te la - vit a pec - ca - tis ser - vos su - os at - que tu - os mun - det da - ta ve - ni - a,

9 Quod det e - ius gra - ti - a, quod re - gnat in sae - cu - la. A - men di - cant om - ni - a.

sense of departure and return, found in sequences from the early repertory – as long as attention is focussed on the nine long phrases and their interrelationships. Phrases 1 to 3 each have three seven-syllable subphrases, with principal cadences on D (the final) and internal cadences on either side – C, G or A. Phrase 4 has four seven-syllable subphrases and establishes a locus on A a 5th above the final. Phrases 5 and 6 introduce eight-syllabled subphrases in the pattern 8 8 7; in line *5a* the eights are broken each into 4 4 by rhyme and motivic structure, but this subdivision is only occasional. Phrases 5 and 6 cadence on D, which together with the accelerando 'diminution' in the 4 4 gives a curious combination of a fresh start and a return. Phrase 7 is all eight-syllable subphrases, the last two beginning with unstressed syllables so that the phrase endings can be proparoxytone. Phrase 8, while not the longest (8 8 8 7), is melodically the most far-flung, making the same overall point as phrase 12 of *Rex omnipotens*.

In plan as well as melody, then, *Mane prima sabbati* and other later sequences reproduce the principles of the early repertory. Just as rhyme and scansion regularize the plan at the lower levels, so does the use of melodic motifs of three or four notes tend to control the inflection of the melody, helping to set off closed from open endings, for example, in phrase 6. Indeed, a wealth of detailed relationships can be worked out within the larger plan of *Mane prima sabbati*, revealing the developing symmetries, modal and hierarchical structures associated with 12th- and 13th-century polyphony and also with architecture. Yet during this period the sequence is an older, conservative form, which is merely reflecting trends pursued more vigorously elsewhere.

Of the five sequences remaining in standard 20th-century chant books, none is from the early repertory. VICTIMAE PASCHALI LAUDES (attributed to WIPO), a modest 11th-century German sequence that also became popular in the West, most closely resembles the early style. LAUDA SION (attributed to St Thomas Aquinas) is a 13th-century text to a French melody that became popular about 1100 to the text *Laudes crucis*; very large, and brilliant, it represents the whole spectrum of things possible in G melodies, cast in the new rhyme and scansion. VENI SANCTE SPIRITUS (attributed to Innocent III), an 11th- or 12th-century piece on a D final, uses the rhyme and scansion in a very regular way, as does also STABAT MATER DOLOROSA (attributed to Jacopone da Todi). The DIES IRAE (attributed to Thomas da Celano) is so regular at its highest levels that it is probably to be considered a *versus*. The attributions may be merely *honoris causa*; the last two have not been accepted for some time. Such attributions to famous personages were also made earlier in the history of the sequence. Perhaps their greatest value is the indication that to create a famous sequence was considered a sufficiently noble act to add to the glory of a king or pope. More reliable attributions occur throughout the history of the sequence, beginning with Notker, and including Waldram (St Gallen, *c*900), Ekkehard I 'Decanus' (*d* 973), Hermannus Contractus (*d* 1054), Gottschalk of Aachen (*d* 1098) and Hildegard of Bingen (*d* 1179). The best-known author of sequence texts – after Notker – is ADAM OF ST VICTOR (*d* ?1177).

11. THE POLYPHONIC SEQUENCE.

(i) The Middle Ages. Not only liturgical settings but also non-liturgical settings such as votive antiphons, motets and cantatas come within the general field of the polyphonic sequence, as do settings of other texts intended as substitutes for the liturgical sequence.

Almost from its inception the sequence was considered suitable for polyphonic elaboration. Textless *sequentiae* appear to have arisen shortly after 800, and by 848 the use of fully texted sequences was sufficiently widespread to merit a censure by the Council of Meaux. By about 900 a sequence-like *versus*, *Rex caeli Domine*, was used in *Musica enchiriadis* and *Scolica enchiriadis* as an example of organum at the fourth below moving from and to unison cadences. Furthermore, a number of the earliest sequences contain within their texts references to polyphonic performance. Typical of these is the opening of *Prome casta contio* in the earliest of the Aquitanian tropers (*F-Pn* lat.1240, *c*930): 'Prome, casta contio, carmina, organa subenctens hypodorica'. The earliest extended source of European polyphony, one of the two Winchester tropers (*GB-Ccc* 473, *c*1000), transmits in ff.153*v*–154*v* seven organa to seven textless or partially texted *sequentiae* for Christmas Day ([*Musa*]), St Stephen (*Beatus vir*), St John (*Iustus ut palma*) the octave of Christmas (*Multifariae*), Epiphany (*Chorus sive Bavverisca*), Purification (*Adorabo*) and Easter (*Fulgens praeclara*). An eighth, *Cythara*, for Ascension, has only the word 'Alleluia' and no neumes. The cycle was obviously intended to be completed since ff.155*v*–161*v* were originally left blank and only later filled with plainchant sequences. Two further organa to textless *sequentiae*, the plainchant melodies of which are unknown, *Planctus sterilis* and *Simon oboediens*, were added on f.198*r*. The transcription of this repertory is fraught with uncertainties, but Holschneider (1968, pp.156–7) provides a convincing reconstruction of *Beatus vir*. The setting is in general note-against-note, following largely the rules of the *Musica enchiriadis* for organum at the fourth below but with considerably more freedom of movement between the parts.

The next important source for polyphonic sequences is the cluster of Aquitanian *versaria* containing polyphony (*F-Pn* lat.1139, 3549, 3719 and *GB-Lbl* Add.36881). These sources transmit 12 polyphonic sequences, although in several cases only the first few verses are set. The organal part is now above the plainchant and the counterpoint is largely governed by contrary motion. The settings range from note-against-note with modest cadential flourishes (*Veri soli radius*) to moderately florid settings (*Rex omnipotens* and *Laude iocunda*). The texts used include not only those with a long Aquitanian tradition, such as *Prome casta contio* and *Alle– Caeleste necnon et perenne –luia*, but also newer proses and pieces from the East Frankish region, such as *Victimae paschali laudes* and *Sancti spiritus adsit nobis gratia*.

Similar in style to the Aquitanian settings are those in the roughly contemporary collection in the 11th fascicle of W_1 (*D-W* 677, facs. in Baxter, 1931, and Staehelin, 1995), which contains exclusively music composed in the British Isles for the votive Mass of the Blessed Virgin. It includes 15 two-voice sequences on ff.200*v*–209*v* (old foliation). The style is largely note-against-note with occasional ornamentation in a manner comparable to that of the Aquitanian settings, but unlike the Aquitanian polyphonic sequences those in W_1 set the entire piece, with the text of the second of each pair of versicles given in the margins. Sequences in this style are found in nine

manuscripts of the 13th and 14th centuries and are listed by Ludwig (1910); several others are also listed by von Fischer and Lütolf (1972). The majority of these pieces are in a style similar to that of the sequences in W_1 or in an even simpler style referred to as 'primitive polyphony' or *cantus planus binatim*. They include not only sequences but tropes to the Office responsories, often labeled 'prosa', analogous in structure to the sequence and sometimes used as such.

The performing practice history of the sequence is ambiguous. It apparently began as a solo chant but became a choral one in a large number of establishments, and thus did not develop beyond a simple two-voice discant style during the 13th and 14th centuries, when the more complex forms of polyphony were the province of soloists. Nonetheless, phrases from sequences began to appear as motet tenors in the late 13th century in *F-MOf* H.196 and *D-BAs* lit.115, and later in the *Roman de Fauvel* and up to the early 15th century. The absence of elaborate polyphonic settings of the sequence might have prompted the rise in some centres of polyphonic *cantus loco sequentia*, substitutes which were often polyphonic antiphon settings. One such collection may be the series of 15 Marian antiphons copied between the Gloria and the Credo settings in the Old Hall Manuscript (*GB-Lbl* Add.57950).

(ii) The Renaissance. The early 15th century saw a modest revival of the sequence as a polyphonic form. There are seven securely ascribed settings by Du Fay and three more that are most likely his. All are chant paraphrase *alternatim* settings that begin almost invariably with the plainchant. Among the three anonymous sequences that may be by Du Fay one is probably an addition to his own *Veni Sancte Spiritus* (CMM, i/5, 18) to make it conform to the use of the papal chapel. A distinction should be made between sequence settings and compositions using sequence-like texts which were also found as rhymed prayers in orationals and which composers set sometimes as sequences and sometimes as free cantilena motets, as in Du Fay's *Gaude virgo mater Christi* (CMM, i/5, 1) and *Ave virgo que de celis* (CMM, i/1, 8) (see Planchart, 1988). Most of the remaining early 15th-century polyphonic sequences are anonymous, but they follow with remarkable consistency the stylistic traits seen in those of Du Fay.

Mid-15th-century settings are less common. There are three settings in *I-TRmp* 88 and five each in *I-TRmp* 89 and 90; some are four-part settings and some show an abandonment of chant paraphrase procedure. English settings of *prosae* probably date from the middle decades of the century too. The term 'prosa' was reserved in England for tropes of the Office responsory analogous in structure and position to the sequence that was often sung at Vespers. Examples include the five settings of *Sospitati dedit aegros* for St Nicholas in the Pepys Manuscript (*GB-Cmc* 1236), one of them by Walter Frye.

Late 15th- and early 16th-century English sequence settings are a special case in that many were intended not as part of the Mass but as votive antiphons. This is true of 26 of the surviving complete or fragmentary sequence settings in the Eton Choirbook (*GB-WRec* 178), and of settings by Sheppard and Taverner. A number of these texts, particularly the 'Gaude' poems, had been set since the early 15th century not as sequences but as Marian motets (as in the pieces by Du Fay mentioned above). Settings of sequence texts for use in the Mass are found in the Lady Masses of Ludford and in the *alternatim* setting by Taverner copied by John Baldwin. The composition of sequences increased once more on the Continent in the later 15th century. Busnoys, Obrecht, Josquin and Isaac contributed to the genre and to its stylistic expansion. Busnoys's *Victimae paschali laudes*, a cantus firmus setting with plainchant mainly in the alto but occasionally in other parts as well, seems to reflect the influence of Du Fay's *Ave regina celorum* and Ockeghem's *Alma redemptoris mater* in its use of plainchant to generate the motivic material. Obrecht's *Salve crux arbor vitae* is a complex cantus firmus and chant paraphrase work, in which four voices paraphrase some of the plainchant of that sequence while the fifth voice has the seventh stanza of *Laudes crucis attollamus* as a cantus firmus with its own text, which eventually supplants the *Salve crux* text. The reason for this is probably liturgical, since the seventh stanza of *Laudes crucis* was assigned as the sequence for the feasts of the Exaltation of the Cross in churches in Bruges. Isaac's settings are all part of his *Choralis Constantinus* and are *alternatim* settings in a variety of textures, typically ranging from two to six voices in any one setting. Isaac uses the plainchant melody as a source of motifs for the polyphony, and in at least one versicle he also sets the plainchant as a cantus firmus moving in long, even note values. In this he is following a specifically German tradition of polyphonic sequences exemplified most clearly by the nine anonymous sequences in *I-TRcap* (Trent 93), which reflect the tradition of the Austrian Hofkapelle at Wiener Neustadt (Peck Leverett, 1990). These sequences, like the later *Victimae paschali laudes* of Verdelot or the *alternatim* setting by Brumel, were most likely intended to be used in place of the sequence, if not during the Mass then during Vespers, where a sequence sometimes replaced the hymn.

With Josquin's settings the sequence moves firmly into the realm of the new motet repertory that was to dominate the first half of the 16th century. Five of his six sequences are complete; *Ave mundi spes, Maria*, possibly spurious, is missing the Superius part (it is reconstructed in Godt, 1976), and the six-voice *Veni Sancte Spiritus* and *Victimae paschali laudes* are almost certainly spurious. Josquin's authentic sequences use the plainchant as a cantus firmus, treating the second setting of each melodic segment as a variation of the first ('variation-chain' technique), and on occasion the motivic substance of the chant permeates the entire texture of a section. Typical of these procedures are the six-voice settings *Praeter rerum series* and the very late *Benedicta es celorum regina*. In the four-voice *Victimae paschali laudes* additional cantus firmi appear, the superius of Ockeghem's *D'un aultre amer* in the first part and that of Hayne's *De tous biens plaine* in the second. The *Stabat mater* uses as a cantus firmus the tenor of Binchois's *Comme femme desconfortée*. Mouton's four sequence settings use also variation-chain procedures.

The tradition of Josquin and Mouton is continued in the ten sequences of Willaert (probably the most prolific sequence composer of his generation), notably the early *Veni Sancte Spiritus* and *Verbum bonum et suave*, which are among his best works. Virtually all Willaert's sequences are variation-chain pieces based on the plainchant and are thus true polyphonic sequences rather than motets setting a sequence text. Other composers either

avoided the sequence or, like Gombert, Morales, Sermisy and Clemens non Papa, left only one or two settings.

With the virtual elimination of the sequence from the Roman Mass by the Council of Trent (1543–63), sequence composition became rare. Palestrina wrote multiple settings of *Lauda Sion*, *Veni Sancte Spiritus* and *Victimae paschali laudes* as well as of the *Stabat mater*, which was not always considered a sequence. Lassus also set *Lauda Sion*, *Veni Sancte Spiritus* and the *Stabat mater*, and isolated settings of one or other of the four sequences admitted by the Council of Trent and of the *Stabat mater* appear in the works of Monteverdi (*Lauda Sion*, 1582), Felice and G.F. Anerio, Victoria and other Roman composers. At the end of the 16th century a tradition arose of setting sequences for an eight-voice double choir, so that, in the case of Palestrina, the eight-voice settings of the *Stabat mater* might have been intended as true sequences, and the other settings as free motets. In his *Gradualia* Byrd included a retrospective setting of *Victimae paschali laudes*, whose structure recalls the votive antiphon tradition, and a compact setting of *Veni Sancte Spiritus*, in which the long text is declaimed almost homophonically throughout.

(iii) After 1600. The sequence texts spared by the Council of Trent have continued to attract composers until the present day. The sombre *Dies irae* received hundreds of settings, both as part of the Requiem Mass, for example by Michael Haydn, Mozart, Cherubini, Berlioz and Verdi, and as a self-contained work, as in settings by Caldara, Legrenzi, Charpentier, J.C. Bach and Reger, as well as the instrumental paraphrase in Liszt's *Totentanz*. Even more popular has been the *Stabat mater*, with settings by Alessandro and Domenico Scarlatti, Pergolesi, Caldara, Vivaldi, Soler and Boccherini in the 17th and 18th centuries, Joseph and Michael Haydn in the late 18th (an early setting by Mozart is lost), Schubert, Rossini, Cornelius, Dvořák and Verdi in the 19th, and Poulenc, Dohnányi, Virgil Thompson, Penderecki and Pärt in the 20th. Fewer settings of the remaining three sequences exist by composers active after 1600: there are settings of *Victimae paschali laudes* by Giovanni Colonna (1687), continuing the tradition of setting the sequences for an eight-part double choir, and by Jommelli; of *Lauda Sion* by Grandi, Colonna, Buxtehude, Michael Haydn and Mendelssohn; and of *Veni Sancte Spiritus* by Colonna, Michael Haydn, Mozart, Kozeluh, Bruckner and Peter Maxwell Davies. Most of these are essentially self-contained cantatas written in the style prevalent at the time, but those of Colonna and Michael Haydn were intended as liturgical works.

See also DIES IRAE; LAUDA SION; STABAT MATER DOLOROSA; VENI SANCTE SPIRITUS; and VICTIMAE PASCHALI LAUDES.

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RICHARD L. CROCKER (1–10), JOHN CALDWELL/ALEJANDRO E. PLANCHART (11)

Sequence (ii). A melodic or polyphonic idea consisting of a short figure or motif stated successively at different pitch levels, so that it moves up or down a scale by equidistant intervals. It may be true to the diatonicism of the passage or may involve a literal transposition (*see also* ROSALIA). Sequences can be used in the construction of a melody or theme itself, as in ex.1, but they usually function in the spinning out of musical material by developing a motif related to a previously stated melody, as in ex.2 (*see also*

Ex.1 Beethoven: Sonata in A♭ op.26, last movt



Ex.2 Chopin: Mazurka in F♯ minor op.6 no.1



FORTSPINNUNG). It is not uncommon for successive statements of a motif to be inexact repetitions of the original form and yet maintain the character of a sequence. In ex.2, for instance, the left-hand chord at the end of bar 5 would have to be d♮′–e♯′ in order for the repetitions in bars 6–7 to make a true sequence. The melody of a passage may be based on a sequential idea while the accompaniment is not, or vice versa.

WILLIAM DRABKIN

Sequencer (Fr. *séquenceur*; Ger. *Sequencer*; It. *sequencer*). An electronic device that creates automated repeatable sequences of sound. The sequencer was pioneered in the analogue synthesizers designed by Donald Buchla in the mid-1960s, and continues to be incorporated into larger, especially modular synthesizers and also produced as a self-contained unit. Its automated functioning lends itself to digital and computerized control. In earlier models a series of knobs permitted the user to determine the value of up to three parameters (such as frequency, duration, filtering and modulation) for each step in the sequence, which typically comprised eight or more steps; such a repeated pattern is known as a loop, by analogy with a handmade loop of magnetic tape. The output of each step consists of a voltage whose level is determined by the position of the relevant knob(s), while the overall speed at which the sequencer cycles through the steps can be fixed or manually varied. Such a sequence of output voltages may vary a selected parameter of another device, such as a synthesizer module, by means of VOLTAGE CONTROL.

Subsequently the capacity and capabilities of larger sequencers have been greatly expanded, running to many thousands of steps; since the mid-1980s they have often been replaced by equivalent software programmes for increasingly powerful microcomputers, controlling synthesizers and other devices via MIDI. Because with MIDI every parameter setting is codified numerically, a sequencer is capable of storing recordings of sequences of MIDI events (the information about the sounds, not the sounds themselves, in all parameters), and there is thus little differentiation now between a sequence as described above and a digital recording of a passage of music. The software provides a virtual multitrack recorder and mixing desk, and often also enables the music to be viewed and printed out as notation in both musical and graphic ('player piano') formats. At the other extreme the availability of sequencers has given rise to forms of rock music (RAP, etc.) that are based on the invasive monotonous rhythmic ostinatos of drum machines (see ELECTRONIC PERCUSSION) and simplistic looped electronic bass lines.

HUGH DAVIES

Sequentia. A wordless melody associated with the alleluia of the Mass in the Franco-Roman liturgy. In his *Liber officialis* (*c*830) Amalar of Metz identified as *sequentia* a melisma replacing a repetition of the alleluia after the verse. Such *sequentiae* are first documented as additions to the Compiègne antiphoner *F-Pn* lat.17436, a manuscript dated to the end of the 9th century. Hence *sequentiae*, without texts, are attested before (texted) sequences (i.e. *prosae*), and it was formerly assumed that the latter developed from the former; Anselm Hughes in his *Anglo-French Sequelae* (London, 1934) proposed that the term 'sequela', not previously used in a musical sense, be taken to denote 'the melody ... in this primitive [wordless] condition', so as to avoid ambiguity with the word 'sequence'. But the ambiguity is not intolerable, and the view that the *sequentia* represents a primitive condition of the sequence is in any case debatable. The relationship of these terms continues to be argued, but the tendency in recent scholarship has been to use 'sequentia' as Amalar used it – an expanded melisma to replace the usual repetition of the jubilus after the alleluia verse, and 'sequence' for the genre – melodies with or without words.

See PLAINCHANT, 6(iv); PROSA; and SEQUENCE (i), §6.

RICHARD L. CROCKER

Sequentiary (from Lat. *liber sequentiarum*). A collection of sequences; hence also a book or part of a book containing such a collection. *See* SEQUENCE (i).

Serafin [Serafino], **Santo.** *See* SERAPHIN, SANCTUS.

Serafin, Tullio (*b* Rottanova di Cavarzere, Venice, 1 Sept 1878; *d* Rome, 2 Feb 1968). Italian conductor. He studied the violin and composition at the Milan Conservatory and made his conducting début at Ferrara in 1898. After experience in various Italian cities, and his Covent Garden début in 1907, he became principal conductor at La Scala (1909–14), returning in 1917–18. There he conducted the first Italian productions of *Der Rosenkavalier* and *Feuersnot*, *Oberon*, operas by Dukas, Humperdinck and Rimsky-Korsakov, and the premières of Montemezzi's *L'amore dei tre re* (1913) and *La nave* (1918). At the Metropolitan Opera (1924–34) he conducted the first American productions of *Simon Boccanegra*, *Turandot* and operas by Falla, Giordano and Musorgsky, and gave the premières of Deems Taylor's *The King's Henchman* (1927) and *Peter Ibbetson* (1931), Louis Gruenberg's *The Emperor Jones* (1933) and Howard Hanson's *Merry Mount* (1934). At New York he did much to develop the careers of several singers, especially Rosa Ponselle, who appeared with him at Covent Garden in 1931 in the first production there of *La forza del destino*, and in *Fedra*, by her teacher, Romano Romani.

Returning to Europe in 1934, Serafin was appointed artistic director of the Rome Teatro Reale. He remained there until 1943, conducting new operas by Alfano, Pizzetti and others, the *Ring* in Italian and the Italian première of *Wozzeck* with Gobbi in the title role. He conducted at the Florence Maggio Musicale, and returned to La Scala for the first postwar season, which included the first Italian production of *Peter Grimes*. During the 1950s, when he had a spell at the Chicago Lyric Opera (1956–8), he became closely associated with the career of Maria Callas, both in the opera house and on many noteworthy recordings. In 1959 he coached and conducted Joan Sutherland in her first appearance in *Lucia di Lammermoor* at Covent Garden. Three generations of singers owed much to his skill and encouragement, and it has been said that without him the postwar revival of interest in Italian Ottocento opera and the bel canto style would have been impossible. In Gobbi's opinion he was 'an infallible judge of voice and character and an invaluable guide to young singers'. He remained active as a conductor into his 80s, being appointed artistic adviser to the Rome Opera in 1962 and conducting Rossini's *Otello* there that year. Serafin was modest and retiring in personality, quietly incisive in rehearsal and ruthless only in eradicating carelessness; he often achieved an unparalleled balance of musical line and emotional



Tullio Serafin

expression in performance, to which many of his recordings testify.

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J.B. STEANE, NOËL GOODWIN

Serafino de' Ciminelli dall'Aquila [Serafino Aquilano] (*b* Aquila, 6 Jan 1466; *d* Rome, 10 Aug 1500). Italian poet and musician. In 1478 he became a page in the Count of Potenza's court and studied music with Guillaume Garnier. In 1481 he returned to Aquila, where he apparently studied Petrarch and sang Petrarchan verse to the lute. He entered the service of Cardinal Ascanio Sforza in Rome in August 1484, and began to be known for his improvisations; at some point he met Josquin, to whom he addressed a sonnet in praise of creative genius. According to Calmeta (writing in about 1505), Serafino met Andrea Coscia in Milan in 1489; Coscia had a particular style of singing the *strambotto* which Serafino acquired, impressing many Romans, including Paolo Cortese and his circle. There is evidence of this style, with its well-marked syllabic melodies flowing into melismatic cadences, in *strambotti* printed by Petrucci and in manuscript sources (particularly *F-Pn* Rés.Vm[7] 676 and *I-Mt* Cod.55); most of the music in the manuscripts is anonymous but some of it may be by Serafino.

By late 1491 Serafino was in Naples, where he frequented artistic academies and added to his reputation as a virtuoso 'improvvisatore'. At the end of 1494 he was at the Mantuan court, where his *Rappresentazione allegorica della Voluttà, Virtù e Famma* and two of his *acti scenici* were performed. He visited Milan for the installation of Lodovico Sforza as duke in 1495 and remained there in the service of Beatrice d'Este Sforza until her death in January 1497. After a period of wandering which took him to Mantua, Venice, Urbino and Genoa, he entered the service of Cesare Borgia in Rome late in 1499. His death was much lamented, and his poetry went through some 20 posthumous editions before 1516.

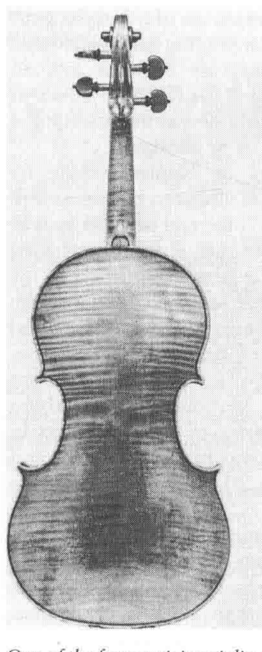
As a poet Serafino was pre-eminent among his contemporaries in adapting Petrarchisms to the verse of the *stile cortegiano*, a style that was defended vigorously by his partisans against the new Tuscan purism of Bembo. Serafino's poetry influenced not only his Italian contemporaries but also French lyric poets such as Mellin de Saint-Gelais and Marot. It is harder to gauge the influence of Serafino's musical style because it belongs to an unwritten tradition, but he was probably a figure of the first importance.

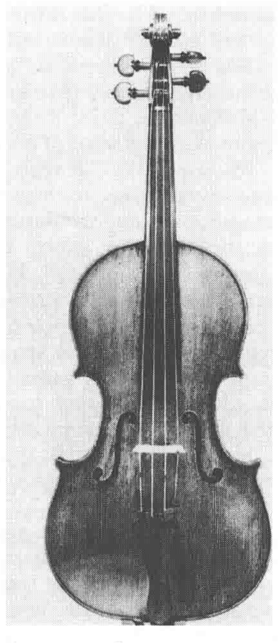
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JAMES HAAR

Seraphin [Serafin, Serafino], **Sanctus** [Santo] (*b* Udine, 1 Nov 1699; *d* after 1758). Italian violin maker. He is thought to have gone to Venice about 1720; his earliest known label is dated 1725. By 1730 he had developed an





One of the few surviving violins by Giorgio Seraphin, c1750 (private collection)

individual style as he drew inspiration from the work of the Amati family and applied some of their ideals to his own distinctively Venetian designs. In the following years he made his finest instruments, using wood of superb physical appearance. If his success can be gauged from his tax returns he was for a time Venice's leading maker. The tone quality of his violins and cellos from this period leaves nothing to be desired, if sometimes they lack the sheer power of Montagnana's instruments. Towards 1740 Seraphin's work gradually changed in character; certain of the details were exaggerated and the result compares poorly with the splendour of the earlier years. In 1744 he made an undertaking to his guild to make no more violins, and although his retirement was probably more or less complete, he was still well able to sign his name in 1758.

Seraphin was one of the most important makers of the Venetian school; his workmanship was elegant, and he usually took infinite care with the appearance of his instruments.

His nephew Giorgio Seraphin (*b* Venice, *c*1726; *d* Venice, 25 Jan 1775) was also a fine craftsman. He worked independently as early as 1742, presumably having been taught by his uncle. He married a daughter of Domenico Montagnana and continued his father-in-law's business, though with little energy, perhaps because of weak health. He seems never to have signed his work after 1750 and it usually passes under other names.

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CHARLES BEARE

Seraphine. A small free-reed keyboard instrument. It was made by John Green of London in about 1830. The name was later used in the USA and England to refer to any small REED ORGAN. It was also the brand name of a model of automatic reed organ (*see* ORGANETTE).

Seraphon. *See under* ORGAN STOP.

Serassi. Italian family of organ builders. Giuseppe ('il vecchio') (*b* Como, 1694; *d* Crema, 1 Aug 1760) settled in Bergamo about 1720 and built the organs at San Pellegrino, Lodi and the sanctuary of the Madonna di Caravaggio. His son and successor, Andrea Luigi (*b* Bergamo, 19 May 1725; *d* Bergamo, 1799), built the organs in the cathedrals at Crema, Parma, Fossano and Vigevano.

The most important member of the family, Andrea Luigi's son Giuseppe ('il giovane') (*b* Bergamo, 16 Nov 1750; *d* Bergamo, 19 Feb 1817), built some 350 organs including S Alessandro in Colonna, Bergamo (1781–2), S Liborio, Colorno, near Parma (1791), SS Annunziata, Como (1800), the collegiate church at Tende (1807), and S Eustorgio (1812) and S Tomaso (1813), Milan. He published *Descrizione ed osservazioni pel nuovo organo nella chiesa posto del SS. Crocifisso dell'Annunziata di Como* (Como, 1808); *Catalogo degli organi fabbricati da' Serassi di Bergamo* (Bergamo, 1815) and *Sugli organi, lettere a G.S. Mayr, P. Bonfichi e C. Bigatti* (Bergamo, 1816/*R*). The first work contains a description of the Como organ with its two manuals (*grande* and *eco*), ten wind-chests (both slider- and spring-chests), and many divided stops, with instructions on using the stops for solo and duet effects and for imitating a wind band, the clarinet, oboe, thunder, harp, guitar, mandolin, dulcimer, lute, harpsichord and bagpipe.

After his death, Giuseppe's sons and grandsons continued the family firm under the name Fratelli Serassi until 12 November 1895, when Vittorio Serassi gave Giacomo Locatelli the right to add 'successori dei Fratelli Serassi' to the name of his firm. During this period important work included a rebuild of the Antegnati organ at the Duomo Vecchio, Brescia (1824); and new organs at Piacenza Cathedral (1816), S Maria Maggiore, Trent (1826–30; with a large Swell), S Maria di Campagna, Piacenza (1838), Milan Cathedral (1842; large one-manual with no reed stops), Bastia (1844), the Madonna delle Grazie, Brescia (1845), Nizza Cathedral (1847), Mantua Cathedral (1851) and S Lorenzo, Florence (1865).

The organs of the Serassi family retained many features of the classical Italian organ: often only one manual, spring-chests (slider-chests are only used in the case of a second or third manual), with a strong basis of chorus stops, many being divided into treble and bass; the higher ranks grouped in pairs; and solo half-stops added, such as reeds, 8′ flutes and narrow-scaled string stops, the latter mainly in the bass at various pitches for accompanimental purposes.

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GUY OLDHAM/UMBERTO PINESCHI

Serauky, Walter (*b* Halle, 20 April 1903; *d* Halle, 20 Aug 1959). German musicologist. He studied musicology at Halle and Leipzig under Schering (1922–8) and in 1929 he took the doctorate with a study of the aesthetics of imitation in music between 1700 and 1850. As Max Schneider's assistant he completed his *Habilitation* at Halle in 1932 with a study of Halle; he became professor there in 1940. After the war he undertook the task of rebuilding the destroyed Handel house at Halle. In 1949 he became director of the musicology institute of the University of Leipzig (from 1956 with Besseler as co-director). He was responsible for rehousing what is left of the institute's great instrumental collection.

Serauky preferred research to teaching and was an industrious scholar: his principal work, the five-volume *Musikgeschichte der Stadt Halle*, is the most exhaustive study ever written on a German town's musical history; the book's largest and most important sections are devoted to Scheidt, Türk, Reichardt, Loewe and Franz. His three-volume Handel monograph, planned as the continuation of Chrysander's unfinished work, often suffers from a surfeit of detail and was never completed. Although Serauky's writings reveal a positivist approach, he was also interested in music sociology.

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LOTHAR HOFFMANN-ERBRECHT

Serbia. *See under* YUGOSLAVIA.

Séré, Octave. Pseudonym of POUEIGH, JEAN.

Serebrier, José (*b* Montevideo, 3 Dec 1938). Uruguayan composer and conductor. He began violin studies with Juan Fabbri and then entered the Montevideo Municipal School of Music, where his teachers included Pritsch (violin) and Ascone (harmony). Privately he studied with Sarah Bourdillón (piano) and Santórsola (counterpoint, fugue and composition), and he followed Estrada's courses in counterpoint and composition at the Montevideo Conservatory. In 1956 he moved to the USA and entered the Curtis Institute of Music, where for three years he studied composition with Vittorio Giannini (1956–8). For four successive seasons he attended Copland's classes at Tanglewood; he had private conducting lessons from Monteux in Maine, and from Dorati as apprentice conductor with the Minneapolis SO (1958–60). Appointments followed as conductor of the Utica SO (1960–62), associate conductor of the American SO in New York (1962–7), composer-in-residence with the Cleveland Orchestra (1968–70) and music director of the Cleveland PO (1968–71). He became principal guest conductor of the Adelaide SO in 1982 and founder and director of the International Festival of the Americas in 1984. He has received grants and prizes from the Guggenheim Foundation, the Koussevitzky Foundation, the Pan American Union and other organizations; among his awards are Columbia University's Alice Ditson Award for services to contemporary music, and the Best Orchestral Recording Award (1990). He also founded the Miami Music Festival (1984).

Serebrier began to make a name as a composer in 1956, when the overture *La leyenda de Fausto* won a national competition, and in the next year his music was introduced to the USA by Stokowski, with a performance of the First Symphony. His subsequent interest in mixed-media work is well demonstrated by *Colores mágicos*, whose première was conducted by Serebrier at the Fifth Inter-American Music Festival (Washington, DC, 1971). The work requires a 'synchrorama', a device designed by Stanley Elliott to convert sounds into visual patterns, these being displayed on a screen during performance. Each of the composition's ten variations is based on a ten-note series.

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Other works: Neuve-ritual, spkrs, choruses, solo db, orch, lighting, 1971; George and Muriel, solo db, chorus, db ens, 1988; film scores, orch and chbr works, choral pieces, songs, band music

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SUSANA SALGADO

Serei, Zsolt (*b* Takácsi, western Hungary, 3 April 1954). Hungarian composer and conductor. After studying the trombone and composition at the secondary music school in Győr, he attended the Budapest Academy of Music (1973–83), where his teachers included Szervánszky,

Petrovics (composition) and Kórodi (conducting). Since the time of his studies he has been a member of the New Music Studio. He joined the staff of the composition faculty at the Academy in 1986, and in 1989 he founded the contemporary music group 'Componensemble' of which he is artistic director.

The most important influences on his early career were Cage, Feldman, Christian Wolff and Boulez. During his student years he became deeply interested in minimalism as well as in serial technique. The music of Kurtág plays an important role in his structural thinking, though this is not apparent in the external characteristics of his works. Used purely for its technical properties, dodecaphonism for Serei represents a starting point; by the end of a compositional process it can be turned into a denial of itself, as, for example, in *Társalgás négyszögben* ('Conversation in Square') for piano and chamber ensemble. Though his artistic stance generally is characterized by openness and constant experimentation, in orchestration he remains faithful to the use of traditional forces. A number of his works involve open forms, improvisation and elements of chance. The works *Rege* and *Calyx* were performed at the SCM festivals in Brussels and Budapest in 1982 and 1986 respectively.

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LÁSZLÓ GOMBOS

Serenade (Fr. *sérénade*; Ger. *Serenade*, *Ständchen*; It. *serenada*, *serenata*). A musical form, contemporary with and related to other mid-18th-century orchestral genres including the symphony and the orchestral partita. The term originally signified a musical greeting, usually performed out of doors in the evening, to a beloved or a person of rank. J.G. Walther (*Musicalisches Lexicon*, 1732) described it as 'ein Abend-Ständgen, eine Abend-Music; will dergleichen meist bey still- und angenehmer Nacht pflegt gemacht zu werden' ('an evening Ständchen, an evening piece; because such works are usually performed on quiet and pleasant nights'). The word, derived from the Latin *serenus*, was used in its Italian form, SERENATA, in the late 16th century as a title for vocal works (for example Orazio Vecchi's *Selva di varia ricreatione*, 1590), and in the 17th it was used for celebratory works for voices and instruments; by the end of the century it was applied by such composers as Heinrich Biber (Serenade 'Nightwatchman's Call', 1673) and J.J. Walther (*Hortulus chelicus*, 1688) to purely instrumental pieces, a usage accepted in the 18th century. It then came to stand, if loosely, for a work of a particular character, formal structure and instrumentation, of which Mozart's serenades are the chief examples. Such works were composed mainly in Italy, Austria, Germany and Bohemia; it was the practice to perform them at about 9 p.m. (the NOTTURNO, a similar kind of work, was usually given about 11 p.m.). Relics of the original meaning of the term are found in the pizzicato accompaniment of the movement entitled 'Serenade' in the String Quartet op.3 no.5 attributed to Haydn (but probably by Roman Hoffstetter); any movement with an accompaniment on plucked strings (suggesting the lute, guitar or mandolin) carried serenade connotations. Mozart used serenade arias in *Die Entführung aus dem Serail* (Pedrillo's romance) and *Don Giovanni* ('Deh vieni alla finestra'), and a stylistic link is clear between the garden scene of *Così fan tutte* ('Secondate, aurette amiche') and his wind serenades; other composers to have used similar devices include Rossini (*Il barbiere di Siviglia*), Donizetti (*Don Pasquale*) and Eugen d'Albert (*Tiefland*).

A common serenade ensemble in the early Classical period consisted of wind instruments, double bass (a cellist would of course have had to be seated) and two violas. Settings for strings without wind appeared later. The serenade became a popular form among such early Classical composers as Asplmayr, Boccherini (G501, 1776), Dittersdorf, Michael Haydn, Pichl, Punto and Johann Baptist Toeschi.

In western Austria, Salzburg and parts of Bavaria, however, the orchestral serenade dominated; in Salzburg, at least, it was cultivated from the 1730s or 40s. Its multi-movement structure, never strictly prescribed and including any number of movements up to ten, was championed by Leopold Mozart, who composed more than 30 such works by 1757, all of them now lost. His sole surviving serenade, probably composed in 1762, is a forerunner of Mozart's serenades of the later 1760s. Generally speaking, serenades include an opening sonata-allegro movement, two slow movements alternating with two or three minuets (with the occasional insertion of a movement in faster tempo) and a closing Presto or Allegro molto. Leopold and Wolfgang Mozart, as well as Michael Haydn, commonly included two concerto-like movements (one fast, one slow; Leopold Mozart's Trumpet Concerto, which derives from his D major Serenade, is typical) in addition to a prominent solo part in a trio to one of the minuets; Mozart, more than Michael Haydn, often wrote such miniature concertos in keys remote from the main key of the work. Some of his serenades, described in the family letters as 'Finalmusiken', were given as part of the ceremonies marking the end of the academic year at the Salzburg Benedictine University (K203/189*b*, 204/213*a*, 320); others were composed to celebrate special occasions (K250/248*b*, 'Haffner', written for the wedding of Elisabeth Haffner and F.X.A. Späth). The close connection between the serenade and other orchestral genres is shown by Mozart's redaction of K204 as a four-movement symphony; by the same token, he gave the soloistic movements from the 'Posthorn' Serenade K320 as a

sinfonia concertante at his Burgtheater concert (Vienna, 23 March 1783).

As an orchestral genre, the mid-century serenade had little to do with the contemporaneous DIVERTIMENTO, which usually represented one-to-a-part ensemble music ('chamber' music in the modern sense). Nevertheless, some serenades were probably given soloistically (Mozart's practice cannot be assumed to hold for the works of all his contemporaries). Mozart's Viennese serenades of the 1780s were generally scored for wind (K361/370*a*, 375, 388/384*a*); *Eine kleine Nachtmusik* K525 is ambiguous and may have been intended to be orchestral. At the end of the 18th century the soloistic serenade became an important influence on chamber music, particularly the string trio, where through Mozart's works and those of Joseph Dorsch, Johann Georg Holzbogen and Friedrich Joseph Kirmair it led to the development of the 'grand trio'; it also influenced chamber music for larger ensembles of strings and wind (like the septet and octet – for example the works by Beethoven, Hummel, Conradin Kreutzer and Schubert). Beethoven's only works entitled 'serenade' (for string trio op.8; for flute, violin and viola op.25) are to be regarded as chamber music. The serenade for mixed chamber ensemble was revived by Reger in his opp.77*a* and 141*a*.

In the 19th century the orchestral serenade began to predominate; the genre includes such works as Brahms's opp.11 and 16, Volkmann's opp.62, 63 and 69, Dvořák's opp.22 and 44, Tchaikovsky's op.48, Suk's op.6, Elgar's op.20, Sibelius's op.69 for violin and orchestra (1912–13) and (for wind instruments) Strauss's op.7. The orchestral serenade of the 19th century resembles the symphony or suite in construction, and 20th-century composers have freely explored and changed the serenade's original formal layout and instrumentation. Smaller-scale serenades include Wolf's *Italienische Serenade*, originally for string quartet, Dohnányi's string trio op.10 (1905) and Stravinsky's for piano (1925).

The German term *Ständchen* was used in the 19th century for serenade-like songs and pieces for male-voice chorus.

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HUBERT UNVERRICHT/CLIFF EISEN

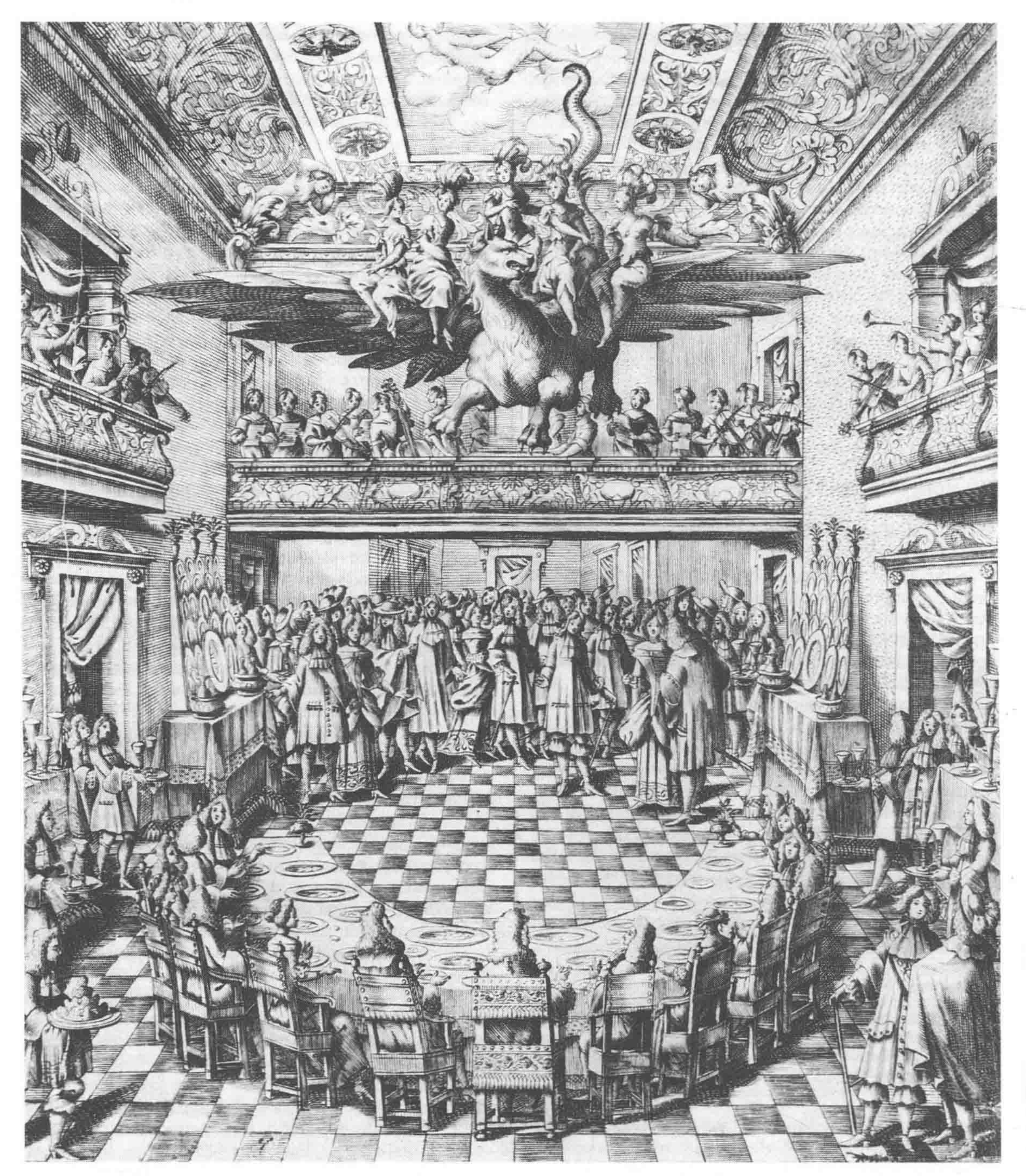
Serenata (It., from *sereno*: 'clear night sky'). A dramatic cantata, normally celebratory or eulogistic, for two or more singers with orchestra. The name alludes to the fact that performance often took place by artificial light outdoors at night. 'Serenata' has become associated incorrectly with 'sera' (evening); this etymology has long influenced the interpretation of the word, which has been used also to denote a lover's serenade or an instrumental composition (e.g. Mozart's *Serenata notturna* K239).

The first serenatas appear to have been written in Italy and in Vienna, shortly after the emergence of the solo cantata. Two early examples are Antonio Bertali's *Gli amori d'Apollo con Clizia* (1661, Vienna) and Antonio (or possibly Remigio) Cesti's *Io son la primavera* (1662, Florence). In the 17th and 18th centuries the serenata was viewed as a dramatic genre in the Aristotelian sense (the singers representing characters who communicate directly, without external narration) rather than in the senses of being acted on stage or having an identifiable plot. Its apparently contradictory nature has led to its being seen variously as a species of overblown cantata and a miniature opera. In reality, the serenata is a distinct genre, although its literary texts go by a multiplicity of descriptions that suggest greater diversity than actually exists.

'Serenata' is best understood as a catch-all term like 'opera' or 'oratorio'. It is often applied to their work by both poet and composer and is the term most frequently encountered in contemporary references. 'Cantata' was used in the same sense from early times and in the late 18th century was generally preferred: after the decline of the chamber cantata the risk of confusion had receded, while the rise of the instrumental serenade made the continued use of 'serenata' potentially misleading. Poets often substituted terms that conveyed the special essence of their work; an 'applauso per musica', for example, is explicitly a congratulatory piece, an 'epitalamio musicale' a work written for a wedding; a 'festa teatrale' is a celebratory piece for performance in an actual or improvised theatre, an 'azione teatrale' a work for theatrical performance containing some form of action. Certain poets used a particular description – 'composizione per musica', 'festa di camera', 'poemetto musicale', 'intreccio scenico-musicale' – as a kind of trademark.

The serenata shares important features with the chamber cantata, oratorio and opera. Like the cantata, it was usually a courtly entertainment given privately before an invited audience; however, learned societies and colleges also promoted serenatas, and in Venice the custom arose of performing a serenata instead of a full-length opera in public theatres on the last night of Carnival in order to leave more time for banqueting and visiting the gaming-house. Since serenatas were often given in open spaces, they could attract an outer circle of uninvited listeners and so become *de facto* public events. Serenatas usually formed an integral part of a larger celebration, or *festa*. During some large-scale celebrations whole cycles of serenatas came into being, such as the five performed at Piazzola sul Brenta on 7 and 8 August 1685 (fig.1). The singers normally read from their parts, remaining more or less stationary. Thus relieved of the burden of memorizing they could tackle more complex music, and the poet could introduce greater literary artifice, than would be feasible in an opera. The singers were, however, frequently costumed in operatic style and profiled against scenic backgrounds for enhanced visual impact and sense of occasion; in 17th-century serenatas, elaborate stage machinery was also often used.

Dramaturgically, the serenata most closely resembles the Baroque oratorio. Many serenatas contain allegorical characters personifying such concepts as duty and honour, and their texts usually have a strong moralizing strain. The composition is often divided into two approximately equal parts. It is in its musical style and resources that a



1. Domenico Freschi's dramatic cantata 'Il ritratto della gloria donata all'eternità', performed in the Sala della Musica of the Villa Contarini, Piazzola sul Brenta, 7 August 1685 (the instrumentalists are girls from the conservatory established by Marco Contarini in Piazzola): engraving from Francesco Maria Piccioli's 'L'orologio del piacere' (1685)

serenata comes closest to true opera. The rise of the genre coincided with that of the modern orchestra, and its accompaniment was orchestral almost from the beginning. Wealthy patrons sometimes recruited mammoth orchestras in a spirit of frank ostentation: in 1729, for instance, 130 players were needed for the celebration of the dauphin's birth in *La contesa de' numi* (text by Metastasio, music by Vinci). Although serenatas sometimes include choruses, movements described as 'coro' are often ensembles for the full cast of principals.

Serenatas varied greatly in length. Cassani's *Il nome glorioso in terra, santificato in cielo* (1724, set by Albinoni) is close to the average, with five closed numbers in its first part, six in its second (equivalent to slightly more than one act of a three-act *dramma per musica*). Extreme brevity is represented by Metastasio's *La rispettosa*

tenerezza (1750, set by Reutter; one closed number), extreme length by *Il nascimento de l'Aurora* (*c*1710, set by Albinoni; 25 closed numbers, with no division into two parts). Roles in serenatas, unlike those in operas, are usually given equal importance, even when they number as many as six or seven. Arias are often grouped in 'rounds' (containing one aria for each singer), in many cases paralleling a structural division of the text.

Since serenatas were performed in varied settings, and rarely in purpose-built theatres, there was no standardized manner of production. Architects, carpenters and scene painters deployed enormous ingenuity in creating 'theatres for a day', a favourite motif being the opposition between land and water. Heinichen's *Diana sull'Elba* (1719) had the performers on a boat moored in the Elbe and the Saxon court watching from the bank (*see* DRESDEN, fig.8); conversely, *Le gare delle lodi di Sua Eccellenza conte di Melgara* (1686, composer unknown) placed the audience on a boat and left the performers on land.

Because of the pressure of time under which they often had to work, and the need for liaison with the commissioning patron, the poets and musicians commissioned to write serenatas were nearly always local. Although most are also known from their operatic activity, some minor figures and *dilettanti* who received no operatic commissions contributed to the genre. The only author who operated at an international level was Metastasio, many of whose texts achieved classic status and, like his opera librettos, were set repeatedly.

The occasions that called for serenatas can be divided into those that could be prepared for well in advance (e.g. namedays, weddings, annual ceremonies and official visits) and those which were less predictable and were celebrated as soon as possible after the event (births, military victories, peace treaties). Most serenatas contain a clear allusion to the event being celebrated. Re-use or adaptation of a text was rare, perhaps because this was thought disrespectful to both original and new recipients of homage; however, the borrowing of short portions of text or music from earlier works was not precluded, though done less blatantly than in opera. Again, the great exception is Metastasio, whose most important texts contain a minimum of topical references, seemingly in order to render them re-usable; *L'isola disabitata*, for example, was set by 11 composers in the 30 years following its première in Bonno's setting (1753, Aranjuez).

Most serenatas lack a plot in the ordinary sense, although a few (e.g. Handel's *Aci, Galatea e Polifemo*) include a little dramatic action. The characters, when not allegorical figures, can be deities, semi-deities or denizens of Arcadia; only rarely do historical figures appear, as in Metastasio's *Il sogno di Scipione* (1743). The absence of plot meant that the poet had to work towards the climax (often the revelation of the person or event celebrated) at a leisurely pace. Two favourite structural models were employed. In the 'debate' or 'contest', frequently indicated by the words *gara* or *contesa* (or their opposites, *unione* and *concordia*) in the title, the characters express different points of view which finally become reconciled; in the 'quest' the object of celebration is discovered in stages. Topical references (some, where expedient, oblique in the extreme) are customarily veiled in Arcadian language: an Austrian emperor may be alluded to by the adjective 'augusto', while Venice often appears as 'L'Adria' (the Adriatic). Flights of fancy that would have been considered risky deviations in opera find an occasional place in the serenata: a fifth of *Il nascimento de l'Aurora* is taken up by a dramatically irrelevant word-game that gives rise to astonishingly lively banter.

The serenata quickly spread beyond the Alps to centres of Italian culture in northern Europe. In Lutheran states vernacular versions appeared. The works by J.S. Bach known today as 'secular cantatas' could accurately be described as German serenatas (indeed, BWV66*a* and 173*a* are titled 'serenata'). In England the court ode normally took the form of a serenata by the start of the 18th century; typical examples are the birthday odes for the sovereign composed by Kusser in Dublin between 1709 and 1727 and Boyce's birthday and New Year odes (1751–79). Only France – strangely, in view of its successful naturalization of opera and the cantata – resisted the serenata. The genre petered out in the early 19th century, its social and aesthetic basis having been lost through the *embourgeoisement* of aristocratic culture and the universal reaction against Classicism and Arcadianism. The choral cantata is partly its linear descendant, partly its replacement.

The significance of the serenata in its time is not yet fully appreciated. From a modern point of view it sits uncomfortably between stage and concert hall and has suffered as a result. However, the growth of music theatre as distinct from traditional opera has encouraged the development of an aesthetic more tolerant of forms of presentation intermediate between full staging and concert performance, opening the door to imaginative and stylistically fitting revival of the best works in the serenata tradition.

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MICHAEL TALBOT

Sereni, Mario (*b* Perugia, 25 March 1928). Italian baritone. He studied at the Accademia Musicale Chigiana in Siena and the Accademia di S Cecilia in Rome and privately with Basiola. His début was in 1953 at the Florence Maggio Musicale in Lualdi's *Il diavolo nel campanile*, and he went on to sing in Buenos Aires, Chicago, Mexico City, Milan, Naples, Palermo, Rome, Verona and Vienna. After his Metropolitan Opera début in 1957, as Gérard in *Andrea Chénier*, he became a mainstay of the company, singing over 380 performances of 26 roles. His robust but flexible voice allowed him to span the baritone repertory from the lyric to the dramatic. It can be heard most advantageously in recordings as Germont in Callas's Lisbon *La traviata* and as Sharpless in Victoria de Los Angeles's second set of *Madama Butterfly*.

CORI ELLISON/ALAN BLYTH

Seres, William (*fl* 1546–77). English music printer. In 1553 he acquired a monopoly for printing psalms, through the influence of Sir William Cecil; in the same year he printed two volumes that included music, Francis Seagar's *Certayne Psalmes select out of the Psalter of David, and drawen into Englyshe Metre, with Notes to every Psalme* and Christopher Tye's *The Actes of the Apostles*. Seres continued to work as a printer, but no other example of printed music survives from his press. He is generally supposed to have been in partnership with John Day, who acquired the sole right to print the English Metrical Psalter with music in 1559. Seres had several addresses in London during his career; in 1553 he was working 'at the sygne of the Hedge-Hogg'.

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MIRIAM MILLER

Sergeyev, Konstantin Mikhailovich (*b* St Petersburg, 20 Feb/5 March 1910; *d* St Petersburg, 1 April 1992). Russian dancer and choreographer. *See* BALLET, §3(iii).

Sergeyeva, Tat'yana Pavlovna (*b* Kalinin, 28 Nov 1951). Russian composer, pianist and organist. At the Moscow Conservatory she studied piano with L. Roshchina, organ and harpsichord with Natal'ya Gureyeva (1970–75) and composition, at undergraduate and postgraduate levels, with Aleksandr Nikolayev (1977–81). Her career as a pianist and organist began in 1974 and she also worked at the conservatory from 1975 to 1988. She was twice laureate of the All-Union Young Composers' competitions, in 1977 and 1979, and was a winner of the 1987 prize of the Composers' Union of Russia. She is an Honoured Representative of the Arts of Russia (1995), a Laureate of the Shostakovich Prize (1996), and she is active both in Russia and abroad as a composer, pianist and harpsichordist (USA, 1991 and 1996; Germany, 1995 and 1996).

Sergeyeva's music dwells in a world of antiquity and classicism, and the texts of her vocal works are drawn from 18th-century Russian poetry or older stylized forms. Yet, despite the frequent use of classical forms and genres, her work is very much a part of a living tradition rather than of a lost age of perfection. She employs both direct and disguised quotations, mostly of well-known 'popular classics', and her own themes are concise; close attention to detail results in a noticeable clarity of texture. Lightness and joy – rare qualities in modern music – are hallmarks of her work.

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OL'GA MANUL'KINA

Serialism. A method of composition in which a fixed permutation, or series, of elements is referential (i.e. the handling of those elements in the composition is governed, to some extent and in some manner, by the series). Most commonly the elements arranged in the series are the 12 notes of the equal-tempered scale. This was so in the technique introduced by Schoenberg in the early 1920s and employed by him in most of his subsequent compositions. Serialism was quickly taken up by his pupils, including Berg and Webern, and then by their pupils, but not at first by many outside this circle, the most important exceptions being Dallapiccola and Krenek. The method spread more widely and rapidly in the decade after World War II, when Babbitt, Boulez, Nono and Stockhausen produced their first acknowledged works. These composers and their colleagues sometimes extended serialism to elements other than pitch, notably duration, dynamics and timbre. At the same time serial techniques began to be used by already established composers; here the outstanding example was Stravinsky. The diverse range of composers so far mentioned should indicate that serialism cannot be described as constituting by itself a system of composition, still less a style. Nor is serialism of some sort incompatible with tonality, as is demonstrated in works by Berg and Stravinsky, for example, though it has most usually been employed as a means of erecting pitch structures in atonal music.

1. The 12-note series. 2. 12-note serialism. 3. Serialism with other pitch-class collections. 4. Rhythmic serialism. 5. 'Total serialism'. 6. Some considerations.

1. THE 12-NOTE SERIES. In 12-note serialism (sometimes referred to as 'dodecaphony', a term which is ambiguous in that it can refer to non-serial atonal music) the series is an ordering of the 12 notes of the equal-tempered chromatic scale (i.e. the 12 pitch classes) so that each appears once. Such a series can exist at 12 transpositional levels, all of which Schoenberg considered to be forms of the same series, and he also included the inversion, the

retrograde and the retrograde inversion at each transpositional level in the complex, so that the series may be used in any of 48 forms. Thus the constant reference is a series of 11 interval classes in any of four shapes – prime, retrograde, inversion and retrograde inversion – at any of 12 transpositional levels. This is the understanding of the series that most later composers have accepted.

There is no standard convention for naming serial forms. That used here is as follows: 'P' indicates prime and 'I' inversion; the subscript numeral is the pitch-class number of the initial pitch class, i.e. the number of interval classes of a semitone by which the initial pitch class is raised above C (e.g. '$_{10}$' indicates a series beginning with B♭); and 'R' indicates the retrograde of the cited series.

2. 12-NOTE SERIALISM. The basic convention in serial composition is that the pitch successions in any portion of the music should be the whole or part of one or more statements of a series. This leaves undefined the registers at which the pitch classes are presented (and questions of change in register from one serial statement to another), what part of the series is projected linearly and what part vertically, how many statements of the series are made concurrently, to what extent each polyphonic voice presents its own sequence of serial statements, how many different series are used (and, if more than one, how they are related, if at all), and how, if at all, concurrent or consecutive serial statements are linked, in nature (e.g. by having I_6 follow P_0) and/or compositional usage (e.g. by shared notes). The examples that follow suggest some of the practices in these areas established by different composers. It is important to note that these practices are not restricted to the composers in whose work they are demonstrated, and that the composers concerned are/were not restricted to the particular practices described. Further observations will be found under TWELVE-NOTE COMPOSITION.

(i) Schoenberg. The Variations for Orchestra op.31 (1928) afford a compendium of Schoenberg's early serial technique. The *Hauptstimme* of the theme (bars 34–57) presents four linear statements of the series in the forms P_{10}–I_7R–$P_{10}R$–I_7; such a use of one or more serial statements as a melodic theme is found in many others of Schoenberg's serial works. Ex.1 shows the first two forms



in this instance. Note that the two are identical in hexachordal content. It is clear, therefore, that the first hexachord of I_7 has no pitch class in common with the first hexachord of P_{10}; or, to put it another way, these two hexachords together form a 12-note aggregate (or the 'chromatic total'), that is, they are complementary. Where this situation obtains, the series is said to exhibit the property of combinatoriality, specifically of inversional hexachordal combinatoriality (*see* SET). Many of Schoenberg's series are of this (specific) type, and he exploited the property when associating serial forms. Thus the four forms of the theme's *Hauptstimme* are chosen and arranged so that, with one exception, complementary hexachords are adjacent. If *x* and *y*, in that order, represent the hexachordal contents of P_{10}, then this line presents *x–y–x–y–y–x–y–x*.

The property of combinatoriality also conditions the association of simultaneous serial forms in the theme of op.31. Thus P_{10} is accompanied by I_7, I_7R by $P_{10}R$, $P_{10}R$ by I_7R and I_7 by P_{10}: each form is accompanied by its inversional hexachordal combinatorial partner. As often in Schoenberg, these relationships are to some extent hidden. Only at the statement of $P_{10}R$ accompanied by I_7R is hexachordal partitioning made explicit: the hexachords of $P_{10}R$ are presented as separate phrases and those of I_7R as three-note chords – successive in the case of the first hexachord, overlapping in the case of the second – so that *y* (line) is accompanied by *x* (chords) and then *x* (line) by *y* (chords), that is, complementary hexachords are aligned. In the remaining three serial statements of the *Hauptstimme*, the phrases are other than hexachordal and so are the accompanying chords (there is almost, but not quite, an identity between the numbers of pitches in the phrases and the numbers of pitches in the chords).

One final point before leaving these 24 bars. In the last six of them there is a *Nebenstimme* stating P_1. Reference to ex.1 will show that the series contains two intervals of the tritone class (in the case of P_{10} these are B♭–E and C♯–G) and that the four pitch classes involved in these intervals together form a diminished 7th chord. Since this chord divides the octave into equal parts of a minor 3rd, any two serial forms (of which either or both may be P or I) separated from each other by one or more interval classes of a minor 3rd will contain the same four pitch classes at the tritone intervals (i.e. at positions 1, 2, 8 and 9; or, in retrograde forms, 4, 5, 11 and 12), though, of course, the pitch classes will be reordered; in other words, the unordered set of pitch classes in these positions is invariant under the conditions stated. Thus, to return to the particular case at the close of the theme, P_1 is related to the four forms announced in the *Hauptstimme* by this invariant relation. Furthermore, a special association links P_1 with the *Hauptstimme* form with which it is concurrent, namely I_7: this pair is one of those that holds the ordering at two (the maximum) of the positions under discussion (here 8 and 9) invariant.

Association through an invariant unordered set at the tritone intervals occurs elsewhere in the composition – for example at the beginning (bars 58–62) of the first variation, where a statement of P_{10} is accompanied by P_1, P_{10}, I_1 and I_{10}. Moreover, these four forms in the accompaniment are presented in homophonic pairs, P_1/P_{10} and I_1/I_{10}, so that they produce a preponderance of vertical intervals of the minor-3rd class (minor 3rds and minor 10ths) or of a major 6th (which is related to the minor-3rd class by octave displacement), so drawing attention to the interval class that governs not only the invariant relation described here but also the combinatorial relation (combinatorially related forms, such as P_{10} and I_7, are separated by the interval class of a minor 3rd).

In the examples given so far, each 'voice' (which may be linear or chordal) is assigned one or more complete serial forms. This is by no means always the case in Schoenberg. At the opening of the third variation of op.31, for instance, the *Hauptstimme* is an ostinato of six-note tritone figures derived from the series as shown

in ex.2; the other pitch classes of the series are filled in severally by other instruments. In addition, the forms

Ex.2



used to generate these tritone figures are in tritone relations with each other: I_7–P_1–I_1–P_7 (bars 106–9) and $P_{10}R$–$I_{10}R$–P_4R–I_4R (bars 111–14). During the bars in question two horns are presenting the melody or theme (with rhythmic modification) so that P_{10} is associated with the first group and I_7R with the second. The relationships of symmetry, invariance and combinatoriality that exist within and between these groups, each of five forms, can readily be discerned.

It is impossible to illustrate here all the means used by Schoenberg in associating serial forms in op.31, still less in his work as a whole; but the principles of combinatoriality and invariance are almost always of fundamental importance. In some later compositions, notably the Violin Concerto op.36, the Fourth String Quartet op.37 and the Piano Concerto op.42, he elaborated relations between serial statements and associations among them, on the analogy of the long-term techniques of tonal composition, to assure the coherence of extended forms. His handling of serialism was almost always based on tonal models in matters of form (sonata and variations in particular) and texture (theme and accompaniment), even if it would be difficult to find a precedent – outside his own tonal works – for the richly polyphonic character of his writing. The String Trio op.45 and the Phantasy op.47, however, exhibit forms that are not so readily referable to conventional patterns.

Schoenberg's later works also show a relaxation of serial convention. Not only did he return to tonal methods for whole compositions, but within non-tonal pieces he admitted tonal features that he had previously avoided, such as vertical octaves and even diatonic triads: the *Ode to Napoleon* op.41 ends in E♭. This work is a somewhat extreme example, in that it cannot be considered strictly serial at all, since reorderings of pitch classes within hexachords are permitted; in other words, its basic set is not a series but a hexachordal trope. Such reorderings also occur in, for example, the String Trio, but to a lesser extent.

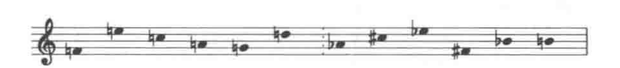
(ii) Berg. If Schoenberg's serial practice became, in some respects, increasingly liberal, Berg's was never anything but free. In no work – indeed, in no movement – did he keep to a single series. The first movement of the Lyric Suite for string quartet (1926), for instance, is based not on a series but on the succession of 5ths beginning on F (ex.3). This is first presented (bar 1) as three four-note

Ex.3



chords but, as in Schoenberg, partitioning into hexachords is more important. Reordering within the hexachords produces the series shown in ex.4, which is presented in

Ex.4



the *Hauptstimme* of bars 2–4. It is an 'all-interval series', that is, a series which, in any one form, contains an interval of each class except the unison. Examination of the series will show that it also has the property of inversional hexachordal combinatoriality, though this is not exploited in the composition, nor in Berg's music generally. Cyclic permutation of ex.4 produces another series (ex.5: the last four pitch classes of ex.4 here become

Ex.5

the first four), which is heard in the *Hauptstimme* of bars 7–9. A third series, first presented in bar 33, is generated by reordering the hexachords of ex.3 so that interval-class size is minimal (ex.6).

Ex.6



It is clear that Berg's licences with Schoenbergian convention produce series of quite diverse types within one movement, and in larger works, notably the opera *Lulu*, reordering is more extensively applied. In addition, Berg often used pitch material unrelated to the set, frequently resorting to tonal practice (most notably in the Violin Concerto), and he made independent use of fragments of serial statements. However, if he employed more freely than did Schoenberg non-standard serial transformations (cyclic permutation etc.), he limited his choice from the conventional 48 forms. In particular, retrograde forms are rare in his music outside sections that are retrograded as a whole (as, for example, in *Der Wein*). Furthermore, the thematic character of the series is emphasized by a limitation of octave displacement from one serial statement to another (the series shown in ex.6, for example, is always stated with its intervals conjunct), and series of different type are projected in a manner that keeps other aspects constant (for instance, the first appearances of exx.4 and 5 are both in the first violin and in very similar rhythms).

(iii) Webern. By contrast with Schoenberg and Berg, Webern always used a single series for each composition (counting the numbers of opp.17 and 18 as separate compositions), he drew only on the standard 48 forms, he rarely repeated notes or groups of notes within serial statements after opp.17–20, and he almost never presented the series as a melodic theme in a constant timbre. Another distinctive feature of Webern's serialism is the use of highly symmetrical series. That of the String Quartet op.28 (1938), shown in ex.7, is typical. The

Ex.7



second hexachord is the retrograde inversion of the first transposed by an interval class of a major 6th, so that $P_n = I_{n+9}R$; thus there are only 24 different forms of the series. Moreover, the three tetrachords of the series are in the relation p_0–p_4r–p_8 (i.e. the second tetrachord is the retrograde of the first transposed by an interval class of a major 3rd, and the third is the first transposed by an interval class of a minor 6th); thus transposition of a

Ex.8



serial form by one or more interval classes of a major 3rd will generate a serial form containing the same tetrachords in different positions, and two of the three will be retrograded.

This property of different serial forms having the same content of tetrachords is used at the opening of the first movement, the first three serial statements being of P_7, P_3 and P_{11} (obviously, any or all of these names might be replaced by IR ones, given the symmetrical property described). Each adjacent pair is linked by terminal tetrachords held in common, as shown in ex.8. Linking serial forms through common terminals is a frequent practice in Webern from op.21 onwards, but the shared notes are most usually one or two in number; this technique may limit, of course, the range of serial statements that can be chosen to follow a given form. Before leaving ex.8 it should be noted that the three serial forms in that example shown are in the relation of prime tetrachordal combinatoriality; that is, a 12-note aggregate is formed by all of the first or second or third tetrachords. However, Webern did not normally make explicit use of the combinatorial relations in which his symmetrical series are rich. The vertical association of serial forms in the first movement of op.28 (which is, from bar 16 on, composed in two-part canon) is rather of the type P_n with P_{n+3}, which can, given the symmetrical relation, be written I_nR with P_n; and consecutive association in this movement is governed, as hinted above, by the property of terminal invariance, P_n having four notes in common with P_{n+8} following or two notes in common with $P_{n+10}R$ following.

The opening quadruple canon of the second movement (bars 1–18) shows tetrachordal invariance at its most pervasive – the passage makes use of only six serial forms, P_0, P_4, P_8 and their retrogrades, and therefore of only three tetrachords of different content – and suggests how much Webern's serialism was conditioned by symmetry and coincidence.

(iv) Babbitt. The composer who has been most consistent in theoretically codifying and compositionally proceeding from the work of the first-generation serial composers is Babbitt. Two notions central to his serialism – the secondary set and the derived set – were developed from the practices, respectively, of Schoenberg and Webern; and he made considerable and extended use of combinatoriality. Something of these features can be illustrated in a short passage (bars 266–75) of the Second String Quartet (1954). This passage opens with a statement of the principal series in the form P_8 (ex.9) by all four

Ex.9



instruments, after which the first violin and the viola present I_5 (ex.10). These two forms are in the relation of

Ex.10



inversional hexachordal combinatoriality. The presence of that property makes it possible for a new 12-note series to be formed of complementary hexachords from different serial forms; such a series is termed by Babbitt a 'secondary set'. (In ex.1, from Schoenberg, a secondary set is formed by the second hexachord of P_{10} followed by the first hexachord of I_7R.) While the statement of I_5 is in progress, a secondary set (ex.11) is presented by the second violin

Ex.11



and the cello. Examination will show that ex.11 is constituted from the second hexachord of $I_{11}R$ and then the first of P_2.

It is evident that these two forms, $I_{11}R$ and P_2, are identical with each other in hexachordal content and that both are hexachordally combinatorial with P_8. Where, as here, a P form has I, IR and P combinatorial partners (any serial form will, of course, be hexachordally combinatorial with its own retrograde), the series is said to be 'all-combinatorial'. The use of hexachordal combinatoriality to govern the succession and superposition of serial forms at the beginning of the passage under discussion is shown by ex.12, where (a) indicates a hexachord of content

Ex.12

		I_5(b)	I_5(a)	P_8(b)	I_5R(a)
P_8(a)	P_8(b)	$I_{11}R$(a)	P_2(b)	P_2R(a)	P_2R(b)

identical with that of the first hexachord of P_8 and (b) one of complementary content. The presence of secondary sets is obvious from the example.

One item has been left out of account in ex.12: in bars 271–2 the cello presents a 12-note series (ex.13) which is

Ex.13



neither a form of the principal series nor a secondary set. Note that its constituent trichords are in the relation p_{10}–i_9r–i_3–p_4r (these names are analogous to those used in considering the symmetrical structure of the series of Webern's op.28). The first trichord is found in one form of the principal series, P_3R, where it occurs in positions 2–4 (ex.14). A series formed by taking an element (of

Ex.14

P_3R

two, three, four or six pitch classes) from a serial form and building from it, by serial transformations, a new 12-note succession is termed a 'derived set', and so ex.13 is a derived set in relation to the principal series. Note, too, that it has the hexachordal contents (a)(b).

Derived sets and combinatoriality can be further exemplified in the portion that immediately follows that shown in ex.12 (see ex.15). The series presented by the

Ex.15

vn 1	F♯	A♭	A	G	F	E	B♭	B	C♯	E♭	D	C
vn 2	E♭	C	C♯	D	F	E	B♭	B	A♭	G	F♯	A
va	F	E	D	F♯	C♯	E♭	A	B♭	G	C	A♭	B
vc	B♭	G	B	A	C	A♭	D	F♯	E♭	F	C♯	E

first violin is a derived set based on the trichord at positions 10–12 of I_3 of the principal series, that presented by the second violin is a derived set based on the trichord at positions 4–6 of P_{11} of the principal series, and that presented by the cello is a derived set based on the trichord at positions 1–3 of I_{10} of the principal series. The viola presents a principal-serial form, $I_{11}R$. Solid boxes indicate some of the combinatorial relations, both trichordal and hexachordal, operating here; the dotted box indicates the central tetrachord held invariant between the two violins. Note that the middle interval class in these four series is in each case the tritone.

The ways in which Babbitt has used properties of the series to project large forms can only be suggested here, taking again as example the Second String Quartet. The principal series, of which forms are shown in exx.9, 10 and 14, is an all-interval one, the intervals being, in semitone classes, 3–8–5–9–1–6–2–7–4–10–11. At the opening a derived set based on the first interval class, that of the minor 3rd, is presented (ex.16), followed by a

Ex.16



derived set based on the second interval class, that of the minor 6th. This is succeeded by a derived set based on the trichord formed by these two interval classes (ex.17), a

Ex.17



set which is used to build bars 7–18. Then the third interval class is introduced, again in a derived set, and then a derived set based on the trichord formed by the second and third interval classes. The composition proceeds in this manner until the first six interval classes have been introduced, when the first hexachord of the principal series is presented by the second violin solo *ff* (bar 114). In the second half of the quartet the second hexachord of the principal series is established in like manner, the whole principal series appearing for the first time in bars 266–8 (i.e. at the beginning of the passage considered above). This is, of course, no more than a simplified outline of the pitch connections that exist in the work.

(v) Boulez. In few of Boulez's compositions is it an easy matter to demonstrate throughout how the series is referential, and he has developed procedures, such as 'chord multiplication', which increase the hazardousness of such demonstration. However, the section 'Texte' from the 'formant' *Trope* of the Third Piano Sonata (1957) is of relatively straightforward serial facture, while at the same time it suggests the freedom of his practice. 'Texte' is based on a 'cantus firmus' formed by four overlapping statements of the series (ex.18); the similarity with Webern's method of linking statements in op.28 is obvious. This chain of statements returns to the opening tetrachord: the idea of cyclic structure is essential to *Trope* (whose sections may be cyclically permuted) and to each part of it. The dotted lines in ex.18 divide each serial statement into sets of four types, of which three are related in that *a* is equivalent in content to *b* + *d* transposed by an interval class of a minor 3rd for any given serial statement. Thus the 'cantus firmus' contains 13 of these sub-serial sets, each of which forms the basis for a defined section of 'Texte'.

In decorating the 'cantus firmus' set in each section, choice is made from other statements of the series, so that each section is built up of the pitch classes of one serial statement, often with note repetitions. Ex.19, from the opening of 'Texte', shows the appearances of the first two sets of the 'cantus firmus' (circled notes), and the serial forms with which they are associated. Note that these forms are defined not by order but by the compositional projection of their constituent sets (of the types *a*, *b*, *c* and *d*). The combination of freedom of choice and order in these 'superstructure' serial forms with strict order in the 'cantus firmus' is typically Boulezian.

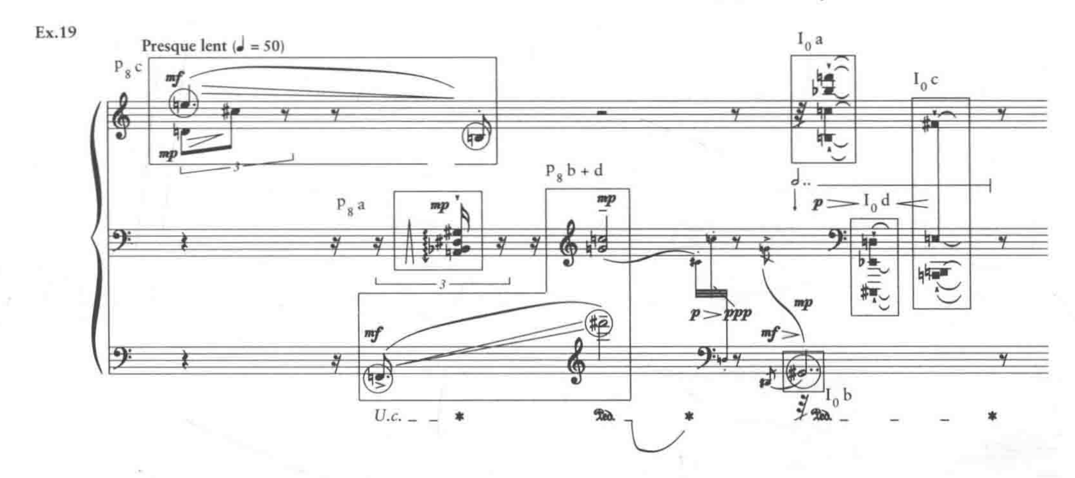
3. Serialism with other pitch-class collections. Composition with series containing a number of pitch classes greater or lesser than 12 was practised by Schoenberg in some movements of the Five Piano Pieces op.23 and the Serenade op.24 (both 1920–23), works which also contain some of the earliest examples of 12-note serial composition. Op.23 no.2, for example, uses a series of nine different pitch classes, though pitch material unrelated to this also occurs; and op.24 no.3 is based on a 14-note series in which three pitch classes are each duplicated. In the former example transpositions of the series are present, but I and IR forms appear only in the last six bars and R forms not at all; on the other hand, op.24 no.3 makes use of P, R, I and IR forms, but at only one transpositional level.

Stravinsky employed series of fewer than 12 pitch classes in several works after and including the Cantata (1951–2) before fully adopting 12-note serialism in *Threni* (1957–8). The strictest of these in serial usage is *In memoriam Dylan Thomas* (1954), whose series consists of five different pitch classes. Post-Schoenberg examples of composition with series of more than 12 pitch classes include Berio's *Nones* for orchestra (1954). This is based

Ex.18



Ex.19



on a 13-note series (ex.20) consisting of two overlapping heptachords, of which the second is the retrograde inversion of the first.

Ex.20



Few composers have attempted to extend serialism to pitch systems other than the equal-tempered semitonal, but Boulez has described a method for deriving quarter-tone series from semitone series, and his cantata *Le visage nuptial* (1946, revised 1950–51) makes use of quarter-tone serialism in parts and to some extent.

4. Rhythmic serialism. The use of ordered patterns of durations appears in Berg (Lyric Suite, third movement) and Webern (notably in the Variations op.30 for orchestra, 1940). Berg's rhythmic series is made up of 12 durations, each of one, two or three units; Webern employed two four-item series (ex.21). Both used the

Ex.21

series in exact retrogrades, varied them by filling in parts of durations with rests, and 'transposed' them by multiplying all values by the same integer. There are, of course, precedents for these procedures, and only the Berg example – by reason of its length and its use of rhythmic order independent of pitch succession – seems to represent an attempt to find an analogue for pitch-class serialism in the rhythmic domain.

Boulez, who had been working towards the serialism of durations in several works of the late 1940s, employed a systematic method in *Structures Ia* for two pianos (1952). His notion of a 'chromatic' duration series – one consisting of 12 values, each a different whole number of demisemiquavers from one to 12 – came from Messiaen's *Mode de valeurs et d'intensités* for piano (1949), where the use of the duration set (and sets governing other aspects) is not serial. In the Boulez example, however, the set is employed as a series. The order numbers of the pitch classes in the serial form P_3 (i.e. the numbers from 0 to 11 assigned to them in the order in which they appear in that serial form) are retained by those pitch classes in the 47 other serial forms. This produces 48 orderings of the numbers 0–11 which can be used to generate 48 orderings of the integral durations from one to 12 demisemiquavers by adding one to each order number and expressing the result in demisemiquavers. The duration-serial forms are used independently of the corresponding pitch-class-serial forms (otherwise the same pitch class would always be associated with the same duration).

Such interpretations of rhythmic serialism are problematic. There is no equivalence class to correspond with the pitch class (in this example the durations used are absolute, but there are similar cases in which composers have proposed that durations in the ratio 1:2 be regarded as members of an equivalence class – a seemingly arbitrary proposition prompted by analogy with frequency), there is no analogue for inversion and transposition (the fact that, for instance, the pairs semiquaver/dotted quaver and crotchet/dotted crotchet have the same 'duration interval' is of dubious perceptibility) and the listener may easily miss the distinction between, for example, 11 and 12 demisemiquavers.

Babbitt has used rhythmic orderings which are formally analogous with pitch-class serialism. The first of the Three Compositions for Piano (1947) employs a four-element duration series: 5–1–4–2. This may be 'inverted' by complementation of the durations to six (complementation of pitch-class numbers to 12 is equivalent to inversion in pitch-class serialism), thus producing 1–5–2–4; the generation of R and IR forms is straightforward. In later works Babbitt's rhythmic serialism is subtler. The analogue of pitch is now not duration but time point, defined as the duration which separates the attack from the beginning of the bar. For instance, it is possible to write a series analogous to ex.9 by interpreting pitch-class numbers as time-point numbers (ex.22). Duration is now

Ex.22

8 11 7 0 9 10 4 6 1 5 3 2

equivalent to interval (and, as in the rhythmic serialism of Boulez and Berg, it may be filled in part by silence), but only consistently so if the bar contains an integral multiple of 12 units. Time-point series may be 'inverted' by complementation of their time-point numbers to 12; they may be 'transposed' by addition of a constant value to each time-point number; they may be retrograded; they may be associated by 'combinatoriality'; and they may generate secondary and derived sets. The perceptibility of time-point serialism must remain questionable, however; in particular, it depends on the perception of metre, which

Ex.23



may well be doubtful when several serial forms such as ex.22 are presented simultaneously.

5. 'Total serialism'. If rhythmic serialism raises difficulties of perceptibility (and performability), these are still more acute when serial procedures are applied to other sound aspects (dynamics, tempo, timbre/attack/instrumentation etc.). In the early 1950s several European composers, notably Boulez, Stockhausen and Nono, adhered more or less firmly to such extensions of serialism; the term 'total serialism' was coined for these endeavours. Boulez's *Structures I* contains not only the rhythmic serialism described above but also quasi-serial composition using sets of 12 dynamic markings and 12 indications of attack. The sort of heterogeneity that issued from such practices is illustrated in ex.23, from the opening of Stockhausen's *Kontra-Punkte* (1952), though music constructed so consistently in isolated 'points' is rare in this composition and, indeed, in Stockhausen's work as a whole. Note that the first five bars announce a 12-note set, but the pitch-class serialism of the work is far from orthodox.

Few compositions apart from Boulez's *Structures I* attempt to follow 'total serialism' with any degree of thoroughness, but the notion did give rise to ideas that remained important in the work of those composers most closely associated with it, notably Boulez himself, Stockhausen, Nono and Pousseur. Principal among these ideas were the avoidance of repetition at all levels and in all domains, and the pre-compositional creation of 'scales' determining features that had not been so determined previously, even if the choice made from those 'scales' was not always in accordance with any serial procedure. Stockhausen's *Gruppen* for three orchestras (1955–7) makes serial use of a 'chromatic scale' of 12 tempos, with an 'octave' between, say, crotchet = 60 and crotchet = 120, and the other values in a geometric progression analogous to that of the equal-tempered semitone scale. Again, the differentiation of degrees between vocal sound as sound and vocal sound as semantic meaning in Boulez's *Le marteau sans maître* for voice and instruments (1953–5) and Stockhausen's *Gesang der Jünglinge* for tape (1955–6) may be traced to the experience of 'total serialism'.

Another aspect of 'total serialism' was the search for forms that would be in some way consonant with the method. Boulez's *Trope*, mentioned above, shows this approach. Barraqué spoke of an immense, unfinished work, such as his *La mort de Virgile*, as being the consequence of serial procedures, perhaps specifically of his own concept of 'proliferating series'. And the permutational nature of serial composition was one cause of the introduction of aleatory forms allowing the performer(s) to permute passages of composed music.

6. SOME CONSIDERATIONS. A few of the problems of perceptibility associated with the serialism of rhythmic elements and other non-pitch aspects have been alluded to, but the question of whether or not pitch-class serialism is perceptible has not yet been mooted. Meyer has raised doubts in this area on several grounds: early learning conditions the listener to the perception of tonal but not serial music; serial music is often composed with a very small degree of redundancy (that is, listeners can miss only a very little of the information presented if they are to perceive serial procedures); different serial works, even by the same composer, may employ quite different serial procedures, so that learning to perceive those in one work may not help the listener in others; and finally, perception of serial procedures is not assisted by simple relationships, such as octaves, perfect 5ths and 1:2 duration ratios, which are, most commonly, specifically avoided.

Lévi-Strauss has asserted that serial music cannot operate as a communicable language because it lacks a primary 'level of articulation' (which is provided in tonal music, for example, by the hierarchical relationships between pitch classes in the diatonic scale) necessary to establish and define the listener's expectations. Ruwet has questioned the work of postwar European serial composers on these and other grounds, also from the standpoint of structural linguistics. It should be noted that these writers, with the possible exception of Lévi-Strauss, have not therefore condemned serial music, but have rather pointed out the difficulties that stand in the way of perceiving serial relations.

In replying, serial composers have usually taken one of the three following positions: that serial procedures are not to be perceived by the listener (Schoenberg's injunctions against analysis need not be taken as implying concurrence with that view); that serial procedures are not perceived consciously, but the music gives an effect of coherence which the listener cannot explain; or that serial procedures can be perceived, given the listener's cooperation in learning. This last attitude is implicit in the compositional methods and explicit in the written statements of Babbitt. The other positions raise a number of new questions. What is unconscious perception? If serial procedures cannot be perceived, do they give rise to relations which can be, and if so, what are those relations? Or is serial music perceived as incoherent, and if so, does that limit its capacity to communicate the composer's thought?

It need not surprise us that serialism arose at a time when such questions of intentionality and communication began to become acute, and composers' uses of serialism should be considered as contributions to a debate rather than as decisive answers to these questions. Because its rules can be applied mechanically (Boulez's *Structures Ia* almost composed itself), serialism explores the boundaries between the automatic and the thought, the inevitable and the willed, the predetermined and the determined; it asks us to consider how much our way through music – whether as composers, performers, analysts or listeners – is guided by rules newly evidenced in the piece at hand, how much by instinct and tradition. The fact that the first works of Babbitt and Boulez were contemporary with the early practical development of computers is also suggestive.

After the great wave of the 1950s, serialism became perhaps less forward in the minds of most composers, and discussions of method faded from the manifestos. However, serial principles of ordering and manipulation went on being practised by composers as diverse as Henze and Ferneyhough, and serialism's algorithmic character indicates a kinship with techniques that came into prominence later and might appear quite contrary, such as minimalism, and even with the imitation of historical styles and forms. However, serialism is also distinctive as the technique of choice for composers who feel or have felt themselves engaged in music as an evolving language, with a coherent history traceable back to Beethoven, Haydn or the Renaissance.

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PAUL GRIFFITHS

Series [row, tone row, note row]. An ordered succession of elements to be used as basic material in a composition. The term is most frequently applied to an ordering of the 12 pitch classes, but it may also be used of a succession of fewer or more than 12 pitch classes, or of successions of pitches, durations, dynamics, time points, timbres and so on. *See* SERIALISM and TWELVE-NOTE COMPOSITION. *See also* SET.

Sérieyx, Auguste (Jean Maria Charles) (*b* Amiens, 14 June 1865; *d* Montreux, 19 Feb 1949). French composer and musicologist. In 1893–4, while at law school, he started

harmony lessons with Adrien Barthe. Following instruction in counterpoint with Gédalge, he became involved in the founding of the Schola Cantorum, where he became a pupil of d'Indy. Subsequently he assisted d'Indy with the first course in composition (1900–14) and taught counterpoint (1912–14). Sérieyx developed a close friendship with d'Indy, and later collaborated with the older man on the first two parts of his *Cours de composition musicale*, based on d'Indy's lecture notes. Sérieyx's own pedagogical writings offer additional information about contemporary theory instruction at the Schola. Sérieyx also contributed articles to *Le courrier musical* and *La tribune de Saint Gervais*. D'Indy held him in high regard as a critic, in which capacity he also wrote for Maurras's right-wing *L'action française*.

WORKS

Bethléem, chorus, pf (1939); Cantique au Sacré Coeur de Jésus, chorus (1939); Les dons du St Esprit, chorus (1939); Le mois de Marie, chorus (1939); De imitatione Christi, op.11, chorus, 1913–20; Mass, op.13, 2vv, 1920; Mass, op.15, 3vv; O salutaris, chorus, org

Secular choral works, instrumental pieces

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ELAINE BRODY/ANDREW THOMSON

Serinette (Fr.). A type of bird organ. *See* BIRD INSTRUMENTS.

Serini, Giovanni Battista (*b* ?Cremona, ?1715; *d* after 8 Jan 1765). Italian composer and violinist. Nothing is known of his early life. He was probably related to other musicians active in northern Italy with the same name. The most significant of these, Giuseppe Serini (*b* Cremona, *c*1645), is known by the oratorio *Il genio deluso* (1680 or 1690) and the serenata *Il concerto degli Dei e delle Muse*, composed for the wedding in 1685 of the Elector of Bavaria (libretto and score in *A-Wn*). It is likely that there were two Pietro Paolo Serinis: the first, from Cremona, was famous as a singer, 1670–80; and the second tried unsuccessfully to obtain a post as violinist at S Marco, Venice, in December 1714. Caterina Serini, a soloist and choir member at the Incurabili from about 1760 to 1779, may have been Giovanni Battista's daughter. Giovanni Battista Serini provided music for Robert D'Arcy, 4th Earl of Holdernesse (Yorkshire) and British Ambassador to the Republic of Venice between 1744 and 1746. It is possible that Serini was recommended by his teacher Baldassare Galuppi, since Galuppi and D'Arcy must have known each other through their connection with the King's Theatre in the Haymarket, London.

According to censual records, which mention a wife, child as well as an invalid mother, Serini was still living in Venice in 1750. Later that year, however, he moved to Bückeburg to become composer to Count Wilhelm of Schaumburg-Lippe. Wilhelm, who was also acquainted with D'Arcy, made a trip to Italy in 1750, the year he assumed the throne, and undoubtedly employed Serini then. Under Wilhelm, the Bückeburg court, modelled on that at Berlin, became one of the most cultured in Germany and Serini's six years there were productive: the library contained more than 24 sinfonias, many chamber pieces, intermezzos, cantatas, motets, sacred works and operas, but they disappeared during World War II. Serini also taught the singer Lucia Elisabeth Münchhausen, who married J.C.F. Bach in 1755. In that year Serini presented a 212-page, leather-bound manuscript (*GB-Y*) of sinfonias, cembalo concertos, flute sonatas and arias to the Earl of Holdernesse, who had accompanied George II on his summer journey to Hannover. With the Seven Years War imminent, its overly flattering dedication, dated 15 June, could be a scarcely disguised plea for employment. When Serini did leave Bückeburg, a year later, he went to Prague with Angelo Colonna (*fl* 1736–56), his compatriot and colleague.

Serini is finally heard of in 1765, when he wrote to Wilhelm from Bonn. His letter accompanied several scores and informed the count of his position as instructor to the daughter of Mgr Cressener (British diplomatic representative from 1755 to 1781), yet another of D'Arcy's acquaintances.

Serini's music is essentially *galant*. Melodies are often attractive, but, despite some individual ideas, stock formulae are common and occasionally unimaginative. The major mode is far more common than the minor. The sinfonias, in three movements, are short and lighthearted, with markedly tonic-dominant based themes. Upper strings are frequently busy, with repeated notes, scale and arpeggio figures. The cembalo concertos, particularly in their first movements, are more interesting and substantial in all respects, and make considerable technical demands upon the soloist, as do the flute sonatas. The arias are melodramatic (as befits their texts) and contain some telling harmonic, orchestral and dynamic effects. Counterpoint is not a stylistic feature, but its use in both trio sonatas in G and in the double-fugue finale of the cembalo sonata in E shows some proficiency. Georg Schünemann, who studied the Bückeburg library music, reached the conclusion that Serini was 'a competent musician, equally well-versed in all areas of work, who wrote pleasingly and attractively according to the taste of the time, but who was also, for example in his cantatas, individual and impressive'.

WORKS

SACRED VOCAL

San, SATB, 2 vn, 2 hn, vc, org, *CH-SAf*

Motets: O fallaces honores ita procul volate (incorrectly attrib. Francesco Serini in Gemme d'Antichità, 1864); Sum in medio tempestatum, 1v, pf, ed. C.I. Latrobe, *Selection of Sacred Music* (London, 1806) and J.A. Latrobe, *The Music of the Church* (London, 1831), transcr. S, str, 2 fl, tpt, 2 hn, timp, b trbn, *c*1815–35, *GB-Y*

SECULAR VOCAL

Le nozze di Pisiche (intreccio scenico musicale, 3, V. Cassani), Venice, Boschettiniano, carn. 1736, music lost, lib *I-Vnm*

La fortunata sventura (drama per musica, 3), Bergamo, carn. 1740, music lost, lib *Mb*, *Vcg*

7 arias, Tr/2 Tr, orch, *GB-Y**; aria, S, orch, *S-Sk*, transcr. Tr, obbl tr, bc in Recueil lyrique (Paris, 1772); recit and aria, T, pf, *GB-Lbbc*; aria, S, pf, *Lbbc*

INSTRUMENTAL

6 sinfonias, *Y**; 2 sinfonias, *I-Vc*, inc.; 9 sinfonias, *D-RH** [3 also in *GB-Y*]

3 Sinfonie à 4 stromenti; Sonata à 4 stromenti: *F-Pn*
6 cembalo concs., *GB-Y**
2 sonatas, hpd, *D-Bsb**; 3 sonatas, hpd, *GB-Lk*, ed. in Raccolta musicale, i–iii (Nuremberg, 1756–65) [1 also in *D-Bsb*]; 2 sonatas, pf, *GB-Lbl*, *I-Vc* (incorrectly attrib. Giuseppe Serini), ed. F. Balilla Pratella (Milan, 1921) [1 also in *D-Bsb*, movts 2 and 3 of the other also in *GB-Lk*]
6 sonatas, fl, bc, *Y**, ed. C.P. Lynch (Leeds, 1992), 1 ed. J. Pilgrim (London, 1960)
Andantino graziozo, vn, pf, *Lbbc*, ed. M. Jacobsen and A. Toni, *Pieces by Old Masters* (London, *c*1939)
3 trio sonatas: 1 for 2 fl, bc, 1750, *D-Bsb*, ed. M. Seiffert (1920); 1 for 2 vn, bc, *I-Vc*; 1 for 2 fl, bc, *F-Pn*
6 duets, 2 vn, op.1 (*c*1770), *GB-Lbl*

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C. PETER LYNCH

Serkin, Peter (*b* New York, 24 July 1947). American pianist, son of RUDOLF SERKIN; his brother John is a horn player. He studied first with his father, who then sent him to Lee Luvisi at the Curtis Institute of Music; studies there with Horszowski also made a profound impact. His other teachers included Ernst Oster, Karl Ulrich Schnabel and the flautist Marcel Moyse, whom he cites as a vital musical influence. At 12 he was playing regularly in public; Mozart concertos at the Marlboro Festival, chamber music with Alexander Schneider in New York, and Mozart's Double Concerto with his father and Szell in Cleveland were some of the early engagements that brought him attention and admiration. Soon he began to work independently. He played a risky repertory (the Goldberg and Diabelli Variations, Schoenberg and Webern, much Messiaen), and was for a while reluctant to commit himself to a formal calender-bound career.

After spending much time in Mexico and India, he began to play more frequently and with evident pleasure in the early 1970s. His musical interests range wide; he enjoys rock and jazz, has been involved in improvisation, is fascinated by the music analysis methods of Schenker and has increasingly become involved with contemporary music. He has continued to play chamber music as well as solo and orchestral works and has performed with the Guarneri Quartet and the Boston Symphony Chamber Players, among others.

Serkin was a founding member of Tashi with Richard Stoltzman (clarinet), Ida Kavafian (violin) and Fred Sherry (cello) In 1983 Serkin became the first pianist to win the prize for outstanding artistic achievement awarded by the Accademia Musicale Chigiana in Siena; it was also in that year that he joined the faculty of the Mannes College. He later took up teaching posts at the Juilliard School and Curtis Institute of Music, as well as teaching regularly at the Tanglewood Music Center.

Serkin has commissioned and recorded numerous new works. He gave the première of Peter Lieberson's Piano Concerto no.1 with the Boston SO in 1985 and later took part in the première and recording of that composer's *King Gesar* for chamber group and narrator. Takemitsu's *Riverrun* and *Les Yeux clos II* were written for him and *Between Tides* was written for his trio with violinist Pamela Frank and cellist Yo-Yo Ma. In 1993 Serkin and the Guarneri Quartet gave the première of Hans Werner Henze's Piano Quintet, which they also recorded. Between 1996 and 1998 Serkin made recordings that included music by Lieberson, Knussen, Henze, Berio, Goehr, Takemitsu, Kirchner, Webern, Wolpe, Messiaen and Wuorinen; at this time his recordings of traditional repertory were restricted to Bach and Beethoven. In 1998 he gave the première of Peter Lieberson's Piano Concerto no.2. Serkin is a brilliant, resourceful instrumentalist, a sensitive, original interpreter and a performer of uncommon vitality.

MICHAEL STEINBERG/R

Serkin, Rudolf (*b* Eger, 28 March 1903; *d* Guilford, VT, 8 May 1991). American pianist of Austrian birth. His father, a Russian Jew, had eight children and moved his family from Bohemia to Vienna in order that his gifted son could receive from the pedagogue Richard Robert 'a very strict and limited upbringing as far as the piano is concerned' (Serkin's own words). In 1920, at the age of 17, he was considered too old to take further lessons by Busoni, who advised him to follow his own path. In his teens he also made the acquaintance of Schoenberg and his circle, whose ideas were 'like a kind of leprosy to the Viennese establishment'. Serkin thought Schoenberg the greatest musical mind he ever encountered, and for a while he was an enthusiastic performer of his music.

The influence of the violinist Adolf Busch (his future father-in-law), whom he met in 1920, was deeper still. Having accepted Busch's invitation to move to Berlin, he lived with Busch's family as a pupil might live with his guru; and it was to Busch that he owed the commitment to chamber music which was to shape his career and development from then onwards. From 1921 they had a duo which lasted until Busch's death, and their magnificent HMV recordings in the 1930s of the Schubert *Fantasie* in C (D934) and some of the Beethoven and Brahms sonatas were groundbreaking at a time when international violinists were not accustomed to treating their pianists as equal musical partners in this repertory. Their trio recordings have proved similarly durable, notably those of Schubert's E♭ Piano Trio, with Busch's cellist brother Hermann, and of Brahms's Horn Trio, with Aubrey Brain.

As a soloist, Serkin made a pioneering recording with the Busch Chamber Players in 1938 of Mozart's Piano Concerto in E♭ K449; it remains among the finest recorded examples of his art. He was also particularly admired in these years for his Bach, and with Busch's orchestra took part in their recording of the Fifth Brandenburg Concerto.

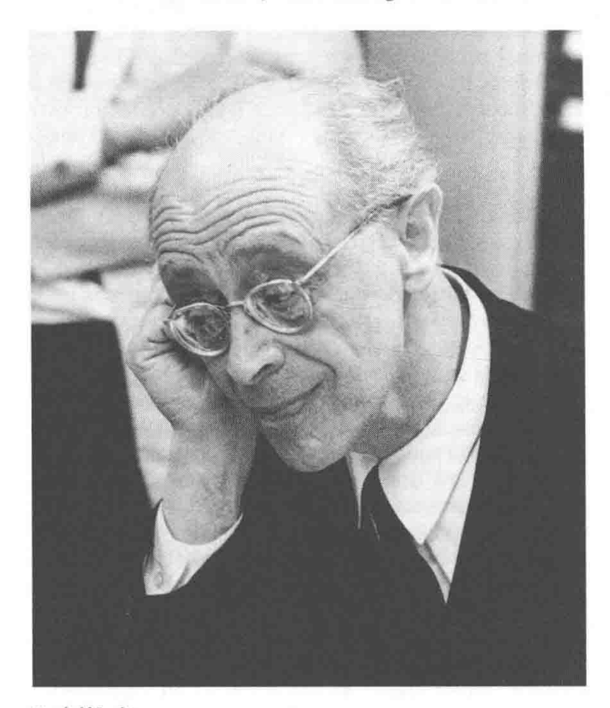
In 1934 the Nazis tried to prevent Busch from performing with Serkin; Busch's response was to give no more concerts in Germany and to move with Serkin to Basle. Having made his American début in 1936 with the New York PO and Toscanini, Serkin began to spend more time in the USA, and in 1939, when he started to teach at the Curtis Institute in Philadelphia, he settled there permanently. Busch also emigrated. The establishing of the Marlboro Festival in Vermont in 1950 is attributed to Busch, but Serkin (among others) was there from the beginning, and on Busch's death in 1952 it was natural for him to assume its leadership. In the spirit of its founder, it became an environment for the study of chamber music, free from the pressures and restrictions of conventional concert life, with an emphasis on rehearsal

rather than the performance of pre-determined programmes – a meeting-place too for professional musicians of all ages, backgrounds and nationalities. For 40 years Marlboro complemented Serkin's teaching, and through his direction of it and example as a performer it had (and continues to have) a profound influence on generations of musicians.

At the same time Serkin became one of the most celebrated soloists in the USA. He was a virtuoso who worked ceaselessly at his technique: impeccable transparency, clean attack and consummate control, together with an anti-sentimental sonority, had been there from the beginning and they were characteristics of his playing all his life. The latter could sometimes seem like hardness, or severity; it came from a stance that was rigorous in maintaining the importance of realizing everything that could possibly be realized about a work. Nothing less was good enough.

The responsibility for what was at stake in his endeavours could inhibit his achievement like a weight, and colleagues and students have said how complicated Serkin was as an artist; yet it was perhaps the conflicts in his make-up that gave his playing such power. His selflessness and devotion to the text could put him in shackles; but when his temperament as a virtuoso (which was the equal of Horowitz's) broke through, in works such as the Brahms concertos, and the Diabelli Variations, the Hammerklavier Sonata, the Fifth Concerto and the Choral Fantasy of Beethoven, the experience was unforgettable. His sensitivity was acute and he was capable of great delicacy; some of his finest achievements were in Mozart, whom he never underplayed.

At the core of his repertory were the Austro-German classics from Bach to Brahms. There were extensions to Reger and Strauss's *Burleske* and to Bartók's First Concerto and Prokofiev's Fourth (for the left hand). After his earlier enthusiasm, Schoenberg and the Second Viennese School fell away; it is intriguing to speculate how the reception of some of their music might have been different had he continued to champion it to a wide public. The microphone was not his friend and his solo recordings are on the whole unrepresentative. With orchestras, or colleagues in chamber music, it was another matter. His American recordings from the 1950s onwards (later remastered for CD by Sony Classical) include magisterial accounts of the Brahms and Beethoven concertos with such conductors as Szell, Ormandy and Bernstein and the Philadelphia Orchestra, Cleveland Orchestra and New York PO; there are distinguished accounts of Mozart concertos, too, with Szell and Alexander Schneider. The 40th anniversary of the Marlboro Festival was marked by issues of chamber music recordings, among which Serkin frequently appears. When he was at his best and the explosive tension behind his playing was in harmony with his pianism, he was indeed a 'fiery angel' and without doubt one of the great classical pianists of the 20th century. For all that, he was a man for whom music was always more interesting than the piano.



Rudolf Serkin

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STEPHEN PLAISTOW

Serlo of Wilton (*b* England, *c*1110; *d c*1181). English poet. He settled early in Paris, where he was a brilliant teacher in the schools, writing Latin didactic grammatical poems and erotic lyrics until his spectacular repentance, after which he retreated into the Cluniac monastery at La Charité-sur-Loire; there he found the discipline too lax, and moved to the Cistercian abbey at Aumône, becoming its abbot in 1171. From his conversion come his moralistic poems *Versus de contemptu mundi*, but by far his best works are his youthful love-lyrics. His 84 surviving poems are mostly in hexameters (generally leonine), pentameters and elegiac distichs. He displays a profound knowledge of the classics and shows great mastery of rhyme and flexibility of rhythm. Serlo's language was much imitated, and its influence can be seen in the texts of contemporary Notre Dame and related conductus.

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For further bibliography *see* EARLY LATIN SECULAR SONG.

GORDON A. ANDERSON/THOMAS B. PAYNE

Serly, Tibor (*b* Losonc, 25 Nov 1901; *d* London, England, 8 Oct 1978). American composer and theoretician of Hungarian birth. He was born into a musical family which emigrated to New York in 1905; he became an American citizen in 1911. His first musical studies were with his father, Lajos Serly, a former pupil of Liszt. From 1922 to 1925 he attended the Budapest Royal Academy, where he studied composition with Kodály, violin with Hubay and orchestration with Weiner, graduating with the highest honours.

After his return to the USA (1925) Serly played in several major orchestras, including the Cincinnati SO (1926–7), the Philadelphia Orchestra under Stokowski (1928–35) and the NBC SO (1937–8). From 1929 date his enduring friendship with Ezra Pound and his association with Pound's circle. Meanwhile his music was beginning to receive more attention. In 1935 he conducted the Budapest PO in an all-Serly concert that included the première of his Viola Concerto; the following year Ormandy gave the first performances of his First Symphony in Philadelphia and New York. In 1938 Serly resigned from the NBC SO to develop his own ideas; from then on he taught privately.

In 1940 Bartók and his wife arrived in New York as refugees, and for the next five years Serly devoted most of his efforts to their support. (Serly had met Bartók in Budapest in 1925 and the two had become firm friends.) He made arrangements of piano pieces from Bartók's *Mikrokosmos* for chamber groups and orchestras, and undertook both the posthumous completion of the Third Piano Concerto and the reconstruction of the Viola Concerto.

Many of Serly's own compositions make use of the 'modus lascivus' (named after the medieval term for the diatonic scale), which, in his own words, 'permanently divides the chromatic scale into two separate segments, thus creating a multimodal chromatic scale system'. Other techniques Serly explored include the simultaneous performance of seemingly unrelated movements, as in the *Concertino 3 x 3*, wordless voice in the song series *Consovowels* and unusual string sonorities in *Rondo Fantasy in Stringometrics*, which calls for 14 types of pizzicato. Serly's pupils included Pleasants and Herzog. He also wrote three theoretical books, the last of which, *The Rhetoric of Melody* (written in collaboration with the Canadian poet Norman Newton), remains unpublished. Despite the efforts of admirers, notably his second wife, the pianist Miriam Molin, his compositions and teachings have not been widely recognized.

WORKS

WORKS IN THE 'MODUS LASCIVUS'

Ballet: Cast out, 1973, unperf.

Orch: Conc., 2 pf, 1943–58 [last 2 movts only in 'modus lascivus']; Conc., trbn, chbr orch, 1952–4; Lament (Homage to Bartók), 1955; Concertino 3 x 3, pf, chbr orch, 1965; Canonic Fugue in 10 Voices, str, 1971

Vocal and inst: Pf Sonata no.1, 1946; Suite, 2 pf, 1946; Sonata, vn, 1947; 40 Etudes, pf, 1947–60; Canonic Prelude, 4 hp, 1967; Chorale, 3 hp, 1967; Adagio and Scherzo, fl, 1968; Consovowels: l, S, 1968, 2, S, cl, 1970, 3, S, cl, 1971; Menuet in Bi-Modals, 2 rec, 1970; Consovowels 4, 5, both S, vn, 1974

OTHER WORKS

Stage: Mischchianza (ballet), 1937; Ex machina (ballet), 1943; Medea (incid music, R. Jeffers, Euripides) (1948)

Orch: Transylvania Rhapsody, 1926; Va Conc., 1929; Sym. no.1, 1931; Sym. no.2, wind, brass, perc, 1932; 6 Dance Designs, 1932–3; The Pagan City, sym. poem, 1932–8; Transylvanian Suite, chbr orch, 1935; Sonata concertante, str, 1935–6; 2 suites from Mischchianza, 1936–7; Colonial Pageant, sym. suite, 1937; American Elegy, 1945; Rhapsody, va, orch, 1947; American Fantasy of Quodlibets, 1950; Fun with Insts, 1952–4; Conc., vn, wind, 1953–8; Sym. Variations for Audience and Orch, 1956; Str Sym., 1956–8; Little Christmas Cant, audience, orch, 1957; Sym. in 4 Cycles, str, 1960; Music for 2 Hps and Str, 1976

Band: Contrapuntal Divertissement for Wind Insts, 14 ww, perc, 1931; 4 Centuries Suite, 1953; 3 Variations on an Old Hungarian Song, 1964

Vocal: 4 Songs from Chamber Music (J. Joyce), S, orch, 1926; Strange Story (E. Wylie), Mez, orch, 1927; Musical Play on Ancient Mississippi Folksong Ballads, solo vv, chorus, orch, 1930s–75; Anniversary Cant on a Quodlibet, vv, small orch, 1966; The Pleiades, cant, solo vv, chorus, orch, 1975; 9 songs, 1v, pf

Chbr and inst: Vn Sonata, 1923; Str Qt, 1924; Innovations, 2 hp, str qt, 1933–4, arr hp, str, 1964; Threnody, 4 vc/4 hn, 1933–73; Trio, cl, vn, pf, 1949; Rondo Fantasy in Stringometrics, vn, hp, 1969; Fantasy on Double Quodlibet, 3 hp, 1972; a few others

Arrs., etc.: *B. Bartók: Mikrokosmos Suite*, orchd (New York, 1943), collab. Bartók; *B. Bartók: Piano Concerto no.3*, completed (New York, 1946); *B. Bartók: Viola Concerto*, constructed from sketches (New York, 1950)

Principal publishers: Boosey & Hawkes, G. Schirmer, Southern

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M. Oneglia: *Contemporary Conducting Techniques for the Film, T.V., for the Symphony and the School* (Montclair, NJ, 1979) [incl. discussion of Serly's methods]

A. Whittall: 'At Source', *MT*, cxxxvii/Feb (1996), 10–12

JEANNE BEHREND/MICHAEL MECKNA

Sermilä, Jarmo (Kalevi) (*b* Hämeenlinna, 16 Aug 1939). Finnish composer. He began his career as a jazz musician. He then studied composition at the Sibelius Academy in Helsinki with Kokkonen, gaining a composition diploma in 1975; in the same year he was awarded a master's degree at Helsinki University. He also studied composition in Prague in 1972. In addition to composing, and continuing to perform occasionally as a jazz trumpeter, Sermilä has had a particularly notable influence on Finnish musical life. He has been active as chairman of the Finnish Music Information Centre, of the Finnish Composers' Union, of the Finnish section of the ISCM and as artistic director of Finnish Radio's experimental studio. In 1976 he founded the Jasemusiikki publishing house, and in 1988 became artistic director of the Viitasaari (central Finland) Time of Music.

As a composer Sermilä came before the public relatively late, his first work dating from 1969. His early output was strongly influenced by Varèse. Since then a rhythmically freer fabric to his work has been joined by a clear pulse, and his music has shown certain minimalist effects. His central concerns are tone colours and textures and the relations between them, often forming his tone picture through random counterpoint and improvisation. Sermilä has, however, disregarded his background in jazz in his choice of material. His output has concentrated on ever-changing chamber ensembles, and he has avoided traditional formal genres such as the symphony and the sonata. During the 1970s he composed several works for orchestra, but from the 1980s he concentrated increasingly on chamber music.

WORKS
(selective list)

Stage: The Wolf Bride (ballet, after A. Kallas), 1980; Merlin's Masquerade, children's fantasy, tape, 2 cl, 2 hn, 2 vn, 2 vc, 1987

Orch: Early Music, 1971; Mimesis 2, 1974; Cornologia, 24–44 hns, 1975; Manifesto, 1977; LABORI, 1982; Quattro rilievi, 1988–9: no.2, eng hn, bn, orch; no.3, b cl, orch

Solo inst with orch/choral acc.: Pentagram, tpt, orch, 1972; Counterbass, db, str, 1975, rev. 1996; A Circle of the Moon, ob, orch, 1979; 2 divertimenti, ob, tpt, str, 1983; La place revisitée, fl/a fl, cl/b cl, 2 perc, str, tape, 1984; On the Road – a Concerto of our Time, tpt amp, perc, mixed choir, 1993; Un'asserzione di una signora, hn, str, 1994

Chbr and solo inst: Monody, hn, perc, 1970; Homage to EV, 2 tpt, 3 trbn, 2 hn, 2 perc, 1971; Tavastonia, db, pf, 1972; Crisis, cl, 2 vn, va, vc, 1972; . . . for percussion alone . . ., 1973; A Weeping Myth, fl, pf, 1974; Contemplation 1, flugelhn, tape, 1976; Näin minä sen näin [Thus I Saw This], fl, ob, cl, bn, hn, 1977; Contemplation 2, a sax, tape, 1978; Dissimilitudes, 2 vn, 2 va, 2 vc, 1980, rev. 1991; Improparlando, 3 or more insts, 1981; Rotations, 2 tpt, 2 trbn, 1981; Musique aerée, 4 brass, 1982; Myyttinen mies [The Mythic Man], perc qnt, 1982; Clockwork Etudes, b cl, mar/vib, 1983; A Prague Thoroughfare, elec gui, 2 vn, va, vc, 1983; Diary Fragments by Kilgore Trout 1, ob, vn, va, vc, 1984; . . . and an elk was formed by Hiisi, 2 trbn, 2 perc, tape, 1984; Jean-Eduard en face du fait accompli, sax qt, 1986, rev. 1989; Movimenti e ritornelli, 2 vn, va, vc, 1986, rev. 1995; Contours, fl, cl, vn, vc, 1986; Diary Fragments by Kilgore Trout 2, 2 tpt, trbn, hn, tuba, 1988; Final Conclusion, tpt, tape, 1988; Trocortro, tpt, trbn, hn, 1990; Danza 1, hp, mar/vib, 1991; Danza 2, fl/a fl, gui, tape, 1991; Danza 3, vn, kantele, 1992; . . . tota noin . . ., fl, ob/s sax, cl, perc, 1992; Vinohrady, vn, va, vc, pf, 1992; Danza 4C, b fl, basset-hn, 1992; Danza 4A, va, db, 1993; Danza 4B, ob, b cl, 1993; Mechanical Partnership [3 versions], 1994–5; But I didn't know it was spring, tpt, tape, 1995; Danza 5, vn, mar, 1996; Diary Fragments by Kilgore Trout 3, 2 vn, va, vc, 1996; Quasi come Quasimodo, tuba + perc, 1997; Danza 5, vn, mar, 1996; A Twisted Reverie, elecs, 1996; An October Question, elecs, 1996; Einsame Seelen, elecs, 1996; Il mondo assurdo del Signor B., va, tape, 1997; Intermezzo, trbn, hp, mar, 1997; Music to an Unshot Motion Picture, ob, cl, bn, perc, pf, vn, vc, 1997

Vocal: Talvipäivän seisaus [Winter Solstice] (A. Vuorinen), S, pf, 1969; Love-Charm Songs, S, fl, ob, cl, bn, hn, 2 vn, va, vc, 1976; Lakeus [The Plains] (V. Kirstinä), Mez, vc, 1986; Hitaat auringot [The Slow Suns] (Kirstinä), S, cl, pf, 1989; Rituaaleja [Rituals] (Kirstinä), male choir, 2 perc, 1991; Elämää [Life] (Kirstinä), mixed chorus unacc., 1996

El-ac: The Myth Is Weeping Again, 1973; A Doll's Cry, 1973; St. Henry's Tribe Memorial Anthem, 1981; Hommage à Jules Verne, 1982; Another Reflection, 1994; Can on a Bang, 1995

Jazz and improvisational works: Tavastian Suite, 6-piece jazz group, 1970; Odds Against Intervals, 7-piece jazz group, 1972; Mimesis 1, 13-piece jazz ens, 1973; Urbanology, improvising soloists, tape, 1985; Park Mood 1 and 2, improvising soloists, tape, 1992; Park Mood 3 and 4, improvising soloists, tape, 1993; . . . novelas de amor, improvising soloist(s), tape, 1995; Kesäkuun keskustelu [The Discussion in June], 2 improvising players, elecs, perf. 1996

Principal publishers: Fazer, Jasemuiikki

OSMO TAPIO RÄIHÄLÄ

Sermisy [Cermisy, Sermizy, Sermysy, Sernisy, Servyzy], **Claudin** [Claude] **de** (*b* c1490; *d* Paris, 13 Oct 1562). French composer. He was one of the recognized masters of the Renaissance chanson and a significant composer of religious music. Claudin, as his name appears in most contemporary publications, was associated with the royal court of France under several monarchs (particularly Anne of Brittany, François I and Henri II) as well as with the Ste Chapelle du Palais in Paris and was one of the most important contributors to the earliest French publications of polyphonic music. The numerous instrumental transcriptions and contrafacta of his compositions attest to the esteem in which he was held in his time.

1. Life. 2. Reputation. 3. Sacred works. 4. Secular works.

1. Life. Both biographical information found in beneficial records and the existence of present-day place names of which 'Sermisy' might have been an old form suggest that the composer came from the area around Noyon in Picardy, though the Ile-de-France and Burgundy have also been proposed as possible areas of origin. The earliest document to mention Sermisy (dated 19 July 1508) describes him as one of the lower clergy at the Ste Chapelle. Apparently he left the palace chapel choir in the late autumn of 1508, when King Louis XII, Queen Anne of Brittany and the Duke of Bourbon plundered the choir by taking its best singers for their private retinues. Papal records dated 4 February and 8 June 1510 identify Sermisy as a singer in the queen's private chapel and a cleric of the diocese of Noyon. His name does not recur in the records of the palace chapel until 20 September 1533, when he was received as one of its 13 canons. Sermisy probably entered the king's chapel after the queen's death on 1 January 1514, at which time the queen's chapel was dissolved and the number of singers in the *Chapelle du roi* more than doubled. He was one of 23 royal chapel musicians who performed for the funeral and obsequies of Louis XII in January 1515, at least eight of whom previously had been in Anne's employ.

Sermisy remained in the royal chapel under King François I and almost certainly accompanied the new monarch to Italy in the summer of 1515. He was probably present when the royal chapel sang Mass with the papal choir during the meeting between François and Pope Leo X held in Bologna from 11 to 15 December 1515. After the meeting (which resulted in the Concordat of Bologna), Leo demonstrated his graciousness by rewarding several members of the king's entourage. On 17 December he granted the position of apostolic notary to both the royal *maître de chapelle* Antoine de Longueval and the court's chief composer, Jean Mouton, and on 30 January 1516 he granted dispensations to Sermisy ('Claudio de Sermysy canonico Noviomensis') and four other royal singers (Jean Richafort, Guillaume Cousin, Noel Galoys and Johannes Durand dit Le Fourbisseur) that allowed them to hold incompatible benefices. On 31 March the pope also gave the royal singer and organist Pierre Mouton a priory. Sermisy's name follows immediately after that of Jean Mouton in a list of 34 royal chapel singers employed by François from 1 October 1517 to 31 September 1518. He probably participated in the festive masses performed jointly by the English and French royal chapels when François and King Henry VIII of England met at the Field of the Cloth of Gold from 7 June to 10 July 1520 and at Boulogne between 21 and 29 October 1532. At the latter

meeting the French royal chapel apparently also sang Sermisy's ceremonial motet *Da pacem Domine*.

By 1533 Sermisy had become *sous-maître* over the musicians of the royal chapel under the administrative headship of Cardinal François de Tournon, a diplomat, humanist, author of a text set by Sermisy and close friend of the king. The *sous-maître* directed the performances of the approximately 40 adult singers and six choirboys comprising the musical contingent of the king's chapel during the 1530s and 40s (the sizable group of chapel clerics listed in the account books of the *Maison du roi* was independently administered), and he also was responsible for the care of the boys and the upkeep of the chapel liturgical and music books. As *sous-maître* Sermisy earned wages and living expenses totalling 400 livres tournois in 1533, 600 livres from 1543 to 1545 and 700 livres in 1547. He held this position to at least 1555, sharing it with Jean-Loys Hérault from 1543 to 1545 and with both Guillaume Belin and Hilaire Rousseau from 1547 to 1553.

Thanks to the exemption from local residency requirements enjoyed by all members of the private chapels of the French kings and queens, Sermisy was able to augment his salary throughout his career with numerous ecclesiastical benefices. In 1510 he obtained the Augustinian priory of St Jean de Bougeuennes in the diocese of Nantes and requested papal permission in the same year to hold three incompatible benefices. In 1516 he held a canonicate in Noyon, as noted above, and at some time he also obtained a canonicate at Notre-Dame-de-la-Ronde in Rouen, which he resigned before 10 December 1524 in favour of a chapel in the parish church of Camberon near Abbeville. At about the same time as his appointment as royal chapel *sous-maître* Sermisy was nominated to the eleventh canonry of the Ste Chapelle, a post that he kept until his death. This position offered both substantial revenue and a house in Paris, which he used in 1559 to shelter the canons of Saint Quentin after their city was invaded by Spanish troops. In 1554 he added to this a prebend at Ste Catherine, Troyes. Upon his death he was buried in the lower chapel of the Ste Chapelle.

Sermisy had two nephews. One, Jean, was an artist in stained glass; the other, Gilles de Sermisy, a priest and canon at Vivier-en-Brie and curé of St Samson in the diocese of Le Mans, wrote a laudatory poetic epistle as a preface to Pierre de Manchicourt's *Liber decimus quartus XIX musicas cantiones continet* (Paris, 1539).

2. Reputation. Sermisy was highly regarded by contemporaries. In one of his noëls, Jean Daniel placed him in a group of famous musicians that included Prioris, Josquin, La Rue, Févin and Janequin. Pierre Certon, a colleague of Sermisy's at the Ste Chapelle, dedicated his second book of motets (1542) to him, as did Maximilian Guilliaud his *Rudiments de musique practique* (1554). In his *Discours de la court* (1543), a lengthy rhymed panegyric to François and the royal court, Claude Chappuys referred to the composer as the father of musicians, whose motets were sung at the king's daily Mass. Barthélemy Aneau, in his *Quintil Horatian*, listed him with Certon, Sandrin and Villiers as 'renowned musicians', and in the prologue to the fourth book of Rabelais's *Pantagruel*, Sermisy and other French musicians are pictured seated in a garden singing an indelicate song. In a *déploration* on his death by Certon, Sermisy is called 'grand maistre, expert et magnificque compositeur' and 'le thresor de musique'.

Nor was his reputation confined to France. In a letter the Duke of Ferrara asked Sermisy to recruit singers for him; unable to do so, the composer apologized and sent him a copy of his motet *Esto mihi*. At least four of his masses circulated in Italy (the *Missa 'Domini est terra'*, *Missa 'Philomena'*, *Missa plurium motetorum* and the Requiem Mass), and his motets were widely disseminated throughout Europe. Instrumental versions of his vocal music circulated in over 60 printed collections from the 16th century, and his compositions were often drawn upon by composers as polyphonic models for masses. *Si bona suscepimus*, for example, was the model for Phinot's mass of the same name, as well as for an anonymous keyboard piece and one for lute by Giovanni Maria da Crema.

In spite of his renown during his lifetime, he was rather quickly forgotten after his death. A new edition in 1572 (RISM 1572[2]) of a collection of chansons omitted the only piece by Sermisy that was included in its first printing by Le Roy & Ballard in 1560. Some of his chansons reprinted in the 1560s and later are ascribed to other composers or to no-one in particular. Historians and editors of music (Burney and Van Maldeghem, for example) have at times mistaken him for Claude Goudimel or Claude Le Jeune. More recently, however, he has been recognized as 'a veritable dean of French musical life during the second quarter of the [16th] century' (Daniel Heartz).

3. Sacred works. Both the shared aesthetic and the similar melodic and rhythmic vocabularies employed in Sermisy's chansons and sacred music have tended to colour assessments of the latter until very recently. The euphonious harmonies, formal lucidity and relatively high degree of tunefulness characteristic of his motets, in particular, have suggested to some scholars that when composing sacred music he was unduly influenced by the burgeoning popularity of the homophonic chanson in Paris during the second quarter of the 16th century. Comparison of his sacred compositions with those of Févin, Mathieu Gascongne and especially Jean Mouton, however, strongly suggests that the translucent style of his masses and motets resulted primarily from his exploration and codification of tendencies already present in numerous sacred works composed by the preceding generation of royal chapel composers, rather than from any direct influence of the homophonic chanson. The relatively high degree of stylistic homogeneity distinguishing Sermisy's sacred oeuvre from the works of his immediate predecessors arose from his strong tendency to favour the lucid and unambiguous presentation of text over contrapuntal elaboration, and not because he pioneered a new compositional method. In his text-sensitive approach to sacred composition, Sermisy was adhering to the official position on religious music in the Gallican Church during François's reign, a position that adumbrated musical reforms enacted by the Council of Trent more than a quarter of a century later.

Sermisy composed sacred music throughout his long professional career and, after Mouton, was the most prolific French royal court composer of sacred polyphony from the first half of the 16th century. 13 complete Mass Ordinary settings, 78 motets and more than 20 pieces of liturgical polyphony (most of which were published by the first royal printer of music, Pierre Attaingnant) can be securely attributed to him. The earliest sacred works are

two motets, *Vox in rama* and *Aspice Domine de sede*, composed by 1518 and 1523 respectively. About half of his mass settings, motets and smaller liturgical settings were written before 1535. Anthologies devoted to his motets were published in 1542 and 1555 by Attaingnant and Le Roy & Ballard respectively. The latter firm, which succeeded Attaingnant as royal printer, also posthumously published a set of polyphonic *Magnificat* settings by Sermisy. The remainder of his sacred output appeared piecemeal between 1535 and 1558.

Most of Sermisy's mass settings are what are called 'imitation' or 'parody' masses. About half are based on motets by Sermisy himself or other composers associated with the royal court such as Févin, Gascongne, Richafort, Josquin and Jean Conseil. Three masses are based on secular models, and three derive significant portions of their melodies from plainchant, one of which, the *Missa 'Novem lectionum'*, was well enough regarded to have been the subject of a foundation made to the Ste Chapelle in 1583 by Claude Rossignol. Unusually, two of Sermisy's masses, the *Missa plurium motetorum* and the *Missa plurium modulorum*, draw from not one but multiple polyphonic sources. Although the style of Sermisy's models affected his compositional decisions to a certain extent (most significantly in his only five-voice mass, the *Missa 'Quare fremuerunt gentes'*), there is a constant tendency in the 'imitation' masses to return to the pellucid harmonic style typical of both his free motets and chansons. Thus, although the opening movement of the *Missa 'Philomena'* (which derives much of its melodic content from Richafort's motet *Philomena praevia*) employs decidedly more angular melodies and colourful harmonies than is typical of Sermisy's works, in later movements of the mass Sermisy departed from Richafort's style by introducing repeated notes into motifs derived from the motet and by presenting the text in increasingly syllabic, word-generated and motivic melodies, this in turn leading to musical textures increasingly governed by consonance and euphony rather than by the demands of strict contrapuntal imitation. Sermisy's masses are distinguished from those of Mouton by their greater conciseness and tunefulness, their greater stylistic homogeneity and their tendency to favour the creation of consonant harmony over the demands of strict counterpoint.

Perhaps the most characteristic sacred genre for Sermisy is the motet, the majority of his pieces being examples of free composition in four voices. His style in these works is marked both by great sensitivity to the rhetorical, syntactic and expressive implications of his texts and by considerable regularity of compositional technique. To project his texts clearly Sermisy employed lucid harmonies, generally varied the musical texture in accordance with natural text divisions, used uncomplicated rhythms and set the majority of syllables to slower notes at the beginning of phrases. When it was musically feasible he also consistently employed a hierarchic system of musical articulation that projected the syntax of the text at the highest level by means of formal repetitions and at middle and low levels by his use of part-writing, by choice of cadential 'goal' tones and by systematic placement of stereotypical 'chansonesque' rhythmic motifs. An important, but secondary, factor in his aesthetic was his apparent desire to create well-rounded musical form, a desire that encouraged him either to select texts that incorporated refrains (e.g. Great Responsory texts) or to devise new texts that reiterated phrases of rhetorical significance. So pervasive was this approach to composition that Sermisy employed elements of it even in several motets that paraphrase Gregorian chants (e.g. *Alleluia, O filii et filiae* and *Veni sancte spiritus*). When writing for three voices Sermisy usually worked in a more florid and contrapuntal style. His ten settings for five, six and eight voices tend to avoid strong cadential articulations and exhibit considerably less textural variety and more contrapuntal continuity than his four-voice motets.

Twenty additional sacred works were composed to serve specific liturgical functions. Two years after his death Le Roy & Ballard published eight polyphonic *Magnificat* settings, one for each of the eight traditional Gregorian tones. These predominantly four-voice works set the odd verses of the canticle in *falsobordone*. Frequently the even verses are set as simple imitative duos or trios that employ the plainchant recitation formulae in loose paraphrase in the cantus or tenor. Half of the settings conclude by expanding to five voices, and several incorporate simple canons. Some earlier settings of *Magnificat* verses first published in Attaingnant's motet series of 1534–5 employ a more animated rhythmic and contrapuntal style, in which the plainchant formulae inspire the melodic content of all parts through pervasive imitation. Most of the remainder of Sermisy's liturgical polyphony was composed for use during Holy Week, including settings of the Tenebrae responses for the *triduum sacrum*, the Lamentations of Jeremiah, the Passion according to St Matthew and the Easter introit. All these works (with the possible exception of the setting of the Lamentations) require interpolated plainchants for performance and were undoubtedly composed to exploit the division of the royal chapel singers during the mid-1520s into a *chapelle de musique* and a smaller *chapelle de plainchant*. The words of Sermisy's Passion derive solely from the Gospel according to St Matthew, as claimed in the title, unlike Longueval's St Matthew Passion, which contains texts from all four gospels. Longueval's is a motet Passion, whereas Sermisy's is of the dramatic type. Sermisy composed three additional liturgical works for use at Mass, including strictly chordal settings of the responses to the Mass Preface and *O salutaris Hostia* (which was traditionally sung in the royal chapel at the moment of the Elevation of the Host) and a more contrapuntally complex arrangement of the *Asperges me* antiphon. One additional work, a *Nunc dimittis*, sets the Canticle for Compline in homorhythmic style. Most of the *chansons spirituelles* ascribed to Sermisy are contrafacta of his own earlier secular works.

4. Secular works. Sermisy is generally credited with bringing the lyrical type of 'Parisian' chanson to its apex, as Janequin is especially noted for his mastery of the narrative type. Such works, which were published in considerable numbers by Attaingnant during the second quarter of the 16th century starting with the *Chansons nouvelles* of 1528, may be distinguished from chansons composed in France and the Low Countries before 1500 by their greater contrapuntal simplicity and their freedom from the formal and poetic conventions of the *formes fixes*. Seemingly this new approach to chanson composition was largely the work of French musicians such as Févin, Mouton, Ninot Le Petit and others from the younger generation of composers represented in Petrucci's *Odhecaton*, *Canti B* and *Canti C*, who chose to

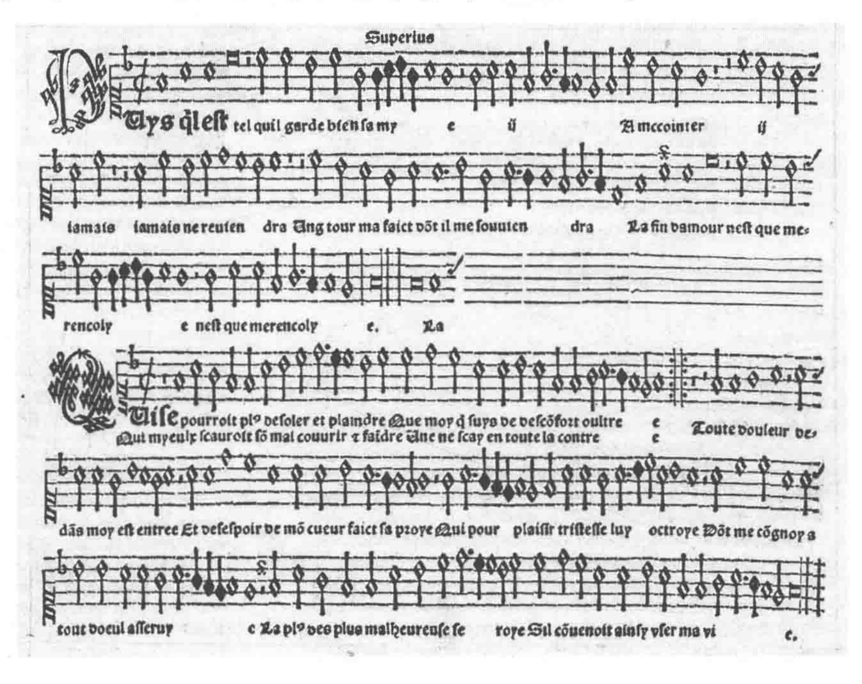
write three- and four-part arrangements of popular melodies rather than to set poems expressing the rarefied sentiments of courtly love. Possibly under the influence of Italian musical idioms, these composers and Sermisy and Janequin after them gradually abandoned the melismatic, somewhat abstract musical writing favoured by the previous generation to compose in a simpler, more syllabic and more homophonic style.

Many of the texts set by Sermisy were by contemporary poets of the royal circle; he set 22 of Clément Marot's texts – more than any other composer – and the initial results of their collaboration, which appear anonymously in the *Chansons nouvelles*, antedate by four years the first literary edition of the same poems in the *Adolescence clémentine*. Only exceptionally did Sermisy select 15th-century poems for his chansons. His texts are in French, except for one in Italian (*Altro non*) and another mostly in Gascon (*Hari bouriquet*). The favourite topic is unhappy love, whether courtly or profane. A few are of a popular sort, such as drinking-songs (e.g. *Ceulx de Picardie*), animal songs (e.g. *Je ne menge point de porc*) or 'malmariée' songs (cheerful pieces about young women who are dissatisfied with their ugly, tired old husbands – for example *Pilons l'orge*). Whatever the theme, the writing is usually simple and direct. Poetic types include several rondeaux, an exceptional ballade and many free, monostrophic types labelled 'quatrain' (e.g. *Puisqu'il est tel*; see illustration), 'cinquain' (e.g. *Contre raison*), 'sixain' (e.g. *Je veulx tousjours*), 'septain' (e.g. *Dont vient cela*), 'huitain' (e.g. *Pour ung plaisir*), or 'dixain' (e.g. *Orsus, Amour*), depending on the number of lines they contain. In general the quality of the poems is high, except for those in a popular style.

Sermisy and other 'Parisian' composers published by Attaingnant favoured the Dorian and Lydian modes and the superius as the bearer of the principal melodic material. Cadential formulas and the rhythmic profiling of most phrases appear standardized. A majority of his lyrical chansons are set in what may be described as contrapuntally enlivened homophony. Some 25 pieces, however, are entirely or almost entirely homorhythmic (e.g. *Je n'ay point plus d'affection*), and about 50 are predominantly polyphonic, with free imitation and juxtaposition of voices, either in pairs or as one against three. A few have two voices in canon (e.g. *Ton feu s'estaint*), but sometimes this texture is maintained for only part of the chanson.

Most often in his four-voice settings Sermisy set decasyllabic poetic quatrains rhyming *abba*, observing an overall repetition scheme of *ABCAA* or *ABCAA'*. For longer poems repetition was also used at the beginning, or at both beginning and end, for example in the patterns *ABCADD*, *AABCDD*, *ABABCDEE*, and so on. Regardless of the number of poetic lines, Sermisy's melodies often observe a quadripartite structure in which the framing exterior sections are stable and the internal sections (*B* and *C*) are markedly unstable and contrasting in character. The rhyme schemes of the poetry, the repetition and phrase structure of the music and the tonal ordering of the cadences are all extremely lucid. The length of musical phrases is determined by that of the poetic line; the cadence corresponds with its end, whether or not there is an enjambement. Each decasyllabic line is usually divided musically by a caesura between the fourth and the fifth syllables, and a rhythmic pattern consisting of three anacrustic minims frequently begins the second hemistich.

Sermisy's melodic lines are on the whole longer than those of many of his contemporaries (though the pieces are often shorter) and usually begin syllabically, becoming slightly melismatic towards the end. The chansons display an unusual amount of symbolism, not by chromatic, onomatopoeic or other detailed means that can be found in Italian madrigals or some French chansons of a later period, but by less extreme methods, such as descending lines for sad thoughts (e.g. *Las je m'y plains*), melismas for significant words or repetition of words and phrases for emphasis. The close imitation of the four voices in *Martin menoit*, on the words 'serre Martin', is a particularly appropriate musical equivalent of the text.



Superius parts of 'Puisqu'il est tel' and 'Qui se pourroit plus desoler et plaindre' from Sermisy's 'Second livre contenant XXVII chansons nouvelles à quatre parties' (Paris: Attaingnant & Jullet, 1538)

Sermisy's chansons were reprinted countless times in France and abroad. Clément Marot in his *Dialogue de deux amoureux* mentioned two of them. Some, particularly the earlier ones such as *Le content est riche*, were transcribed more or less freely as many as a dozen times, for various instruments: viols, organ, clavichord and other keyboard instruments, cittern and, chiefly, lute, by French, Italian, German and Polish instrumentalists. Some were arranged for voice and lute, the accompaniment being more or less a reduction of the remaining vocal parts of the original. A few were models for parody masses, such as Clemens non Papa's *Missa 'Or combien est'*. Several were transformed into basses danses or other dances (some of their titles were cited by Rabelais). *Jouyssance* and the doubtful *Au pres de vous* appear in paintings. An important portion, if not the majority, of fragments identified in the *fricassées* published by Attaingnant and Moderne are derived from his chansons. Given Sermisy's lifelong service to the Roman Catholic Church, there is a certain irony in the fact that many Protestant spiritual poems, such as those by Eustorg de Beaulieu, the psalms from the *souterliedekens* and both Scottish and German contrafacta, were sung to the tunes of his chansons.

WORKS

Editions: *Claudin de Sermisy: Opera omnia*, ed. G. Allaire and I. Cazeaux, CMM, lii (1970–) [AC]
Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535, ed. A. Smijers and A.T. Merritt (Paris and Monaco, 1934–64) [SM]

MASSES AND MASS SECTIONS

Missa 'Ab initio', 4vv, AC vi, 1 (on plainchant)
Missa ad placitum (sur fantaisie), 4vv, AC vi, 129
Missa 'Domine quis habitabit', 4vv, AC vi, 155 (on Sermisy's own motet)
Missa 'Domini est terra', 4vv, AC v, 113 (on Sermisy's own motet)
Missa 'Novem lectionum', 4vv, AC v, 30 (on plainchant)
Missa 'O passi sparsi', 4vv, AC vi, 220 (only superius extant; on canzona by Sebastian Festa)
Missa 'Philomena praevia', 4vv, AC v, 1 (on motet by Richafort)
Missa plurium modulorum, 4vv, AC vi, 187 (on chansons, including Sermisy's own J'ayme bien mon amy and Jouyssance vous donneray)
Missa plurium motetorum, 4vv, AC v, 59 (on motets by Josquin, Gascongne, Conseil, Févin, Sermisy, and anon.)
Missa 'Quare fremuerunt gentes', 5vv, AC vi, 86 (on Sermisy's own motet)
Missa 'Tota pulchra es', 4vv, AC vi, 30 (on Sermisy's own motet)
Missa 'Voulant honneur', 4vv, AC vi, 60 (on a chanson by Sandrin)
Requiem Mass, 4vv, AC v, 85 (on plainchant)
Credo, 4vv, AC vi, 213 (fauxbourdon)

OTHER LITURGICAL POLYPHONY

Amen, Et cum spirito tuo, 4vv, ed. in P. Wagner, *Geschichte des Messe* (Leipzig, 1913/*R*), 248 (Responses to the Mass Preface)
Asperges me Domine, 4vv, 1546[1] (antiphon for the Asperges at Mass)
Kyrie eleison . . . Parce famulis, 2–6vv, SM x, 58 (Tenebrae responses for Holy Week)
Lamentations, 4vv, AC ii, 1
Magnificat primi toni, 4vv, AC i, 1; Magnificat secundi toni, 4vv, AC i, 7; Magnificat tertii toni, 4vv, AC i, 12; Magnificat quarti toni, 4vv, AC i, 18; Magnificat [quarti toni], 3vv, SM v, 155 (only verses 6, 8, 10); Magnificat quinti toni, 4vv, AC i, 23; Magnificat sexti toni, 4vv, AC i, 27; Magnificat septimi toni, 4vv, AC i, 33; Magnificat octavi toni, 4vv, AC i, 39; Magnificat octavi toni, 4vv, AC i, 44; Esurientes, 2vv, AC i, 52; Quia fecit, 2vv, AC i, 51
[Nunc dimittis . . .] secundum, 4vv, 1564[7] (Canticle for Compline)
[O salutaris Hostia] quae caeli, 4vv, 1546[1] (for the Elevation)
Passio Domini secundum Matthaeum, 4vv, AC ii, 14
[Resurrexi] et adhuc tecum, 4vv, SM x, 179 (introit for Easter)

MOTETS

Nova & prima motettorum editio . . . liber primus (Paris, 1542) [1542]
Moduli, vulgo moteta dicti . . . liber primus, 4, 5, 6vv, inc. (Paris, 1555) [1555]

Adjuva me Domine, 3vv, 1565[2]; Ad te Domine levavi, 4vv, 1538[5]; Alleluia, O filii et filiae, 4vv, 1555; Alleluya, Angelus Domini, 4vv, 1542; Aspice Domine de sede sancta, 4vv, SM xi, 127 (also attrib. La Fage and Jacquet); Assuerus adamavit Ester, 4vv, 1555; Astiterunt reges et terre, 4vv, ed. in SCMot, x (1999), 171; Audite reges et intelligite, 4vv, 1542; Ave Maria ancilla Trinitas, 4vv, 1555; Ave Maria gratia Dei, 3vv, SM iii, 41; Ave sanctissima Maria mater, 3vv, 1542; Beata viscera Mariae, 3vv, 1565[3]; Beatus vir qui non abiit, 4vv, SM ix, 104; Benedic anima Domino, 4vv, SM ix, 123; Benedictum sit nomen Domini, 3vv, 1542; Cantate Domino canticum novum, 4vv, 1542; Clare sanctorum senatus, 4vv, SM i, 1; Conceptio gloriosae Virginis Marie (alternative text for Nativitas gloriosae Virginis Mariae); Confessor Dei sancte Nicolae (bassus extant in Berlin, Geheimes Staatsarchiv Preussischer Kulturbesitz, XX.HA StUB Konigsberg Nr.7); Congratulamini mihi omnes, 4vv, 1542; Congregati sunt inimici, 4vv, *I-Rvat* C.G.XII.4

Da pacem Domine, 4vv, SM xi, 69; Da pacem Domine, 3vv, SM vii, 183; Deus in adjutorium meum, 4vv, SM ix, 130; Deus misereatur nostri, 5vv, SM iii, 140; Dignare me laudare te, 4vv, *Liber cantici Magnificat, omnium tonorum, authore Carpentras* (Avignon, *c*1535–9); Domine quis habitabit, 4vv, 1529[1]; Domine rex omnipotens, 4vv, SM xi, 48; Domini est terra, 4vv, SM ix, 112; Ego autem constitutus, 3vv, ed. H.C. Slim, *A Gift of Madrigals and Motets* (Chicago, 1972), ii, 195; Esto mihi Domine, 5vv, SM xi, 184; Euntes ibant, 3vv, 1542; Euntes ibant, 4vv, 1549[12]; Exurge quare obdormis, 4vv, SM xi, 30; Gaudent in caelis animae, 4vv, 1542; Girum caeli circuivi, 4vv, 1542; Homo natus de muliere, 4vv, SM xi, 87; Impetum inimicorum, 4vv, S viii, 72; In te Domine speravi, 4vv, ed. in SCMot, viii (1990), 1; Inclina Domine, 8vv, AC ii, 39

Laetatus sum, 4vv (alternative title for Da pacem Domine, 4vv); Lauda Sion salvatorem, 4vv, 1555; Laudate Dominum omnes gentes, 6vv, 1550[2] (attrib. Josquin in *I-Bc* R142); Michael archangele veni in adjutorium, 4vv, ed. H. Albrecht, *Symphonia jucundae*, Georg Rhau: Musikdrucke aus den Jahren 1538 bis 1545 in praktischer Neuausgabe, iii (Kassel, 1959), 37; Miserere mei Domine, 4vv, 1542; Misericordias Domini, 4vv, 1542; Nativitas gloriosae Virginis Mariae, 4vv, 1529[1]; Nisi quia Dominus erat, 4vv, ed. in SCMot, ix (1998), 42; Noe magnificatus est rex, 4vv, SM ii, 80; Noe puer natus est nobis, 4vv, 1555; Noe quem vidistis pastores, 4vv, 1542; Nos qui vivimus, 4vv, 1542; O Maria stans sub cruce, 6vv, 1542; Partus et integritas, 1542; Praeparate corda vestra, 4vv, ed. in Brobeck (1998), 81; Quare fremuerunt gentes, ed. H.C. Slim, *A Gift of Madrigals and Motets* (Chicago, 1972), ii, 187; Quis est iste qui, 5vv, 1542; Quousque non reverteris pax, 4vv, SM xi, 95

Regem archangelorum Dominum, 4vv, 1555; Regi seculorum immortali, 4vv, 1542; Regi seculorum immortali, 3vv, 1565[3], inc.; Regi seculorum immortali, 3vv, 1542 (with dual attrib. to Sermisy and Hesdin in 1565[2]); Regina caeli laetare, 5vv, 1542; Regina caeli laetare, 5vv, 1539[7]; Salve regina misericordiae, 4vv, SM xii, 115; Sancta Maria mater Dei, 4vv, SM xiii, 196; Sancti spiritus adsit nobis, 4vv, SM xiii, 50; Si bona suscepimus de manu, 4vv, SM xi, 81; Spes mea ab uberibus, 3vv, 1542; Surge illuminare Jerusalem, 4vv, 1555; Sustinuimus pacem, 4vv, SM xi, 103; Tota pulchra es amica mea, 4vv, SM xi, 152; Tunc repletum, 3vv, 1565[2] (secunda pars of Euntes ibant, 3vv); Universae viae tuae, 3vv, 1549[14] (secunda pars of Misericordias Domini); Veni sancte spiritus, 4vv, 1542; Verba mea auribus percipe, 4vv, 1542; Viderunt omnes, 3vv, 1549[14] (secunda pars of Cantate Domino); Vidi turbam magnam, 4vv, 1555; Virgines egregiae, 4vv, 1555; Vox in Rama audita, 4vv, S vi, 132

CHANSONS
for 4 voices unless otherwise stated

A tout jamais me convient endurer, AC iii, 15; Allez souspirs (after Petrarch), AC iii, 2; Amour me poingt, AC iii, 6; Amour me voyant sans tristesse (C. Marot), AC iii, 8; Amour passion increable, AC iii, 10; Amour voyant l'ennuy qui tant m'oppresse (M. de Saint-Gelais or L. de Baïf), AC iii, 12; Amours partes je vous donne la chasse, AC iii, 9; Au departyr m'amye, AC iii, 16; Au joly boys en l'ombre d'un soucy, AC iii, 18; Aultre que vous il n'a voulu choisir, AC iii, 19; Autant ailleurs cela m'est defendu, AC iii, 26; Ayez pitié

du grant mal que j'endure (A. Heroet or C. Chappuis), AC iii, 27 (2vv version ed. in AC iii, 29); Bien heureuse est la saison (François I, after Petrarch), AC iii, 30

Celle qui m'a tant pourmené (Marot), AC iii, 31 (superius of 3vv version in P. Attaingnant, *31 chansons*, Paris 1535); C'est a grant tort que moy povrette endure, AC iii, 33; C'est en amour une peine trop dure, AC iii, 35; C'est une dure departie, AC iii, 38 (superius of 3vv version in P. Attaingnant, *31 chansons*, Paris, 1535); Ceulx de Picardie, AC iii, 39; Changeons propos c'est trop chanté d'amours (Marot), AC iii, 41 (3vv version ed. in AC iii, 43); Chose commune a tous n'est agreable (attrib. François I), AC iii, 45; Comme transy et presque hors du sens, AC iii, 46; Comment puis je ma departie, AC iii, 47; Content desir qui cause ma douleur, AC iii, 48; Contentez vous amy de la pensée, AC iii, 50; Contre raison vous m'estes fort estrange, AC iii, 53 (3vv version ed. in AC iii, 52); Corps s'esloignant faict son cueur approcher, AC iii, 55; D'amours je suys desheritée, 2vv, AC iii, 58 (arr. of Richafort's setting); De vous servir m'est prins envie (O. de Saint-Gelais or B. d'Auriol), AC iii, 60; Dessoubz le marbre de dure recompence (François I), AC iii, 59; Dictes sans peur ou l'ouy ou nenny (attrib. François I), AC iii, 62; Dieu gart de mon cueur la regente (Marot), AC iii, 64; Dieu la vouloit retirée en son temple, AC iii, 65; Dont vient cela belle je vous supply (Marot), AC iii, 67; Du bien que l'oeil absent ne peult choisir, AC iii, 69

Elle a bien ce ris gracieux, AC iii, 70 (attrib. La Rue in *D-Mbs* Mus.ms.1508); Elle s'en va de moy tant regretée, AC iii, 73; Elle veult donc par estrange rigueur, AC iii, 74; En entrant en ung jardin (Marot), AC iii, 76; En esperant en ceste longue attente, AC iii, 78; Espoir est grand mais contentement passe, AC iii, 79; Est-ce au moyen d'une grande amytié, AC iii, 81; Fait ou failly ou du tout riens qui vaille, AC iii, 83; Fy fy d'amours et de leur alliance, AC iii, 85; Gris et tenné me fault porter, AC iii, 87; Hari bouriquet ('Les dames se sont tailladés'), AC iii, 89; Hau hau hau le boys, AC iii, 90; Il est en vous le bien que je desire, AC iii, 92 (3vv version ed. AC iii, 94); Il est jour dit l'alouette, AC iii, 96; Il me suffit de tous mes maulx, AC iii, 98

Jamais ung cueur qui d'amour est navré, AC iii, 99; J'atens secours de ma seule pensée (Marot), AC iii, 118; J'ay contenté ma volunté suffisament (Marot), AC iii, 101 (superius of 3vv version in P. Attaingnant, *31 chansons*, Paris, 1535); J'ay fait pour vous cent mille pas, AC iii, 102; J'ay le desir content et l'effect resolu (attrib. François I and others), AC iii, 106 (3vv version ed. AC iii, 104); J'ay par trop longuement aymé, 3vv, AC iii, 108; J'ay prins a aymer a ma devise, AC iii, 110; J'ay pris pour moy le noir, AC iii, 111; J'ay sceu choisir a mon plaisir complexion, AC iii, 113; J'ayme bien mon amy, AC iii, 114; J'ayme le cueur de m'amye (Marot), AC iii, 115 (3vv version ed. in AC iii, 117); Je me vantoys dame n'avoir puissance, AC iii, 120; Je n'avais point a bien choisir failly, AC iii, 123; Je n'ay point plus d'affection, AC iii, 121; Je ne faiz rien que requerir (Marot), AC iii, 124 (3vv version in 1531[16]); Je ne menge point de porc, AC iii, 127; Je n'ose estre content de mon contentement (attrib. François I), AC iii, 130; Je suis joyeulx et languis en tristesse, AC iii, 131; Je suis tant bien, AC iii, 133; Je veulx tousjours obeir et complaire, AC iii, 135; Joyeulx adieu d'ung visage content, AC iii, 137; Jouyssance vous donneray (Marot), AC iii, 138

La la maistre Pierre, AC iii, 140; Languir me fais sans t'avoir offensée (Marot), AC iii, 142; L'ardant vouloir est au desir, AC iii, 143; Las je m'y plains mauldicte soit fortune, AC iii, 145; Las que crains tu amy (attrib. François I), AC iii, 146; Le bien promis apres la longue attente, AC iii, 149; Le content est riche en ce monde, AC iv, 5 (attrib. Gombert in 1560[6]); Le cueur de vous ma presence desire (Marot), AC iv, 1 (2vv version ed. in AC iv, 2); Le feu d'amour que grande confiance, AC iv, 7; Le grant ennuy que incessamment porte, AC iv, 9; Le seul plaisir du desiré revoir, AC iv, 11; Le vray amy ne s'estonne de rien (M. de Saint-Gelais), AC iv, 13; Les dames se sont tailladés [see Hari bouriquet]; Martin menoit son pourceau au marché (Marot), AC iv, 19; Mauldicte soit la mondaine richesse (Marot), AC iv, 22; Maulgré moy vis et en vivant je meurs (attrib. François I), AC iv, 24; Mon cueur est souvent bien marry, AC iv, 26; Mon cueur gist tousjours en langueur, AC iv, 27; Mon cueur voulut dedans soy recepvoir (attrib. François I), AC iv, 29; N'auray-je jamais mieulx que j'ay, AC iv, 32; N'espoir ne peur n'auray jour de ma vie, AC iv, 34

O combien est malheureux le desir, AC iv, 35 (attrib. Sandrin in 1560[6]); O cruaulté logée en grande beaulté (Marot), AC iv, 37; O doulce amour, O contente pensée (François I), AC iv, 39; O seul espoir du cueur desesperé, AC iv, 43; On en dira ce qu'on vouldra, 3vv, AC iv, 41; Or et argent vous me faictes grant tort, AC iv, 44; Orsus, Amour puisque tu m'as attaint (François de Tournon), AC iv, 45; Par fin despit je m'en iray seullette, AC iv, 47 (3vv version ed. in AC iv, 49); Par son grant art notre mere nature, AC iv, 50; Par ton regart tu me fais esperer (B. des Periers), AC iv, 51; Parle qui veut tien seray, AC iv, 53; Peine et travail me font, 6vv, lost (was in Le Roy & Ballard, *Meslanges*, Paris, 1560); Pilons pilons pilons l'orge pilons-la, AC iv, 54; Pour n'avoir onc faulsé chose promise, AC iv, 57; Pour ung plaisir qui si peu dure, AC iv, 60; Pourtant si je suis brunette (Marot), AC iv, 61; Puisque fortune a sur moy entrepris, AC iv, 66; Puisque sa foy l'ennemy par noblesse, AC iv, 69; Puisqu'en amours a si grant passetemps, AC iv, 64; Puisqu'il est tel qu'il garde bien s'amye, AC iv, 67

Quant tu vouldras ton humble serf changer (François I), AC iv, 72; Qui du blason d'amours a congnoissance, AC iv, 73; Qui la vouldra souhaite que je meure (Heroet and Marot), AC iv, 75; Qui peche plus luy qui est eventeur (Marot), AC iv, 77; Qui se pourroit plus desoler et plaindre, AC iv, 79; Rigueur me tient et doulx accueil m'attire, AC iv, 81; Secourez moy ma dame par amours (Marot), AC iv, 83; Si j'ay du bien l'ay-je pas merité, AC iv, 85; Si j'ay du mal maulgré moy je le porte, AC iv, 86; Si j'ay eu du mal ou du bien, AC iv, 88; Si j'ay pour vous mon avoir despendu, AC iv, 89; Si je viz en peine et langueur (Marot), AC iv, 91; Si le vouloir adoulcit la douleur, AC iv, 93; Si mon malheur m'y continue, 3vv (superius in P. Attaingnant, *31 chansons*, Paris, 1535); Si ung oeuvre parfaict (François I, Marguerite de Navarre or M. de Saint-Gelais), 4vv, 1533[1], inc.; Si vous m'aymez donnez moy asseurance, AC iv, 97; Sur le pont d'Avignon, AC iv, 98

Tant que vivray en aage florissant (Marot), AC iv, 99; Ton cueur s'est bien tost repenti, AC iv, 101; Ton feu s'estaint de ce que le mien art, AC iv, 102; Tous mes amys venez ma plaincte ouyr, AC iv, 104; Tu disoys que j'en mourroys menteuse que tu es, AC iv, 108; Une bergerotte prinse en ung buisson, AC iv, 115; Ung grant plaisir Cupido me donna, AC iv, 111; Ung jour Robin alloit aux champs, AC iv, 113; Venus partout cherche son fils perdu, AC iv, 116; Vignon vignette, 3vv, AC iv, 121 (attrib. Janequin in 1541[2], 1541[13], and 1560[1]); Vion viette sommes nous en goguette, AC iv, 123; Vive la serpe et la serpette, AC iv, 125; Vivray-je tousjours en soucy, AC iv, 127; Vivre ne puis content sans sa presence, AC iv, 129 (attrib. Gardano in *D-Rp* AR 940–41); Vostre oeil a deceu ma pensée, AC iv, 130; Voulant amour soubz parler gracieux (François I or M. de Saint-Gelais), AC iv, 131; Vous perdez temps de me dire mal d'elle (Marot), AC iv, 134 (attrib. Sandrin in 1560[6]; attrib. Crecquillon in 1636 repr. of 1560[6]); Vous qui voulez scavoir mon nom (François I), AC iv, 136

MADRIGALS

Altro non e el mio amor (Cassola), 4vv, AC iii, 2

CONTRAFACTA ATTRIBUTED TO SERMISY

Averte faciem tuam, 4vv, *D-ROu* 60 (contrafactum of Or combien est malheureux)

Date siceram maerentibus, 5vv, *D-Mu* 326 (contrafactum of Josquin: Je ne me puis tenir)

Iacta tuam curam super, 4vv, *D-Z* 100/4 (contrafactum of Vous perdez temps)

Quis est homo qui desiderat, 4vv, *D-ROu* 60 (contrafactum of Orsus amour)

DOUBTFUL AND MISATTRIBUTED WORKS

sacred

Aspice Domine quia facta est, 4vv (attrib. Sermisy in *I-Rvat* C.G.XII.4; doubtful on stylistic grounds)

Ave sanctissima Maria mater, 6vv, SM iii, 166 (attrib. Verdelot in table of contents in 1534[5], Sermisy in contratenor partbook; concerning a possible attribution to La Rue, see M. Picker: *The Chanson Albums of Margaret of Austria: MSS 228 and 11239 of the Bibliothèque Royale de Belgique, Brussels*, Berkeley, 1965, pp.91–2)

Deus regnorum, 4vv, SM xi, 118 (attrib. Sermisy in index to 1535[3], attrib. Gascongne above the music in each partbook)

Domine Deus omnipotens, 4vv, CMM, xxxi/10 (1971), 21 (attrib. Sermisy in 1542; attrib. Arcadelt in 1538[5] and *BrownI*, 1552[11]; assigned to Arcadelt on the basis of style)

Nisi Dominus aedificaverit, 4vv, SM ix, 165 (attrib. Sermisy in *F-CA* 125–8; attrib. Lhéritier in 1532[10] and 5 other sources; attrib. Le Heurteur in 1535[1] and 1555[15])

Philomena praevia temporis, 4vv, AC v, 130 (attrib. 'Glandin' in *P-Cug* 48; by Richafort)

secular

Amour est bien de perverse nature, 4vv, AC iii, 5 (attrib. Certon in 1536[4]; attrib. Sermisy in 1549[17])

Amy souffrez que je vous ayme, 3vv, AC iii, 14 (attrib. Le Heurteur and Moulu in 1553[22]; attrib. Sermisy and Moulu in 1578[14]; attrib. 'Do. Izagha' in *I-Fn* XIX.117; 4vv version anon. in *CH-Bu* F.IX.59–62; *D-Mbs* 1516)

Au pres de vous secretement demeure, 4vv, AC iii, 21 (attrib. Jacotin in 1528[6] and 1536[2]; attrib. Sermisy in 1551[7-8], 1555[23] and 1571[4])

Au pres de vous secretement demeure, 3vv, AC iii, 23 (attrib. Sermisy in Attaingnant 1535 and 1539[18]; attrib. Janequin in 1541[13])

Au pres de vous secretement demeure, 2vv, AC iii, 25 (attrib. Sermisy in 1545[7], anon. in 1551[20])

C'est grand malheur a creature née, 3vv, AC iii, 36 (attrib. Sermisy in only source, 1578[15]; doubtful on stylistic grounds)

Je ne le croy et le scay seurement, AC iii, 125 (attrib. Sandrin in 1538[11], 1540[9], 1549[18] attrib. Sermisy in 1551[4-5])

Las qu'on congneut (François I), AC iii, 148 (attrib. Sandrin in 1539[15-66], 1561[7], 1561[12]; attrib. Sermisy in 1538[17])

Le cueur est bon (music missing; attribution to Sermisy comes from the index of 1536[2]; an anon. setting of Le cueur est bon in 1528[3], ed. in AC iv, 3, is probably not by Sermisy)

Les yeulx bendez de triste cognoissance (François I), AC iv, 15 (attrib. Vermont in 1533[1]; attrib. Sermisy in *F-CA* 125–8)

Long temps y a que je viz en espoir (Marot), AC iv, 17 (attrib. Dulot in 1536[3]; attrib. Sermisy in 1537[3])

Mon petit cueur n'est point a moy, 2vv, AC iv, 31 (attrib. Le Heurteur in 1539[19] and other sources; attrib. Sermisy in 1564[13])

Puisqu'elle a mis a deux son amytié, AC iv, 63 (attrib. Crecquillon in 1544[12]; attrib. Sermisy 1536[5])

Si mon malheur m'y continue, AC iv, 94 (attrib. Pelletier in 1532[12]; attrib. Sermisy in 1537[3])

Si mon travail vous peult donner plaisir, AC iv, 95 (attrib. Sandrin in 1540[9] and 11 other sources; attrib. Sermisy in 1538[17])

Trop tost j'ay creu y prenant tel plaisir, AC iv, 106 (attrib. Mornable 1542[15]; attrib. Sermisy 1550[6])

Viens tost despiteux desconfort, AC iv, 119 (attrib. Appenzeller in *Des chansons a quattre parties, composez par M. Benedictus*, Antwerp, 1542; attrib. Jacotin in *F-Pn* n.a.fr.4599; attrib. Sermisy in *F-CA* 125–8)

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ISABELLE CAZEAUX/JOHN T. BROBECK

Serna (Asturisaga), Estacio de la [Laserna, Lacerna, Estacio de] (*b* Seville, *c*1570; *d* ?Peru, after 1616). Peruvian organist and composer of Spanish birth. He was the son of Alexandro de la Serna, a well-known bass at Seville Cathedral. Estacio succeeded Hernando de Tapia as organist at the collegiate church of S Salvador in Seville on 29 October 1593. He resigned on 6 March 1595 to accept an appointment as organist of the royal chapel at Lisbon, a post he held from 1 April 1595 to 25 February 1604. He apparently spent the rest of his life in Peru, where until 18 April 1614 he was *maestro de capilla* of Lima Cathedral; he then exchanged posts with Miguel de Bobadilla (*d* 1626), the cathedral organist. Martín de León, in *Relacion de las exequias* (Lima, 1612), praised Serna's *Officium defunctorum*, composed in memory of

Queen Margaret of Spain and performed in the cathedral on the evening of 3 November 1612, in a service that lasted five hours. Serna's only surviving works are two tientos for organ (ed. in MME, xii 1952).

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ROBERT STEVENSON

Serocki, Kazimierz (*b* Toruń, 3 March 1922; *d* Warsaw, 9 Jan 1981). Polish composer. He studied at the Łódź Academy with Sikorski (composition) and Szpinalski (piano) and then in Paris with Boulanger and Lazar Lévy. While in Paris he became acquainted with the Leibowitz's writings on serialism. Until 1951 he pursued a career as a pianist; two years earlier, together with Baird and Krenz, he had formed Grupa 49, a composer alliance dedicated to promoting socialist realism in music. He was for brief periods general secretary and vice-president of the Polish Composers' Union, and in 1956 co-founded the Warsaw Autumn Festival of Contemporary Music. He received several State Prizes, including one for his film score *Młodość Chopina* ('Young Chopin') in 1952 and two for his whole output, in 1963 and 1972. The Sinfonietta received an honourable mention at the UNESCO International Rostrum in 1959.

Serocki's output is predominantly orchestral. In the years 1949–56 his music was conditioned by prevailing cultural dogma. Of the songs and cantatas, pre-eminent is the pictorial *Symfonia pieśni* ('Symphony of Songs'), a setting of texts describing rural life, in a style that bears echoes of folk music, Szymanowski and Stravinsky. His considerable talent as a symphonist, however, is more apparent in the first Symphony (1952), a work embodying the heroism of socialist realism but which nevertheless breached the boundaries of the permissible by including highly chromatic melodies and frequently changing metre. Despite the freshness of its allusions to Bartók, Ravel and folk idioms, the Piano Concerto, composed in 1950, remains a neglected work, whereas the Trombone Concerto, both vigorous and lyrical, is one of several still popular works which Serocki wrote for the instrument in 1953–4. A tougher, Prokofievian quality is apparent in the Piano Sonata than in the delicately jazz-inflected harmonies of the *Suita preludiów* ('Suite of Preludes'), though both works further incorporate 12-note melodic lines into an essentially neo-classical idiom at a time when serialism was officially denounced.

Serocki's experimental tendencies were released after the neo-classical Sinfonietta of 1956. The song cycles of that year and the next embrace both Viennese 12-note lyricism and French Impressionism, but the purely orchestral *Musica concertante* (1958), *Epizody* (1959) and *Segmenti* (1961) chart a more radical course. Here Serocki explores postwar pointillistic textures without being subservient to the integral serial technique of his models, and though *Musica concertante* is clearly indebted to both Webern and Boulez, its serial organization is comparatively unsophisticated. *Epizody*, with its unusual seating arrangement for strings and three percussion groups (Serocki had heard Stockhausen's *Gruppen* at Darmstadt in 1958), combined with a greater interest in sustained lines and sound-masses, illustrates the parity between Serocki, Górecki and Penderecki during these years. In *Segmenti*, which has no string section, other experiments with colour dominate the proceedings as do the extended instrumental techniques and reliance on time-space notation. The culmination of these explorations is the *Freski symfoniczne*, a brilliant and extrovert essay in which free notation develops organically into synchronized rhythm; thus underlining his capacity for musical drama.

Unusually for Polish composers in the mid-1960s and the 70s, Serocki was reluctant to relax his pursuit of an avant-garde ideal. His compositional aesthetic was formed in works such as *Freski* and *A piacere* (1963) and ideas from both inform later pieces as well as his next instrumental work, *Continuum* (1966). *A piacere*, with its simple open form – three sections, each with ten miniature mobile segments, to be played in any order – was modelled on Stockhausen's *Klavierstück XI*, while *Continuum*, on the other hand, anticipates Xenakis's *Persephassa* in its placing of six percussionists around the perimeter of the hall. In contrast, the two vocal works of the late 1960s, *Niobe* and *Poezje*, while fine pieces in their own right, do not participate as fully in Serocki's quest as the instrumental pieces. The former is an example of the Polish postwar cantata for speaker and orchestra, while *Poezje* is couched in a quasi-operatic style. Both works are settings of leading postwar poets.

In the late instrumental works, Serocki employs an astonishingly wide range of musical ideas which never fail to coalesce. *Dramatic Story* (1968–70), originally intended as a ballet score, includes modal or diatonic melody as well as an intricate harmony and means of orchestration more commonly associated with Lutosławski. Additionally, for the first time in his output, players are here required to produce sounds from removed mouthpieces, a practice put to humorous effect in his four-minute jazz parody, *Swinging Music*.

Serocki was intent on searching for new sonorities, and this is most evident in his pioneering writing for recorder. *Impromptu fantasque*, scored for recorders, mandolins and guitars, is particularly notable for its use of extended playing techniques, while the *Concerto alla cadenza*, for one player and six recorders, is a bravura study involving glissandos and multiphonics. If *Ad libitum* is the epitome of Serocki's kaleidoscopic orchestral dynamism, *Pianophonie*, with its incorporation of electronic transformation of much of the soloist's music, is a logical and memorable outcome of the composer's ceaseless and energetic application of performing techniques to expressive ends. Serocki was a musical abstractionist for whom colour was both decorative and substantive, both transitory and structural.

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VOCAL

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ADRIAN THOMAS

Seroussi, Ruben (*b* Montevideo, 1 Jan 1959). Israeli composer and guitarist of Uruguayan birth. After emigrating to Israel in 1974, he studied the classical guitar with Menashe Baquiche and composition with Jan Radzynski. He obtained the BMus (1984) and MM (1986) at the Rubin Academy of Music, Tel-Aviv University, where his teachers included Leon Schidlowsky and Seter. He began to teach at the Rubin Academy in 1995. One of the foremost guitarists in Israel, his honours include two ACUM prizes (1992) and the Prime Minister Prize for composers (1994). As a composer, Seroussi has drawn inspiration from a variety of sources, including Luis Buñuel's films, Henri Matisse's paintings and the poetry of Pablo Neruda and Antonio Machado. His style, influenced by European avant-garde pitch content and Latin American orchestration, tends towards new complexity. His orchestral composition *Lux: in memoriam Mordecai Seter* (1995) begins and ends with bright, high-pitched organ pedal points and tremolos representing light; these are contrasted with blocks of dense, rhythmic colour and blocks of 'violent' silence. The long coda expands the sound of the beginning using rising scales, reminiscent of Seter's original modes.

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RONIT SETER

Serov, Aleksandr Nikolayevich (*b* St Petersburg, 11/23 Jan 1820; *d* St Petersburg, 20 Jan/1 Feb 1871). Russian composer and critic. Although he never occupied any official position, never taught, and belonged to no organized group or faction, Serov was one of the most significant and, except for Anton Rubinstein, the most influential Russian musician of the 1860s. His critical writings are unrivalled in his country's literature for breadth and weight. Many of his essays have been reprinted numerous times and have continued to exert a strong authority. His operas were the outstanding contributions to the Russian musical stage between Dargomïzhsky's *Rusalka* and the early works of Tchaikovsky and The Five. They have not survived in the repertory.

1. Life. 2. Background, influences and activity as a critic. 3. The operas.

1. LIFE. Serov's mother was of German-Jewish origin, his father a distinguished civil servant. He was educated at the School of Jurisprudence, where music was encouraged. There he became friendly with fellow student Vladimir Stasov, four years his junior, with whom he later quarrelled irrevocably. He left the school in 1840, and, although he hankered after an artistic career, his father insisted that he should enter the civil service. He

took up music in a dilettante fashion, but, despite ambitious but abortive operatic projects, nothing more materialized in these early days than some weak fantasias on operatic airs for cello and piano (both of which instruments he played), and a few drawing-room songs and piano pieces. In 1845 he was appointed president of the Court of Appeal at Simferopol′ in the Crimea, where he met the brother of the anarchist Bakunin and had a not altogether discreet affair with a married woman. While in the south, he arranged through Stasov for postal tuition in counterpoint with the Czech theorist Joseph Hunke, who lived in St Petersburg. It was also in that period that his first identified article about music appeared, in the *Odesskiy vestnik* of 6/18 September 1847. In 1848 he resigned his post (though it was really only a sinecure) and returned to the capital, but his father forced him to take up a similar position in Pskov. In the early 1850s he completed an opera based on Gogol′s *Mayskaya noch′* ('May Night'). Stasov roundly condemned the work, one version of which is said to have been burnt. It is in his correspondence with Stasov that Serov's operatic projects of 1843 to 1854 are documented.

Serov finally gave up his government post in 1851. He became a martyr to his art, dressing shabbily (he is reputed to have worn the same hat for 20 years) and existing on the slender proceeds of musical criticism. From 1851 until 1865, when a crown stipend at last assured his livelihood, he maintained a frenzied literary productivity that made him an extraordinary reputation but virtually eclipsed his true musical vocation; his activity as a critic continued until his death. In 1858, during a visit to Germany, he made the acquaintance of Wagner. He had the good fortune to be patronized by the Grand Duchess Yelena Pavlovna: as a result of this (and the support of other influential aristocratic friends) no expense was spared in producing his opera *Yudif′* ('Judith') at the Mariinsky Theatre in 1863. This five-act opera, with a libretto concocted by a number of hacks and one genuine poet (Maykov) from the apocryphal book of *Judith*, was astonishingly successful both with the public and with the conservatory staff and students, including the young Tchaikovsky. Only the Balakirev–Stasov circle remained hostile. The financial benefits of the success enabled Serov to marry Valentina Bergmann, a talented pianist and student at the conservatory who herself became an opera composer (her opera *Uriel Acosta* was produced in Moscow in 1885); their son Valentin became an accomplished portrait painter (see illustration). Serov followed up his success with an even greater triumph. Like Verstovsky's still-popular *Askold's Tomb*, *Rogneda* (produced 1865) was based on a historical drama of the time of Vladimir the Great (i.e. the 10th century), with a libretto by the minor dramatist D.V. Averkiyev. This folk opera had as much success in Russia as *Der Freischütz* in Germany, and for much the same reason, despite its musical inferiority. For the next decade or two, no other Russian folk opera could compete with *Rogneda*, which received about 70 performances at the Mariinsky alone between 1865 and 1870. The tsar granted the composer a pension.

At the end of 1865 Serov was offered a post at the Moscow Conservatory by Anton Rubinstein's brother Nikolay, but his finances were now in such good order that he was able to refuse the offer, involving as it did being 'exiled' to the rather provincial second city of



Aleksandr Nikolayevich Serov: posthumous portrait by Valentin Serov, 1889 (Russian Museum, St Petersburg)

Russia. (Tchaikovsky accepted the post in his stead.) In 1866 he delivered to the Russian Musical Society some lectures on Glinka and Dargomïzhsky which revealed a comparative lack of bigotry, and he later commented favourably on the music of Rimsky-Korsakov; but in his very last years he reviled Balakirev mercilessly in the *Muzïkal′nïy sezon*, a new periodical financed by Yelena Pavlovna. She had quarrelled with Balakirev and forced him to resign the conductorship of the Russian Musical Society, of which Serov became a board member. Serov's last opera, *Vrazh′ya sila* ('The Power of the Fiend'), was left incomplete at his sudden death from heart disease, and was finished by his widow and N.F. Solov′yov. It is based on a typically realistic play about contemporary Russian life by the celebrated Aleksandr Ostrovsky.

2. Background, influences and activity as a critic. Like many 19th-century composers, Serov gave expression to many of the ideas most important to his composing in his work as a critic; as in other cases however, there was often a considerable gap between the ideals set forth in prose and their author's musical practice. The influence of Glinka was virtually inescapable for a Russian of Serov's generation, and the pioneer of artistically successful music, especially opera, using Russian subjects and of Russian musical cast could not fail to serve as an example. Again like many of his generation, Serov championed the

notion that there was much to be done in Russian music by encouraging the creation of indigenous repertories.

Serov became known to the public as a critic some 12 years before he did as a composer. His critical voice was from the first that of a frustrated operatic composer: all of his most important essays were prolix, high-minded and compulsively polemical tracts on the aesthetics (which for him amounted to the ethics) of dramatic music. The tone which he employed did nothing for his relationships with other musicians, to whatever camp they might belong.

The first of these programmatic pieces was *Spontini i yego muzïka* ('Spontini and his Music', 1852), in which he gave first Russian voice to the well-worn reformist position (there attributed to Gluck) that the criteria of musical drama 'are the same as those of spoken drama, that music drama must be, in fact, and above all, *drama*'. For this blessed union to come about, he asserted, it would be necessary to reconcile the demands of musical beauty with those of 'truth of expression', which implied the rapprochement of the Italian and German schools. Disillusioned with Meyerbeer, he looked forward to the advent of 'a new operatic genius, inclined towards the tragic genre', who would 'loose the Gordian knot'.

Within months of writing these words, Serov discovered *Oper und Drama*, and this began his long involvement – personal, professional and propagandistic – with Wagner, in whom he instantly recognized a kindred spirit. He met Wagner in Weimar in 1858, immediately after being bowled over by *Tannhäuser*. In 1863 he heralded Wagner's Russian tour and proclaimed himself a disciple. His incautious advocacy of a composer from whom other Russian musicians tended to hold aloof did his reputation more immediate harm than good, and has also affected posterity's view of him, placing him in an unfortunate double bind. His aesthetic position is often described as wholly derivative from Wagner's, though the Spontini article shows it to have been basically in place by the time of his 'conversion'. More seriously, the fact that his subsequent creative work does not so obviously derive from Wagner has been taken as evidence not merely of a lesser gift, but of inconstancy and opportunisn as well.

This unfair assessment is due to Stasov, with whom Serov fell out over a divergent view of Glinka's legacy (and over Stasov's brief amorous entanglement with Serov's sister). As a partisan of the Balakirev circle, Stasov upheld *Ruslan and Lyudmila* as a model of Russian national music despite its dramaturgical shortcomings. Serov, true to his puritanical idealism, rejected *Ruslan* in favour of the dramatically stronger *A Life for the Tsar*. Their estrangement erupted into a bitter and protracted press war after Glinka's death, in which Serov was portrayed as a blind 'Zukunftist' hostile to the 'New Russian School', despite his uniformly warm critical reception of Balakirev, Cui, Musorgsky and Rimsky-Korsakov on their respective débuts. (His later hostility to Balakirev and Cui was a response to overt provocation.) Stasov, who outlived Serov by more than 30 years, continued to besmirch his memory in a torrent of abusive writings, including the great synoptical articles that formed the basis for Western reception of Russian music in the early 20th century.

Whatever disadvantages may have accrued to Serov from his Wagnerian leanings, they were amply outweighed by the simple fact that it was Wagner's example – the proof, as it were, that the ideal was attainable – that reawakened Serov's dormant appetite for musico-dramatic creation. In 1857 he turned to another Russian Wagnerite – Konstantin Zvantsov, an official of the Imperial Theatres who later translated *Tannhäuser* and *Lohengrin* for their Russian premières – with a proposal that they become a team. For three years they got nowhere with choosing a subject; but on the night of 20 December 1860/1 January 1861, the two of them were sitting together in a box at the Mariinsky Theatre when the touring Italian tragedienne Adelaida Ristori, speaking her own language, scored a sensation as the title character in *Giuditta* by Paolo Giacometti. This was it at last: two and a half years later, at the same theatre, the 43-year-old Serov finally made his operatic début with *Yudif'*.

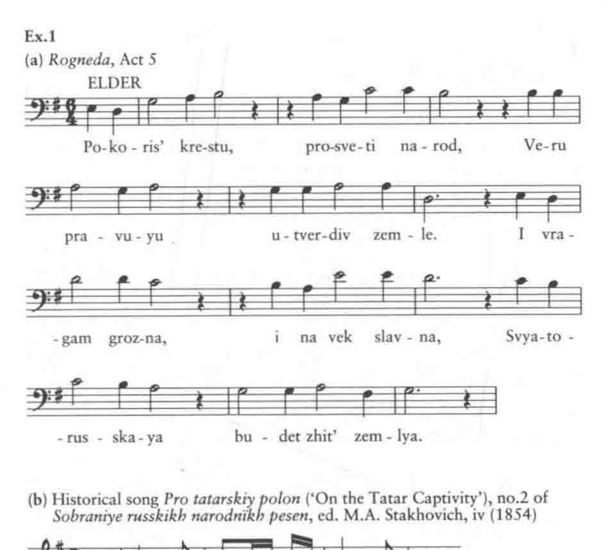
3. THE OPERAS. The music of *Yudif'* is raw, blatant and stylistically anonymous. It also exhibits what César Cui, no friend of its composer, had to recognize as 'a nose for theatre' coupled with a respectably 'conscious attempt to embody a truly contemporary view of art'. Wagnerian affinities are not to be sought in the musical details but in the flexible formal design, in which full closes are avoided for exceedingly long stretches. The opera enjoyed far more than the predicted *succès d'estime*. The mounting success at the première was surely due in part to a canny scenario that followed a pair of severe acts depicting the besieged Hebrews with a pair of gaudy ones set in the Assyrian camp. *Yudif'* played 20 times to full houses during its first season, an extraordinary success for a Russian opera.

The critical reception, like that of the public, was also unusually friendly, with an especially lengthy and appreciative review from the poet Apollon Grigor'yev, through whom Serov was introduced to a literary circle known as *pochvenniki* ('men of the soil'), clustered round Dostoyevsky's journals *Vremya* ('Time') and *Epokha*. It was in this conservatively nationalistic milieu that Serov's second opera, *Rogneda*, gradually took shape. Set at the time of the christianization of Russia, it celebrated the union of the Russian church and state. True to his critical principles (or so he imagined), Serov copied the dramaturgical shape of *A Life for the Tsar*, opposing 'pagan' and 'Christian' music (as Glinka had opposed Russian and Polish) in an accelerating rhythm of confrontation, meanwhile planting a melody for multifarious symbolic reprise and eventual blazing culmination, 'thematic' in a dual sense (ex.1).

The ease with which Serov's antagonists (chiefly Stasov and Cui) were able to hoist the poor composer with his own petard, even as the old-guard press was extolling his 'civic deed', has made the critical reception of *Rogneda* a famous tragicomedy. The action, pieced together from miscellaneous factual and fictional sources, could hardly have been less coherent; the opera's historical gaffes could scarcely have been more glaring; nor, despite the composer's claims, was it at all short on conventional operatic trappings or formal numbers, many – especially the folklike ones – of a triviality it was only too easy to expose.

Vrazh'ya sila ('The Power of the Fiend') occupied the composer for more than five years, but remained unfinished because of the huge, paralysing rift that developed between the cantakerous composer and his librettist Ostrovsky. It was a great pity, for the opera was on its improbable way to becoming a genuine masterpiece, as far removed in concept as one could imagine from the

Ex.1
(a) *Rogneda*, Act 5



(b) Historical song *Pro tatarskiy polon* ('On the Tatar Captivity'), no.2 of *Sobraniye russkikh narodnikh pesen*, ed. M.A. Stakhovich, iv (1854)

gaudy monumental spectacles on which Serov had made his reputation. Even in its ersatz redactions (see the work-list), the work represents the high-water mark of 'genre realism' (the realism of simple everyday life) in Russian opera, and the most thorough-going integration of Russian folk idioms into art music ever attempted.

Genre realism implies an unpretentious, even casual formal design, and Serov, with fine theatrical instinct, cast the work in an unashamed numbers format not far removed from the lowly status of the vaudeville, a genre still current on the St Petersburg stage, where an active French theatre (both spoken and modestly musical) remained popular throughout the 19th century. In place of spoken dialogue, however, Serov concocted an idiosyncratic sort of recitative that was no less imbued than the lyric numbers with the 'intonations' of urban folksong. And, having decided to end the opera with a bloody denouement to replace Ostrovsky's happy ending (the source of their falling-out), Serov composed music that for studied ugliness had no precedent in the music of his time. In the best scenes (the Act 3 finale, the Shrovetide panorama in Act 4) the combination really jelled; the opera has an originality of style and an integrity of tone at which nothing in Serov's earlier output had so much as hinted.

Serov's compositions were not influenced by Wagner, or by his use of the leitmotif technique: rather, he used reminiscent themes in much the same way as Meyerbeer or Verdi, and there is nothing so comprehensive in any Serov opera as Glinka's use of the reminiscence technique in *A Life for the Tsar*. As Tchaikovsky wrote, Serov 'knew how to catch the crowd' and was capable of piling up 'sensational effects'. This Russian Meyerbeer was influenced not only by that composer, but by Gounod, Verdi, Spontini, Halévy, Glinka and Dargomïzhsky, among others: he was as catholic in this respect as he was narrow in his critical writings. In their turn, Serov's operas greatly influenced later Russian composers. Perhaps it was in his manipulation of crowd scenes that Musorgsky was most indebted to Serov. A good example from *Rogneda* is the naturalistic crowd (3 tenors, 1 tenor, 1 bass, another bass etc.) in the finale of the last act: this kind of crowd treatment is found throughout *Boris Godunov*. Some dramatic ideas in that opera which probably originated in Serov's operas are Boris's hallucination (Holofernes's hallucination in *Yudif'*); the scene with Pimen (bass), Grigory (tenor) and chorus: Act 3 of *Rogneda*, with the Old Pilgrim (bass), Rual'd (tenor) and pilgrim's chorus; and the idea of the Simpleton (the Fool and his song in *Rogneda*, which Musorgsky quoted in his satirical song *The Peepshow*). *Vrazh'ya sila*, especially the carnival scene, certainly influenced Musorgsky's *The Fair at Sorochintsï*, but more interesting than this obvious connection is the influence of both *Yudif'* and *Rogneda* on Tchaikovsky: in his ballet music (dances and chorus of the Odalisques in *Yudif'* and the girls' dance in Act 2 of *Rogneda*); in his opera *Vakula the Smith* (dance of the buffoons in Act 2, and folklike chorus of women in Act 4 of *Rogneda*); in *The Oprichnik* (many passages, especially the chord of the 'Russian' augmented 6th in a tonic context in the penultimate number of Act 4 of *Yudif'*); and in *Yevgeny Onegin* (certain descending scale passages both in Rogneda's monologue and the last scene of Act 4 of *Rogneda*). There are also numerous examples of influence on the music of Rimsky-Korsakov and Borodin, as for instance the epic folklike final chorus of Act 5 of *Rogneda*: this might have come straight from Borodin's *Prince Igor* or Rimsky-Korsakov's *Sadko* (for the latter, Rimsky also plundered the opening figure of Act 1 of *Rogneda*). In almost all the cases mentioned, and in many others, Musorgsky, Rimsky-Korsakov, Tchaikovsky and Borodin were stimulated to greater things by the ideas adumbrated by Serov. Musorgsky wrote to Balakirev that at the beginning of Act 1 of *Yudif'* the chorus of starving Jews lies there silently, and 'Serov forgets about them'; if he had managed it otherwise it would have turned out 'new and interesting'. And in his autobiography Rimsky-Korsakov acknowledged his use in *Antar* of a triplet figuration taken from the finale of Act 5 of *Rogneda*, 'only mine is better and more subtle than Serov's'.

If *Rogneda* is a mere hotch-potch of variegated scenes, *Yudif'* is much more satisfactory structurally. The epic Acts 1, 2 and 5, which take place in the besieged Jewish city, flank the oriental Assyrian Acts 3 and 4. His attempts at epic grandeur sometimes fell flat, and he could sink lower than the Mendelssohn oratorio choruses which some contemporary critics thought were the prototypes of his Jewish choruses. Also, more often than not, he failed to use his palette of oriental colours in the Assyrian acts with the assured genius Glinka had revealed in *Ruslan and Lyudmila*, and his recitatives lacked the distinctive qualities which frequently raise those in Dargomïzhsky's *Rusalka* and *The Stone Guest* above the commonplace. Serov's operas will probably remain museum pieces. But among the dross of the many vulgar or insipid pages may be found the gold of a few really inspired passages, and his instrumentation is always effective and sometimes truly original, as Wagner was the first to point out. As was the case with Meyerbeer, who was similarly influential in the West, Serov was reviled, envied and imitated in about equal proportions by other composers.

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(*selective list*)

Mel'nichikha v Marli [The Miller-Girl from Marly] (comic op, Serov and D'yachenko), 1844, inc.

Mayskaya noch' [May Night] (comic op, 2 or 3, P. Bakunina, after N.V. Gogol'), 1850–54, destroyed

Yudif' [Judith] (op, 5, A. Maykov and others, after the book of Judith), 1861–3, St Petersburg, Mariinsky, 16/28 May 1863, vs (Moscow, 1885)
Rogneda (op, 5, Serov and D.V. Averkiyev), 1863–5, St Petersburg, Mariinsky, 27 Oct/8 Nov 1865, vs (St Petersburg, 1866)
Noch' pod rozhdestvo [Christmas Eve] (comic op, 3, Ya. Polonsky, after Gogol'), 1866, sketches only
Vrazh'ya sila [The Power of the Fiend] (op, 5, Serov and A.N. Ostrovsky, after Ostrovsky: *Ne tak zhivi, kak khochetsya* [Live Not the Way You'd Like to, but as God Commands]), inc.; completed by N.F. Solov'yov and V.S. Serova, St Petersburg, Mariinsky, 19 April/1 May 1871, vs (Moscow, 1885); completed and ed. B. Asaf'yev, Moscow, Bol'shoy, 30 May 1947
Other stage music; orch pieces; inst works; songs

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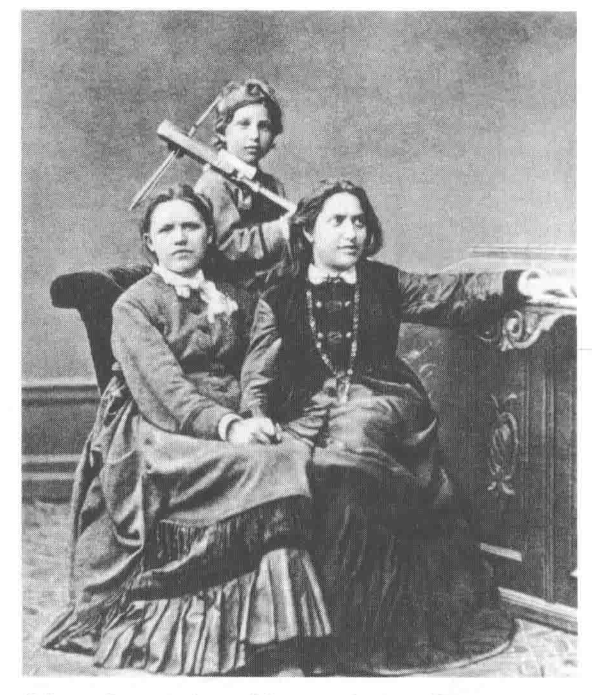
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EDWARD GARDEN, STUART CAMPBELL

Serova [née Bergman], **Valentina Semyonovna** (*b* Moscow, 1846; *d* Moscow, 24 June 1924). Russian composer and writer on music. She was the wife of the composer Aleksandr Serov and mother of the painter Valentin Serov. In 1862 she entered the St Petersburg Conservatory with a scholarship to study the piano with Anton Rubinstein, but left and studied privately with Serov, whom she married in 1863. Together they published *Muzïka i teatr* (1867–8), which included her earliest writings on music. In January 1871, Serov's opera *Vrazh'ya sila* ('The Power of the Fiend') was in production when the composer died, leaving Act 5 incomplete. Serova, aided by Nikolay Solov'yov, finished it in time for the première. The intense emotional experience revived her interest in composition and resulted in four original operas. Her first opera, *Uriel Acosta* (1885), was the only one to be performed at the Bol'shoy in Moscow; *Marie d'Orval* (composed during the 1880s) is set in the French Revolution; *Il'ya Muromets* (given by the Mamontov Private Opera in Moscow in 1899) is based on a Russian heroic tale; the last, *Vstrepenulis'* ('They Roused Themselves Up'), relates to the political unrest of 1904–5. Serova also wrote music criticism between 1865 and 1915 and vigorously promoted music education among the people.



Valentina Serova (right), with her son Valentin and his nanny, 1872

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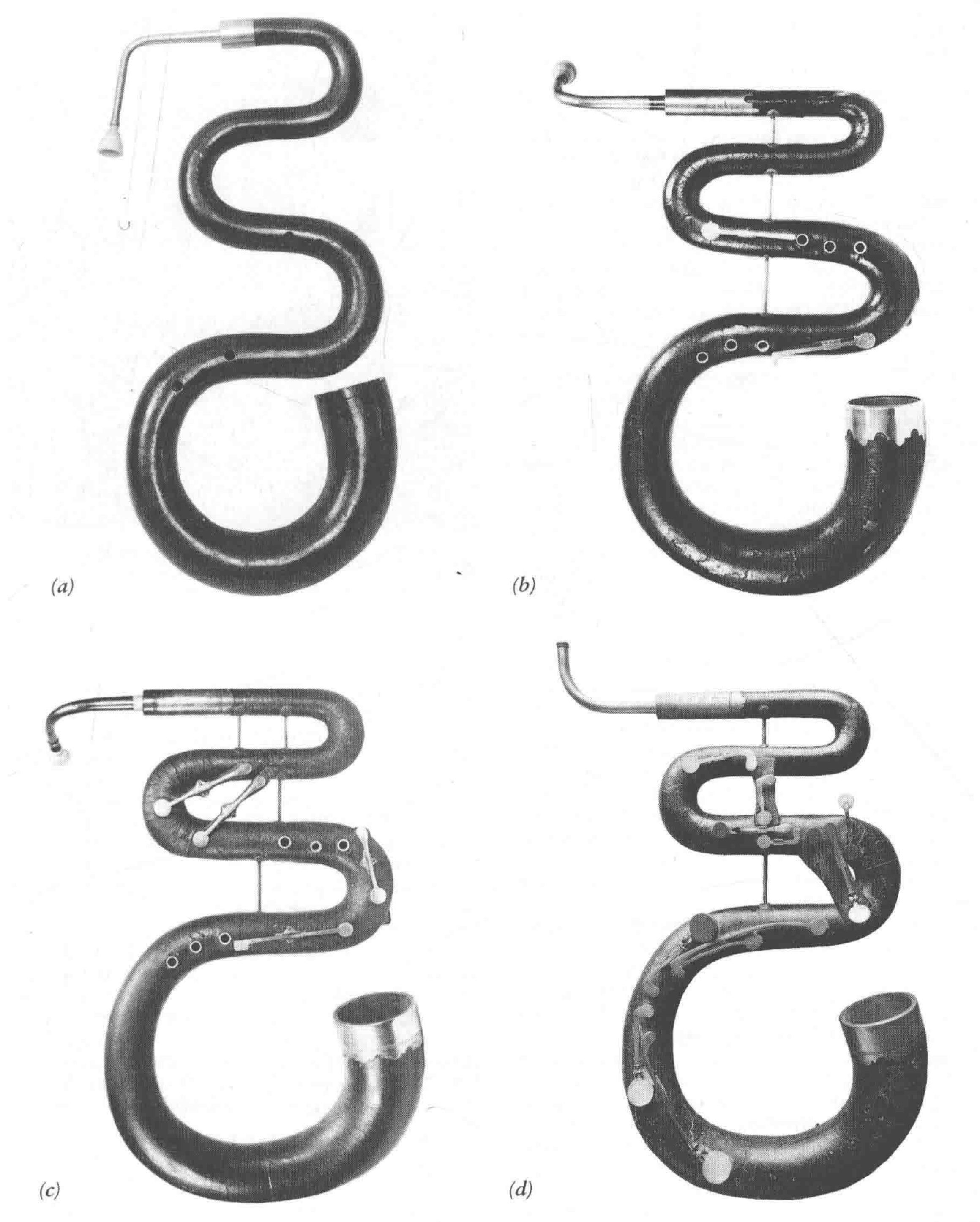
MALCOLM HAMRICK BROWN/R

Serpent (Fr. *serpent*; Ger. *Serpent*, *Schlangenrohr*; It. *serpentone*). A lip-energized wind instrument with side holes and a cup-shaped mouthpiece, sometimes called the 'bass of the cornett family'. Its original purpose was to strengthen the sound of church choirs, especially in Gregorian plainchant. In the mid-18th century it was adopted by military bands, where it was gradually replaced during the 19th century by the valved bass brass instruments.

In the Hornbostel-Sachs classification the serpent is ranked as a trumpet.

1. Description. 2. History. 3. Makers. 4. Players.

1. DESCRIPTION. The serpent differs from the 'great' (bass) cornett – from which it is evidently derived – by the more pronounced conicity of its bore, its thinner walls, and the absence of a thumb-hole. It consists of a sinuous



1. Serpents: (a) keyless, almost certainly French, late 17th century (private collection); (b) with three keys, English, c1800; (c) with seven keys, by Thomas Key, London, c1815 (both in Bate Collection, Faculty of Music, Oxford); (d) with twelve keys, by Thomas Key, London, c1840 (Museum of Welsh Life, Cardiff)

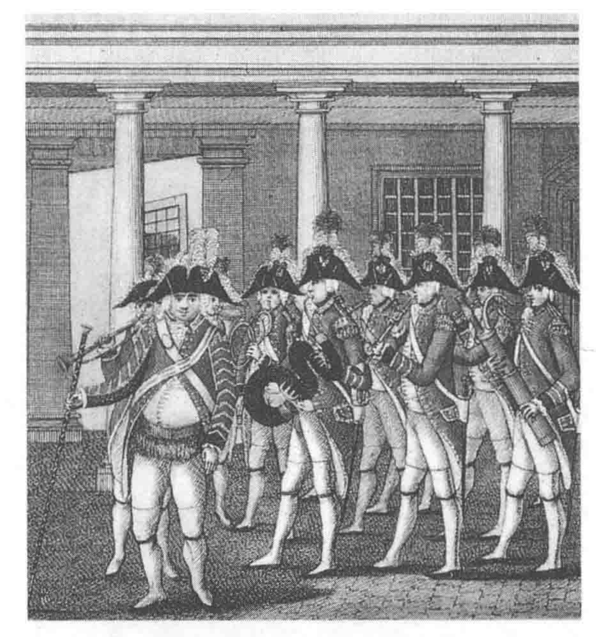
conical tube about 2·13 metres long; inserted into its smaller end is a right-angled metal crook, which increases the length to about 2·44 metres. The bore expands from about 1·3 cm to nearly 10·2 cm. The mouthpiece is generally of ivory or horn and is similar to that of the bass trombone, sometimes nearly hemispherical in shape and with an exceedingly narrow rim. A metal mouthpiece with a wider rim came into use later, mainly among military-band players. The serpent originally had six finger-holes (fig.1*a*), arranged in two groups of three with a distance of about 30·5 cm between the lowest hole of the upper group and the highest of the lower group. The

upper group was fingered in the same way as other woodwind instruments, but the lower group could also be fingered with the order of the fingers reversed, the right hand being placed palm upwards below the bend (fig.2). During the 19th century instruments were made with two to eight additional holes governed by closed keys (figs.1*b*, *c* and *d*). In its final form the serpent had 14 such keys, with no holes directly fingered. English and continental serpents differ in outline, the English instruments being more compactly folded (figs.1*a* and *b*).

Serpents were nearly always made of wood, usually walnut. Surviving instruments show two distinct methods of construction. The earlier was to shape and hollow out two complete halves from solid blocks of wood and glue them together to make a tube, strengthening the parts subject to stress with ox sinew and covering the whole with leather. The second method, favoured by 19th-century English makers, was to build up the instrument from fairly short overlapping half-sections. These were glued, reinforced across the joints with metal staples, and lapped with canvas and then with leather. The two ends of the tube were further strengthened with brass mounts. In a few early serpents the two methods were combined as the available material dictated. Although Mersenne said that serpents could equally well be made of brass or silver, no early metal instruments seem to have survived. Metal serpents are said to have been made around 1800 by August Grenser (i) of Dresden, and by Feidhart, a pewterer of Leipzig. In the Reid Collection (Edinburgh University) there is a late-style serpent of copper signed 'Joseph Taylor, Glasgow'.

Originally the serpent was held vertically, but during the 18th century Abbé Lunel, a celebrated serpent player at Notre Dame, Paris, introduced a method of holding the instrument diagonally with the second bend over the forearm. Hermenge, in his serpent tutor (*c*1817), advocated a nearly horizontal position with the first bend between the left forearm and the body. Hermenge notwithstanding, as late as the mid-19th century, serpentists in Amiens Cathedral were still holding the serpent d'Eglise vertically and examination of the drilling of the finger holes in extant early 19th century French church serpents suggests the vertical position remained in favour. Military serpents, on the other hand, being by design more compact and sturdy than church serpents, lent themselves almost immediately to a more horizontal playing position; in England, tradition has it that George III suggested both the method (used by military marching bands) of holding the serpent on the diagonal (fig.2), and the slightly outwards-turned bell that is characteristic of most later English instruments.

Like all cup-mouthpiece instruments the serpent sounds a number of the partials of the harmonic series. Opening of successive finger-holes modifies the effective length of the air column and so enables the formation of new fundamentals (here the terms 'fundamental' and 'harmonic' are used in the broad sense common among playing musicians). Chromatic intervals are obtained by half-opening the finger-holes or by fork fingering, the former being the older method. As the finger-holes are opened towards the mouthpiece the tone quality becomes progressively poorer, though skilful breath control can mitigate inequalities in resonance. The 8th partial, obtained with all holes covered, was probably the upper limit of the range. The serpent's large bore enables the

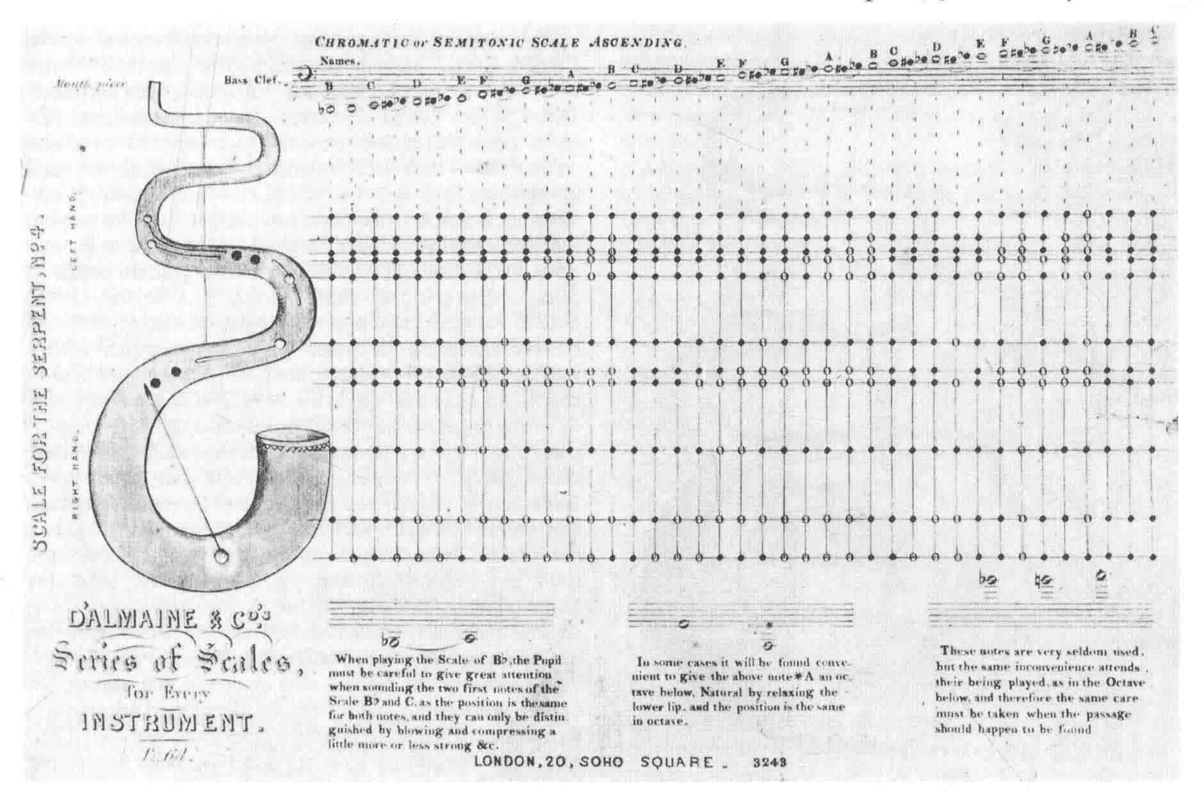


2. Serpent held diagonally (the first of three holes, and thus the player's left hand, would normally be on the second bend), with trumpet, horns, oboes and bassoons in a military band: detail of an engraving of the changing of the guard at St James's Palace, London, c1790

fundamental to sound readily, and the diatonic scale of the first octave consists entirely of fundamentals. The rather curious proportions of the instrument, however, afford the player considerable latitude in the pitch of these fundamentals and, to a lesser extent, of their partials, which can by lip adjustment be lowered by as much as a 4th. This explains why on most charts the downward compass of the instrument is shown as extended by two or more semitones below the note sounded with all finger-holes closed and normal lip tension, and may also account for the many divergences between one fingering chart and another. Of eight such charts published between *c*1760 and *c*1835 (listed in Table 1) no two agree as to either fingering or compass. All except the last are for serpent without keys and indicate occasional fork fingering; four call for some half-stopping as well. The last is for a seven-key instrument on which all the chromatic notes are obtained by means of the keys (fig.3). In England it was customary to consider the serpent's true fundamental (all holes closed) as *C*, while the French tutors and Fröhlich give it as *D*. *D* is possible on English instruments, but

TABLE 1

Author	*Work*	*Date*	*Compass*
—	*La grande encylopédie*	*c*1760	B♭′–f♯′
J. Gehot	*Treatise on the Theory and Practice of Music*	*c*1784	*C–c′*
—	Chart published by Frère, Paris	before 1789	*B♭′–a′*
J.W. Callcott	MS, *GB-Lbl* Add.27681,	*c*1802	*C–e♭′*
A. Hardy	*Méthode de serpent*	*c*1810	*C–f♯″*
J. Frölich	*Vollständige theoretische-praktische Musikschule*	1810–11	*C–a′*
N. Roze	*Méthode de serpent*	*c*1813	*D–d″*
—	Scale for the serpent (no.4), Published by D'Almaine & Co., London	c1835	*B♭–c″*



3. Fingering chart for the serpent (London: D'Almaine & Co., c1835)

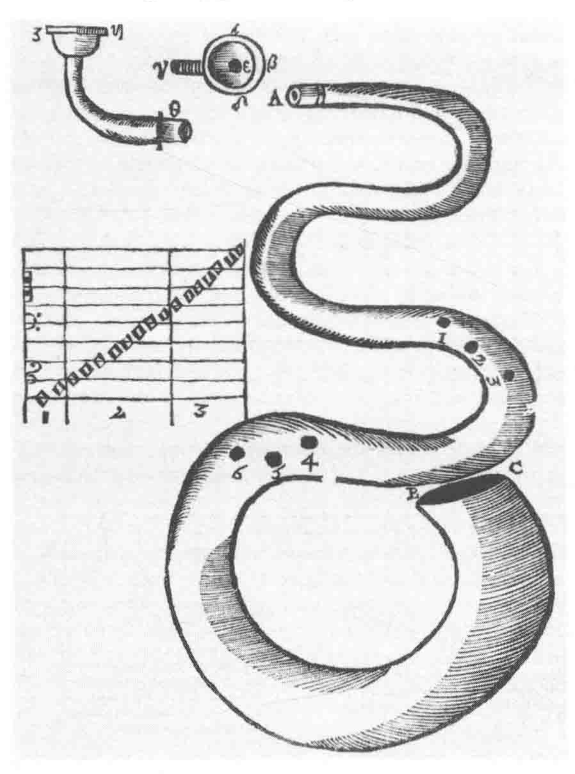
French instruments seem to be more responsive at the lower end of their compass, though there is little apparent difference in size.

During the mid-19th century a few larger serpents were built. A contra-serpent exactly twice the size of the ordinary instrument was made about 1840 by two brothers named Wood. It was played in York Minster and elsewhere in the York area, and is now in the Edinburgh University Collection of Historic Musical Instruments. Another large instrument, in E♭, was reported to have been displayed by James Jordan, a Liverpool maker, at the 1851 Exhibition in London; Jordan's exhibition leaflet makes no mention of a contra-serpent, but does describe his 'newly invented Euphonic Serpentcleide in C. Lowest note CCC, or an octave below the ordinary serpent .... Its power and beauty of tone is perceptible from the lowest F of the Pianoforte'. There is no illustration of this monster, whose price is quoted at £31 10s.

2. HISTORY. According to Abbé Leboeuf (*Mémoire concernant l'histoire ecclesiastique et civile d'Auxerre*, Paris, 1743) the serpent was invented about 1590 by Edmé Guillaume, a canon of Auxerre and an official of Bishop Amyot's episcopal household, who discovered the art of making a cornett in the form of a serpent. This new instrument is said to have given fresh zest to Gregorian plainsong and was soon in widespread use in churches. The earliest known serpent player (apart, presumably, from Guillaume himself) was Michael Tornatoris, who in 1602 was appointed player of the serpent and bassoon (the bassoon was then only in the dulcian stage) to the church of Notre Dame des Doms, Avignon.

Praetorius made no mention of the serpent, which was apparently unknown in Germany before about the mid-18th century. The first detailed description is found in Mersenne (1636–7; fig.4); from this it may be surmised that the earliest serpents were about 46 to 61 cm shorter than the 18th-century instruments and had a true fundamental of *E* instead of *D*. Kircher (1650) included a drawing and a brief description, stating that the serpent was then used extensively only in France. In at least one European collection large cornetts of more or less serpentine form, undoubtedly made as early as or earlier than the true serpent, have been wrongly identified as 'Italian serpents'. This has given rise to the view that the serpent originated in Italy and at an earlier date than had been generally supposed; but the alleged 16th-century serpents were examined by Morley-Pegge and proved to conform to all the criteria of the cornett, including the thumb-hole not found on the true serpent. Aimé Cherest (*Bulletin de la Société des Sciences Historiques et Naturelles de l'Yonne*, iv, 1850, pp.29–53) also cast doubt on the reliability of Leboeuf's statement. He asserted an earlier origin for the instrument, basing his view on an entry in the accounts of the archdiocese of Sens for 1453–4, but the entry is ambiguous and seems almost certainly to refer to repairs made to some metallic part of the church furniture.

The serpent was probably brought to England from France after the Restoration. The James Talbot manuscript (*GB-Och*), which is thought to date from about 1695, gives details and measurements that show that the instrument was then nearly identical with that of a century later. According to Talbot's notes, chromatic intervals were obtained by half-stopping the holes, but he did not



4. *Keyless serpent, with details of mouthpiece and range: woodcut from Mersenne's 'Harmonie universelle' (1636–7)*

mention fork fingering. The names of the two leading players of the day, Le Riche (or La Riche) and Lewis, are also given.

Apart from Busby's account (*Concert Room and Orchestra Anecdotes*, 1825) of how Handel first heard the serpent in England – by no means improbable, since it appears to have been unknown at that time in Germany – the instrument seems to have attracted little attention until 1783, when a German band was recruited in Hanover for the Coldstream Guards. This band included a serpent, and within ten years or so the instrument was found in most English military bands. Doane's *Musical Directory* (1794) mentions four players attached to Guards' bands, as well as Louis Alexandre Frichot, serpent player in the Concert of Ancient Music orchestra in 1793.

Chromatic keys were evidently added to the serpent earlier in England than elsewhere: in the early 1800s three keys became standard; their application to the convoluted serpent was no doubt suggested by the three-key upright BASS-HORN with which Frichot was experimenting early in the 1790s. About 1817 the bandmaster of the Prince Regent's band, Christian Kramer, is said to have devised improvements which made every note 'equal in strength and roundness of tone'. He 'added both to the number and size of the holes; constructed keys with a double action, which lie conveniently under the hand, and enable the performer to slur through the chromatic scale'. His instrument was reputed to have a compass of 'three octaves from double C' and was no doubt the forerunner of the seven-key serpents made in London by Thomas Key of Charing Cross.

The serpent made a significant contribution to the English church band in the early 19th century, although it was not as prevalent as has previously been surmised. D.J. Blaikley (*Grove2*) stated that the instrument 'for many years was an indispensable member of the primitive orchestras which accompanied the singing in rural churches in England'. In 1922 K.H. MacDermott (*Sussex Church Music in the Past*, p.41) noted that the serpent was 'practically obsolete in England, but still to be met with in France'. He referred to four church bands in Sussex where it had been played. S.J. Weston (1995, p.223) located examples of its use in six of the nine eastern counties. He noted 21 extant serpents with a known church provenance, both on the mainland and on the Isle of Man and the Scilly Isles. The serpent was used in much the same way as bassoons and cellos to support the church band's texture; the serpent's close relatives, the ophicleide and bass-horn, were less often used. Examples of church bands which used a mixture of bass instruments include Hucknall, Nottinghamshire, where a 'bass fiddle', ophicleide, trombone and two bassoons were used in conjunction with the serpent. At Seagrave, Leicestershire, however, it seems that the serpent was superseded by an ophicleide, although the two instruments are preserved together, displayed in the same glass case.

In Germany the serpent was evidently first adopted in certain wind bands around the middle of the 18th century. A number of military marches composed between 1750 and 1764 containing serpent parts have been discovered by Karl Haas, but no earlier evidence of the serpent in German wind bands has come to light. Although the 19th-century upright serpent was used to some extent in Germany, it did not have so long a life there as elsewhere, no doubt because the valve was developed earlier in Germany than elsewhere.

In France the serpent was used mainly in sacred music, and it is doubtful that it was used in military bands before the Revolution. Gaspard Veillard, who taught serpent at the newly formed Paris Conservatoire from 1796 to 1803, was a member of the Musique des Gardes Françaises as early as 1771, but as he was also a bassoonist at the Paris Opéra he probably played a bassoon and not a serpent in the military band. A bassoon-serpent introduced in 1788 was the first of many forms of upright serpent widely used during the first half of the 19th century. Although its inventor, J.J. Régibo, was a Frenchman, France seems to have been the last country to adopt this type.

The main cause of the serpent's decline in popularity in the 19th century seems to have been the increasing tendency to extend its compass upwards and to use the instrument in ways for which it was structurally unsuited. According to a manuscript serpent tutor by J.B. Métoyen, musician-in-ordinary to Louis XV and Louis XVI from 1760 to 1792, who was referring to the use of the serpent in church, it was becoming all too common among players to finish off on the 'fourth D in the third octave' (i.e. the 8th partial) instead of on a 'belle pédale'. In addition, since good serpent playing depended above all upon a good sense of pitch, the addition of keys in the 19th century very probably led to a deterioration in the average quality of playing. Players were encouraged in the fallacious belief that keys cured faulty intonation, whereas keys actually had no influence on the instrument's remarkable inherent flexibility. The serpent tended to be neglected by more sensitive musicians and so fell into

disrepute, encountering devastating criticism from Choron, Berlioz and others. Such criticism, levelled at the serpent by musicians who can hardly have heard it at its best, has been frequently repeated by others who never heard it at all. Whatever its shortcomings may have been in the hands of poor players after it had been unscientifically mechanized, in its simple form it had performed useful service for at least two centuries. Burney compared its tone, in incompetent hands, to that of a 'great hungry, or rather angry, Essex calf', but he also admitted that when judiciously played it supported voices better than the organ. A later partisan, commenting in *Musical World* (3 June 1841) on an improvement made by Thomas Key, said 'thus the fine quality of tone of the serpent may, henceforth, be available in the orchestra, and the hog-song of the ophicleide will, we fervently hope, be speedily tacitted or banished altogether'.

During the second half of the 20th century the early music movement brought about a revival of the serpent, giving rise to some new repertory. The early-brass specialist Alan Lumsden gave the first performance of Simon Proctor's Concerto for Serpent in South Carolina in 1989. Other composers have included Judith Weir, Clifford Bevan and Robert Steadman. Peter Maxwell Davies scored for the instrument in his opera *Taverner* (1962–8).

3. MAKERS. Most surviving serpents, apart from the upright forms, are without attribution. Rarely one finds an example of the 18th century or very early 19th with an otherwise unknown name on it, but there is nothing to show whether the name is that of an obscure maker or of the instrument's owner; the latter seems more probable since there is no known instance of two such serpents with the same name.



5. (a) Serpent militaire, c1810, based on the French 'Serpent Piffault' (Royal College of Music, London); (b) Serpent Forveille with three keys by Klemmer, Paris, c1835 (Bate Collection, Faculty of Music, Oxford)

In England, where the instrument in its convoluted form survived later than elsewhere, there are a number of 19th-century examples by such makers as Milhouse, Thomas Key and Gerock, all of whom were well-known woodwind makers. During the second quarter of the century there were a few serpent specialists, such as Francis Pretty, maker of horns and trumpets, who appears to have specialized in bass-horns and serpents (1838–40), Charles Huggett (1843–9) and possibly Beacham (who has been credited with inventing the serpentcleide played by Prospère, the renowned ophicleidist of Jullien's band).

Among the Paris specialists were Piffault, maker of *serpents militaires*, an upright form (*c*1806; see fig.5*a*), and Baudoin (convoluted *serpents d'église*, usually with three keys, *c*1812). The *serpent Forveille* was a variety of upright serpent devised by the Paris maker Forveille shortly before 1823, when he was awarded an honourable mention for this instrument at the Paris Exposition, and it became popular in France. The bell half of the instrument is of wood; the remainder consists of two sharp U-bends of brass, with the smaller end terminating in a swan-neck crook which carries the mouthpiece (see fig.5*b*). There are six finger-holes and three or four keys; fingering and general technique – shown in several fingering charts and in tutors by Hermenge and Schiltz – are those of the ordinary serpent. Similar in design, though with more complicated keywork, were the *chromatisches Basshorn* (*c*1820) by Johann Streitwolf of Göttingen and Haseneier's *Bass-Euphonium* (*c*1850). Coëffet's *ophimonocléide*, patented in 1828, derived its name from the fact that it had but one large, open-standing key near the brass bell; the body of the instrument was of wood. The key was closed only for C♯ and D♯ in all octaves, for B in the third octave, and for E♭ and F in the fourth octave. The instrument also had a slide whereby its pitch could be altered from opera to cathedral pitch (a difference of about one-third of a tone). It appears to have had little success but surviving examples are preserved in the Bate Collection, Oxford, and at the Royal College of Music, London; an incomplete specimen is at the City Museum, Weston Park, Sheffield. By 1850 in any case (the date of the Haseneier instrument notwithstanding) all instruments of this type had become obsolete.

Parisian makers who produced serpents of the RUSSIAN BASSOON type were Baumann (*c*1800–*c*1830), who also made serpents with six keys (of the *serpent d'église* type), Pezé (*c*1807), Boileau *fils* (*c*1818) and Galander (*c*1835). Forveille's pupil Turlot made and repaired serpents of all kinds. Outside Paris, Tabard (*c*1820), Jeantet of Lyons (*c*1820), Printemps of Lille (*c*1820) and Coëffet of Chaumont-en-Vexin (*c*1828) also produced excellent serpents of the Russian bassoon type.

Belgian makers who produced upright serpents (mainly of the Russian bassoon type) as well as other instruments include Bonne (Ghent), Van Belle (Ghent), Dupré (Tournai), Van Engelen (Lierre), Charles Sax (Brussels) and Tuerlinckx (Mechelen). Streitwolf (Göttingen), Stiegler (Munich) and Luvoni (Milan) also made upright serpents. Only two makers, Milhouse and Tuerlinckx, are known

to have been active before 1800. Sachs illustrated a 19th-century serpent (which he described as 'tubaform'), the original of which is preserved in the Rijksmuseum, Amsterdam. This is an upright instrument with a forward-facing bell of true serpent shape, rather than the ophicleide-type bell which is a feature of the ophimonocleide, among other instruments.

Late 20th-century makers of the serpent included Christopher Monk (who was succeeded by Keith Rogers), and David Harding of Abingdon.

4. PLAYERS. Although the serpent, with its very low normal register, does not lend itself to virtuoso display, there have been a few players whose exceptional skill attracted notice. Abbé Aubert, serpent player at Notre Dame, Paris, from about 1750 to 1772, was said by Francoeur to have been the finest player up to that time. His successor, Abbé Lunel, also had a great reputation in his day, but both confined their playing to ecclesiastical circles. Louis Alexandre Frichot, the French serpent player, lived in England after escaping from the Revolution, but appears to have played there only on the bass-horn, his own invention. Hurworth of Richmond in Yorkshire was a member of George III's private band and could execute elaborate flute variations on the serpent with perfect accuracy. André, of the Prince Regent's band and later of the remarkable Montpellier Spa band near Cheltenham, appears to have been the outstanding serpent player of all time. It was for him that Christian Kramer arranged the Corelli sonata that Domenico Dragonetti, the great double bass player, performed as a showpiece. (On one occasion at Montpellier Spa when André played the sonata, Dragonetti, who was present, loudly applauded the performance.) André was held by his contemporaries to be fully as great a player on the serpent as was Dragonetti on the double bass. He retired from active playing about 1853. Jepp, of the Coldstream Guards, was another exceptional serpent player. Somewhat younger than André, he never attained the latter's outstanding position, but his services were in great demand at music festivals and even for chamber music. He was a member of Sir George Smart's select band that played before Queen Victoria at the Guildhall in 1837. The serpent gradually declined during the remainder of the 19th century, in spite of Sir Michael Costa's championship of its cause. In 1897 Prout noted that 'the serpent is now so entirely obsolete that when, some years ago, the author was arranging for a performance of *St Paul*, he was unable to find a player on the instrument in the whole of London, and the part had to be played on a tuba'.

The revival of interest in the serpent since the late 20th century is chronicled in the *Serpent Newsletter*, edited by Paul Schmidt, who also maintains the Serpent Website. Modern performers include the London Serpent Trio (comprising Philip Humphries, Andrew van der Beek and Clifford Bevan), Michel Godard, Bernard Fourtet and Douglas Yeo.

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REGINALD MORLEY-PEGGE/PHILIP BATE/STEPHEN J. WESTON

Serpent-basson (Fr.). *See* RUSSIAN BASSOON.

Serpentcleide. A wooden OPHICLEIDE, also described in some 19th-century sources as a SERPENT or a RUSSIAN BASSOON. Its invention has variously been ascribed to Charles Huggett, Beacham, and T.M. Glen; *see* GLEN family.

Serpent-droit (Fr.). *See* RUSSIAN BASSOON.

Serpent Forveille. A form of serpent invented by the Paris maker Forveille. *See* SERPENT.

Serpentone (It.). Brass instrument. *See* CIMBASSO; RUSSIAN BASSOON; SERPENT.

Serpette, (Henri Charles Antoine) Gaston (*b* Nantes, 4 Nov 1846; *d* Paris, 3 Nov 1904). French composer. Son of a wealthy industrialist, he first became a lawyer before deciding to devote himself to music. In 1868 he entered the composition class of Ambroise Thomas at the Paris Conservatoire, and in 1871 won the Grand Prix de Rome with *Jeanne d'Arc*, a cantata which was performed at the Opéra in November of the same year. On his return from Italy Serpette experienced difficulty gaining acceptance at the Opéra-Comique, and the success of his three-act *La branche cassée* at the Bouffes-Parisiens in January 1874 persuaded him to continue with works in a similar vein. *Le manoir du Pic-Tordu* (1875) and *Le moulin du vert-galant* (1876) promised well, but Serpette was destined to continue, along with Varney, Vasseur, Roger and Lacome, in the shadow of such French operetta composers as Planquette, Audran and, later, Messager. Many of his theatrical scores were for works of a fantastic nature and for the slicker vaudeville operettas: to these he brought

taste and charm but no strong individuality. Serpette also composed successful salon pieces such as *Marche funèbre sur La fille de Madame Angot*, a parody of Lecocq. His best works are in miniature forms, and his music often displays amusing parody. He was music critic for a number of Paris newspapers and journals.

WORKS

OPERETTAS AND VAUDEVILLES

All first performed and published (vocal score) at same time, in Paris unless otherwise stated

BP – *Bouffes-Parisiens*
N – *Nouveautés*
R – *Renaissance*
V – *Variétés*

La branche cassée (3, A. Jaime and J. Noriac), BP, 23 Jan 1874
Le manoir du Pic-Tordu (3, A. de Saint-Albin and A. Mortier), V, 28 May 1875
Le moulin du vert-galant (3, E. Grangé and V. Bernard), BP, 10 April 1876
Les poupées parisiennes (G. Marot and H. Buguet), Taitbout, 7 Feb 1877
La petite muette (3, P. Ferrier), BP, 3 Oct 1877
Rothomago (4, H.B. Farnie), London, Alhambra, 22 Dec 1879, collab. G. Jacobi and others
La nuit de Saint-Germain (3, G. Hirsch and R. de Saint-Arroman), Brussels, Fantaisies-Parisiennes, 20 March 1880; rev. as Fanfreluche, 1883
Madame le Diable (4, H. Meilhac, Mortier and A. Millaud), R, 5 April 1882
Steeplechase (1, P. Decourcelle), St Gratien, 22 July 1883
Tige de Lotus (1, Toché), Contrexéville, Casino, 26 July 1883
La Princesse (1, Toché), Trouville, Casino, 25 August 1883
Mam'zelle Réséda (1, J. Prével), R, 2 Feb 1884
Le château de Tire-Larigot (3, E. Blum and Toché), N, 30 Oct 1884
Le petit chaperon rouge (3, Blum and Toché), N, 10 Oct 1885
La singe [sic] d'une nuit d'été (1, E. Noël), BP, 1 Sept 1886
Adam et Eve (3, Blum and Toché), N, 6 Oct 1886
La gamine de Paris (3, Letterier and A. Vanloo), BP, 30 March 1887
La lycéenne (3, G. Feydeau), N, 23 Dec 1887
Cendrillonnette (4, Ferrier), BP, 24 Jan 1890, collab. V. Roger
La demoiselle du téléphone (3, A. Mars and H. Desvallières), N, 2 May 1891
Mé-na-ka (1, Ferrier), N, 2 May 1892
La bonne de chez Duval (3, H. Raymond and Mars), N, 6 Oct 1892
Cousin-cousine (3, M. Ordonneau and H. Kéroul), Folies-Dramatiques, 23 Dec 1893
Pincette (1, Raoul), Bodinière, 4 Jan 1895
Chiquita (1, C. Clairville), N, 4 Feb 1895
La tourte (1, P. Bilhaud), Asnières, 8 Feb 1895
La dot de Brigitte (Ferrier and Mars), BP, 6 May 1895, collab. V. Roger
Le carnet du Diable (3, Blum and Ferrier), V, 23 Oct 1895
Le capitole (3, Ferrier and Clairville), N, 5 Dec 1895
Le royaume des femmes (3, Blum and Ferrier), Eldorado, 24 Feb 1896
Le carillon (4, Blum and Ferrier), V, 7 Nov 1896
Le tour du bois (J. Oudot and H. de Gorsse), V, 3 June 1898
Shakespeare! (3, P. Gavault and P.L. Flers), BP, 23 Nov 1899
Frileuse, ou L'enfant du cocktail, unperf.
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ANDREW LAMB

Serqueira [Serqueyra] **de Lima, Juan** [Sequeiros, Juan de Lima] (*d* Madrid, *c*1726). Portuguese harpist, guitarist and composer. In 1676 he was working as a musician for a company of actors in Granada, when he was sent to Madrid for the *autos sacramentales* being prepared for Corpus Christi, which that year included Calderón's *La serpiente de metal*. Serqueira remained in Madrid as a harpist and musical director for the annual *autos*, for *comedias* in the public theatres and for the court plays (*comedias*, zarzuelas, semi-operas and operas). In 1679, while he performed with the company of Manuel Vallejo, he composed music for minor theatrical pieces (*loas* and *bailes*) at court and additional or replacement songs for 'the missing acts [*jornadas*]' to Calderón's *El hijo del sol, Faeton* in revival. In 1682 he composed for the *autos sacramentales* of Corpus Christi, and in 1685 and 1686 he again provided new music for court *loas* and *bailes*. His name is consistently present in documents of various kinds pertaining to the theatres throughout the late 17th century, and he performed and composed music for the company of José de Prado from 1711 to 1719, and again in 1723 after his official retirement. While performing with Prado's company he was also called upon to compose music for plays performed by other troupes; for example, he composed the music for *Santa Cecilia* (1713), though it was performed by the company of Joseph Garcés in the Teatro del Príncipe.

Serqueira was the most prestigious and talented theatre musician of his time in Spain, working for companies in Madrid for nearly 50 years. His extant music (in *E-Bc*, *E*, *Mc*, *Mn*, *SA*, *SAc* and *US-SFs*) consists mainly of songs for *autos sacramentales*, *bailes* and other theatrical pieces, several cantatas and a villancico. His music for the *loa* to *Decio v Eraclea*, a partly sung spectacle play performed at the Buen Retiro palace in August 1708 to celebrate the first birthday of the future King Luis I, survives incomplete (*E-Mn*). It is curious that he was never given recognition or a pension at court, though he was paid a pension by the administrators of the public theatres in his last years. A short manuscript biography (*E-Mn* 12918; see Shergold and Varey, 1985) describes his two marriages (to the actress Theresa Garay and then to María de Prado, a 'lady of quality' at court), his love affair with the singer and actress Bernarda Manuela ('La Grifona') and his arrest and imprisonment by the Inquisition in 1691 for saying his nightly rosary before La Grifona's image, which he apparently hung in a curtained niche in his house.

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LOUISE K. STEIN

Serra, Luis (*b c*1680; *d* Zaragoza, 1759). Catalan composer. On 19 May 1699 he succeeded against five other

contenders for the post of *maestro de capilla* of S María del Mar, Barcelona. He became *maestro* of Nuestra Señora del Pilar at Zaragoza, as successor to the polemical Joaquín Martínez de la Roca y Bolea, on 23 March 1715. Bernardo de Miralles, Serra's successor, took office on 10 May 1759. From no later than 1721 up to 1758 he composed villancicos to texts printed annually at Zaragoza. He was a musician of some erudition and a highly successful teacher; his pupils included Pedro Aranaz y Vides and Oliac y Serra. In his approbation of Pablo Nassarre's *Escuela música segun la practica moderna*, dated Zaragoza 7 May 1723, he elaborated on Isidore of Seville's dictum 'without music no discipline can be perfect'.

Apart from a *Te Deum*, his works for S María del Mar (all burnt with the destruction of the basilica in 1936) include *Goigs de Carles Tercer* for four voices in honour of the Austrian pretender to the Spanish throne. Continuing the finest traditions of Spanish classical polyphony, he composed for El Pilar eight unaccompanied *Magnificat* settings for eight voices in the 1st to 8th tones; at his own expense they were luxuriously copied on vellum in 1739 (*E-Zvp*). He also wrote five *Salve regina* settings and six Marian antiphons, for four voices, all similarly copied in 1737. In other Spanish archives he is represented by instrumentally accompanied Latin works, including psalms, motets and *Magnificat* settings for between six and ten voices (*Ac*, *CU*, *E*, *J*, *SA*, *VAc*), as well as villancicos (*Bc*, *G*, *J*).

His Latin music was also circulated in Spanish America. In his four-voice unaccompanied Mass in B♭ ('De 5°. Tono punto bajo') in Guatemala Cathedral, each major movement begins with the same head-motif in an imitative point. Like his predecessors at El Pilar, Diego de Casseda and Ambiela, and other Spanish middle Baroque composers, he delighted in showing *prima prattica* mastery in Latin works while composing his villancicos (dated 1716–57) in a piquant and evolving up-to-date style.

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ROBERT STEVENSON

Serra, Michelangelo (*b* Mantua, 1571; *d* in or after 1628). Italian composer. He was a priest and canon regular at S Salvatore, Venice, before becoming *maestro di cappella* of S Maria in Vado, Ferrara, about 1603. He moved from there to fulfil the same function first at Urbino Cathedral, from 1 March 1608 to 30 March 1612, and then at Ravenna Cathedral, where his name appears in the records in December 1614 and 1628. Although his smaller works show evidence of contemporary techniques in their use of the continuo, most of his strictly liturgical works are conservative; all but one of his masses are *a cappella*. The pure counterpoint of the *Missa sexti toni* (1615) was clearly influenced by the 16th-century polyphonic tradition, to which Serra also paid homage in reprinting masses by Clemens non Papa and Lassus in his 1608 collection. His eight-part psalms for double choir are also retrospective in style.

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Completorium romanum (Venice, 1603), lost
[4] Missae ... item Missa pro defunctis Clementis non Papae, 4vv (Venice, 1606, lost; 2/1608[1]) [also incl. mass by Lassus]
Missae ... libro secundo, 4vv, 1 with bc (org) (Venice, 1615)
Gli alleluja in contrapuncto, 4vv, bc (Venice, 1628)
Pss, ants, motets, 12vv (3 choirs), bc (printed work lacking title-page) [bc only extant; possibly part of lost 1603 vol.]

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□

Serradell Sevilla, Narciso (*b* Alvarado, Veracruz, Mexico, 25 Feb 1843; *d* Mexico City, 25 Oct 1910). Mexican composer. It is believed that he studied music for a short time at the Convento de S Francisco in Mexico City and later studied medicine. He is remembered for his song *La golondrina*, which he wrote to a text by Niceto de Zamacois in about 1862 and which he sang that year as a farewell to Mexico when exiled to France; he had been captured by French troops following the Battle of Puebla. Released shortly after arrival in France, he lived in Paris and taught music and Spanish. In 1865 he returned to Mexico, to Tlalixcoyán in Veracruz, where he practised medicine and directed military bands and *orquestas típicas* (regional orchestras performing traditional music). Several printings of *La golondrina* appear to have been issued before the 1880s; early editions were not attributed to Serradell, but his authorship was later acknowledged. Besides this song, which is still known and performed throughout Mexico, Serradell composed in most of the popular salon and dance genres of the time.

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JOHN KOEGEL

Serrano (y Ruiz), Emilio (*b* Vitoria, 13 March 1850; *d* Madrid, 9 April 1939). Spanish composer and teacher. He studied at the Royal Conservatory in Madrid with Eslava and Arrieta, and later taught successively solfège, piano and composition there until 1920. He succeeded Arrieta as professor of composition, and his pupils included José Subirá, Conrado del Campo and others of the so-called *generación de maestros* ('master generation'). He composed in a variety of genres and was a strong partisan of Spanish opera. He succeeded in securing premières of four works at the Teatro Real, Madrid, where he was artistic director. Although his roots were in the Italian tradition, he practised a simple type of nationalism, using folk themes, and his operatic work also showed Wagnerian influence. His last work, *La maja de rumbo*, was given its first performance in Buenos Aires; it is typical of his best work, perhaps because it follows more faithfully a Spanish line. He had a great influence

on the musical life of Madrid through his positions as court musician to the infanta Isabel, founder of the Círculo de Bellas Artes concerts and president of the music section of the Real Academia de S Fernando.

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(*selected list*)

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Irene de Otranto (3, J. Echegaray), Madrid, Real, 17 Feb 1891
Gonzalo de Córdoba (prol., 3, Serrano), Madrid, Real, 6 Dec 1898
La maja de rumbo (musical comedy, 3, C. Fernández Shaw), Buenos Aires, Colón, 24 Sept 1910
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CARLOS GÓMEZ AMAT

Serrano (Simeón), José (*b* Sueca, Valencia, 14 Oct 1873; *d* Madrid, 8 March 1941). Spanish composer. Coming from a musical family, he studied first with his father, then at the Valencia Conservatory with Salvador Giner and in Madrid with Bretón and Chapí. He composed a mass, fugues and songs, as well as zarzuelas performed in Valencia, before the success in Madrid of *El motete* (1900) launched him on a successful career as a theatre composer. He continued to specialize in one-act works, ranking with Vives as the most popular zarzuela composer of his time. He was a fluent composer of richly melodic, vibrant and sensuous music, as much at home in intensely Spanish creations as in evoking Venice in *El carro del sol* (1911) and the Bay of Naples in *La canción del olvidó* (1916). Retiring by nature, he withheld from performance a three-act opera *La venta de los gatos* on which he worked for many years and which was finally produced in 1943.

WORKS
(*selective list*)

for fuller list see GroveO

*c*100 theatre works incl. the following pubd in vocal score in Madrid: La reina mora (1, S. Alvarez Quintero and J. Alvarez Quintero), 1903; Moros y cristianos (1, M. Thous and E. Cerda), 1905; Alma de Dios (1, C. Arniches and E. García Alvarez), Madrid, Comico, 17 Dec 1907; La alegría del batallón (1, Arniches and Quintana), Madrid, Apolo, 11 March 1909; El carro del sol (1, Thous), 1911; La canción del olvidó (1, F. Romero and G. Fernández Shaw), Valencia, Lirico, 17 Nov 1916; Los de Aragón (1, J.J. Lorente), Madrid, Centro, 16 April 1927; Los claveles (1, L. Fernández de Sevilla and A.C. Carreño), Madrid, 6 April 1929; La dolorosa (2, Lorente), Valencia, Apolo, 23 May 1930
Songs, religious music, etc.

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ANDREW LAMB

Serranus [Seger, Seeger, Säger], **Johann Baptista** (*b* Lehrberg, nr Ansbach, bap. 23 June 1540; *d* Vincenzenbronn, nr Ansbach, 15 Aug 1600). German composer. He was a choirboy in the Ansbach court choir. In 1560 he enrolled at Wittenberg University to study theology and was financially supported there from at least 1565 onwards by the Margrave of Brandenburg-Ansbach. He neglected his studies for a time in order to devote himself more fully to music and was duly reported to the Margrave by his tutor Paul Eber. In 1568 he was appointed Kantor at St Johannis and at the Lateinschule, Ansbach. From 1573 until his death he was parish priest at Vincenzenbronn. He was evidently active as a composer only during his student days. Between 1565 and 1568 a number of works by him appeared separately or in anthologies, mainly at Wittenberg. They include one or two occasional works (details in *MGG1*), as well as the six-part *Erhalt uns, Herr* and five-part *Herr Gott himlischer Vater* in *Das Christlich Kinderlied D. Martini Lutheri: Erhalt uns, Herr* (Wittenberg, 1565), which also includes a setting of the chorale by Andreas Schwartz. The most interesting piece is *Das Gebet Josaphat: II. Paral. XX, Wenn wir in höchsten Nöten sein*, for five voices (Wittenberg, 1567; facs. in Ameln, 1964); it is also found in a four-voice version (in *D-Usch* 235a; ed. in *Gott ist mein Licht: Chorgesänge des 16. Jahrhunderts*, Waiblingen, nr Stuttgart, 2/1951, p.76) and in an embellished form for organ in Ammerbach's *Orgel oder Instrument-Tabulatur* (RISM 1571[17]; ed. in A.G. Ritter: *Zur Geschichte des Orgelspiels*, ii, 1884, p.103). The work is a setting of a poem by Eber; obviously with his agreement – possibly even on his instructions – Serranus set it polyphonically to the tune of the *Dix commendements* (to Marot's words 'Lève le cueur, ouvre l'aurelle') from the Geneva Psalter. The piece seems to have been popular; it bears only the composer's first names. Marpurg (*Kritische Briefe über die Tonkunst*, ii, 1761, pp.207ff) cited it as an example of 16th-century compositional technique and reproduced the first seven bars.

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KONRAD AMELN

Serrao, Paolo (*b* Filadelfia, Catanzaro, 11 April 1830; *d* Naples, 17 March 1907). Italian composer and teacher. His professional life was spent at the Naples Conservatory where he was admitted as early as 1839 to study piano with Francesco Lanza, harmony with Gennaro Parisi and composition with Carlo Conti. After his graduation in 1852 he started teaching piano and counterpoint there, and later succeeded Parisi in the chair of harmony. In 1861 he replaced the indisposed Giuseppe Lillo in the teaching of counterpoint and composition and finally took over that prestigious post on Lillo's death in 1863. Serrao became one of the most authoritative masters of the Neapolitan school and on Mercadante's death (1870) he stepped in as acting director of the Conservatory until

Lauro Rossi was appointed. In March 1871 Serrao (along with A. Mazzucato, Casamorata and Gaspari) was appointed to a committee, chaired by Verdi, for the reform of musical studies. His best energies were spent in teaching and among his pupils were Cilea, Giordano, Leoncavallo, Martucci, Mugnone and Denza.

Serrao's compositions include liturgical works (he made his début in 1849 with a mass for four voices and orchestra), chamber music and a large number of piano pieces including several fantasias for four hands on fashionable operas. Like most conservatory professors of his time, he also composed for the theatre; three of his five operas were performed in Naples, *La duchessa di Guisa* (1865) being the most successful. His productions remain undistinguished in the rich repertory of mid-19th-century Italian opera dominated by Donizetti and Verdi.

WORKS

STAGE

L'impostore (op semiseria), 1850, unperf.
Dianora de' Bardi (os, L. Badiali), 1853, unperf.
Pergolesi (op semiseria, 3, F. Quercia), Naples, Fondo, 19 July 1857
La duchessa di Guisa (melodramma, 4, F.M. Piave), Naples, S Carlo, 8 Dec 1865
Il figliol prodigo (melodramma, 4, A. de Lauzières), Naples, S Carlo, 23 April 1868

OTHER WORKS

Gli Ortonesi in Scio (orat, 2, G.V. Pellicciotti), Ortona, Sept 1858; Requiem, 8 July 1871 [perf. at Mercadante's commemoration]; Omaggio a Mercadante, sym., 1871; sacred and chbr music, pf pieces, songs

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MATTEO SANSONE

Serré (Fr.). *See* STRETTO (ii).

Serre, Jean-Adam (*b* Geneva, 14 Nov 1704; *d* Geneva, 22 March 1788). Swiss painter and music theorist. From 1723 to 1727 he studied natural sciences at the University of Geneva. After working as a miniaturist in Vienna, he went to Paris in 1751, where he published criticism of the theories then being expounded by Blainville, Rameau and Euler. He later visited London (in 1756) but returned to Geneva, where he published a volume of *Observations* (1763), questioning the theories of D'Alembert, Tartini and Geminiani, and responding to criticisms of his own views which had appeared in the intervening years.

Serre's writings on music dealt primarily with the philosophical and methodological aspects of the important theoretical ideas of his day. His arguments attempted to clarify theoretical principles and develop them through critical, analytic and scientific procedures. His most significant contributions concerned the foundations of harmonic theory, Rameau's *basse fondamentale*, temperament and resonance, combination tones, the derivation of the minor mode and related topics. His thoughts had considerable currency in publications of the time, and they influenced the works of such writers as Rousseau, J.A. Hiller (who published a German edition of the *Observations*) and J.-B. de La Borde.

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ALBERT COHEN

Serrurier, Georges. *See* SERVIÈRES, GEORGES.

Sertor, Gaetano (*b* ?Venice, *c*1760; *d* 1805). Italian librettist. In the libretto to *Protesilao* he is identified as 'abate Sertor di Venezia'. He was among the first to incorporate into his librettos elements that Verazi had introduced in his librettos for the opening of La Scala, Milan, during the 1778–9 season. In 1780 he began working with Francesco Bianchi; their association spanned 11 years and resulted in six works. Their operas of the early 1780s – *Arbace*, *Zemira*, *Piramo e Tisbe* and *Aspardi* – depart from the traditional pattern of recitatives and arias. Ensembles of increasing and decreasing numbers of personnel, and arias and duets with interjections by other characters (*pertichini*) or the chorus, occur sparingly. Sertor follows Verazi's lead in borrowing from comic opera the *introduzione* and the finale incorporating some action. In Bianchi's *Piramo e Tisbe* (1783), Sertor planned to retain the three suicides but in the performance the original ending was replaced with a happy one in which none of the characters dies. The original tragic ending was used in Borghi's setting for Florence later the same year – a significant move towards the introduction of staged death to *opera seria*.

In Giordani's *Osmane* (1784, Venice) Sertor's interest in blending lyrical and declamatory elements into more fluid and dramatic constructions becomes more evident. In a solo scene near the end of Act 2, Zadira's aria grows out of the obbligato recitative to which it returns at the sounds of battle. The singer remains on stage for the trio finale, which also emerges seamlessly from obbligato recitative. *Enea e Lavinia* and *Armida abbandonata* incorporate some French-inspired spectacle. *Enea e Lavinia*, which Guglielmi composed for Naples, contains two terrifying appearances of Dido's ghost, borrowings from Verazi's *Enea nel Lazio*. Like Mozart's *Idomeneo*, also written for Munich, *Armida* contains lavish spectacle, choruses, ballets, pantomimes and a quartet; with the exception of several cavatinas and arias without exit, however, the work adheres formally to the Italian tradition.

Sertor's libretto *La morte di Cesare* proved to be his most influential work, ushering in a series of 'morte' operas in the 1790s. Though the assassination of Caesar took place behind closed doors, the tragic ending was still a break with tradition, and audiences would have been shocked to view the corpse of Caesar lying on stage during the final scenes. The chorus assumes a prominent role in the drama, participating in the ensembles and the closing action finale, and acting as *pertichini* in Caesar's

aria in Act 2. A ballet is incorporated into the coronation scene, and a pantomime is used to portray Calpurnia's premonition. The opera contains a duet for two men and an early oath scene (*giuramento*), which closes the opera.

In his librettos of the early 1790s Sertor continued to reduce the number of exit arias by replacing them with aria-length cavatinas and ensembles. By 1792, introductions, ballets, action ensembles and multiple choruses (alone and in combination with ensembles and solos) were becoming commonplace in Venice. *Tarare* contains two scene complexes – combining cavatina, chorus, instrumental music and dance bound together with obbligato recitative – one serving as the finale to Act 1, the other occurring within Act 2. Such scene complexes eventually replaced ensemble finales in Venetian opera. Late in his career Sertor also wrote a comic piece, *Il divorzio senza matrimonio*.

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MARITA P. McCLYMONDS

Sertorio, Antonio. *See* SARTORIO, ANTONIO.

Sertorio, Gasparo. *See* SARTORIO, GASPARO.

Servais. Belgian family of musicians.

(1) **Adrien François Servais** (*b* Hal, nr Brussels, 6 June 1807; *d* Hal, 26 Nov 1866). Cellist and composer. He first played the violin, but after hearing a concert by N.-J. Platel, he decided to study the cello and was soon a pupil of Platel at the Brussels Conservatory. He won a *premier prix* almost immediately and from 1829 assisted Platel in his teaching. His first major success, in Paris in 1834, was followed by concerts in London in 1835, a return to Belgium for further study, and then several tours through Europe and Russia, during which he often performed his own compositions. In 1848 he succeeded Platel at the conservatory. Servais, described by Berlioz as 'Paganinian', was probably the finest cello virtuoso of his day. He was praised for his intense, pure sound, flawless intonation and acrobatic technique. His enormous Stradivari, later inherited by his son, is still known as the 'Servais' cello.

WORKS

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Chbr: 6 caprices, vc, 2nd vc ad lib, op.11 (Mainz, ?1854); 6 studies, vc, pf (Paris, n.d.); 14 duos on op themes, vc, pf (Mainz, n.d.), collab. J. Grégoir; 3 duets collab. Léonard and 1 duet collab. Vieuxtemps on op themes, vn, vc (Mainz, n.d.); other duos on op themes, vc, pf; duos, vn, pf

(2) **François** [Franz] **Mathieu Servais** (*b* St Petersburg, 1847; *d* Asnières, nr Paris, 14 Jan 1901). Composer and conductor, ? adopted son of (1) Adrien François Servais. For some time rumoured to be the illegitimate son of Liszt, who later became a close friend (but see Walker), he won the Belgian Prix de Rome in 1873 with the cantata *La mort du Tasse*. He spent over 20 years working on the opera *Apollonide* (later *Jôn*, produced at Karlsruhe in 1899), and wrote symphonic works and songs in a rather formal style. He founded the Concerts d'Hiver in Brussels.

(3) **Joseph Servais** (*b* Hal, 23 or 28 Nov 1850; *d* Hal, 29 Aug 1885). Cellist and composer, son of (1) Adrien François Servais. He studied with his father and won the first prize in cello at the Brussels Conservatory in 1866. From 1868 to 1870 he played in the court orchestra at Weimar, and in 1872 he became cello professor at the Brussels Conservatory. His playing was less virtuoso than his father's, but more delicate and lyrical. His compositions include a string quartet and an unfinished cello concerto.

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PATRICK PEIRE

Servandoni, Giovanni Niccolò [Servandony, Jean-Nicolas] (*b* Florence or Lyons, 2 May 1695; *d* Paris, 19 Jan 1766). Italian or French stage designer. It is not known whether he was a Florentine who took French citizenship or a Frenchman who followed fashion and italianized his name. He was a pupil of the painter Giovanni Panini and later studied architecture in Rome. He settled in Paris in 1724, and in 1726 the Académie Royale de Musique asked him to design a set showing the Palace of Ninus for the première of Rebel and Francoeur's first opera, *Pyrame et Thisbé*. In 1728 he was appointed chief scene painter at the Opéra. There are only a couple of sketches definitely attributed to him, but the *Mercure de France* gives detailed accounts of his *veduta* work for opera, including Lully's *Proserpine*, with a waterfall of silver gauze (1727), Lacoste's *Orion*, a Nile landscape with pyramids (1728), Lully's *Thésée*, mixing real and painted perspective (1729), Rameau's opéra-ballet *Les Indes galantes* (1735) and Rebel and Francoeur's opera *Scanderberg*.

In 1738 he opened a *spectacle d'optique* in the Salle des Machines in the Tuileries, where he mounted pantomime plays to music, illustrated with motifs from mythology and the epics, that mixed mechanical and mobile figures with live actors. Lighting was an essential and expensive element. Servandoni worked in Lisbon (1742) and Bordeaux (1745) and was employed by John Rich at Covent Garden from 1747. In London he designed a set-piece for the fireworks display in St James's Park to celebrate the treaty of Aix-la-Chapelle (1748). In Dresden (1755–6) he was responsible for the lighting of large operas at court. He also worked in Vienna (1760) and Württemberg (1763).

Servandoni's careful studies of perspective helped him to modify stage space to increase verisimilitude and the impression of spaciousness. He broke with the principle of symmetrical, regular perspective, introducing oblique perspective (*per angolo*) to the Opéra. He alternated transverse space with space seen in depth, but above all, and it was in this that he showed his greatest originality, he made use of the entire height of the stage. He suggested vast proportions by showing fragments of architecture in

the foreground, their height increasing as the eye approached the back of the stage, and by representing only the lower part of a column or tree. As the upper part was unseen, the spectator's own imagination could supply and extend it. Some of his designs and plans are preserved in Vienna (Albertina), New York and Stockholm (the Tessin collection), but our knowledge of his work comes chiefly from descriptions in the *Mercure de France* from 1726 to 1758.

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DAVID J. HOUGH, NICOLE WILD

Serventoys. A medieval song form. *See* TROUBADOURS, TROUVÈRES.

Service. A term used in the Anglican liturgy to refer to musical settings of the canticles for Matins and Evensong, and to settings of certain parts of the Ordinary of Holy Communion. It is also applied to settings of sentences from the Burial Service. The term apparently derives from earlier Latin usage ('plenum servitium BMV' meant 'the full [as opposed to abbreviated] Office of the BVM'), but is not found in post-Reformation musical sources before the early 17th century.

A service may comprise any or all of the following elements (the texts being in English): for Matins: *Venite*, *Te Deum*, *Benedicite*, *Benedictus*, *Jubilate*; for Evensong: *Magnificat*, *Cantate Domino*, *Nunc dimittis*, *Deus misereatur*; for Communion: Kyrie, Gloria, Creed, Sanctus, Benedictus, Agnus Dei; and for the Burial Service: *I am the resurrection*, *I know that my redeemer liveth*, *We brought nothing*, *Man that is born of woman*, *In the midst of life* and *I heard a voice*. The *Benedicite* and *Jubilate* are alternatives to the *Te Deum* and *Benedictus* respectively, and the *Cantate Domino* and *Deus misereatur* may be sung in place of the *Magnificat* and *Nunc dimittis*. Some of the earliest services include a litany to be sung at the end of Matins. The other musical elements of the Anglican choral service – Preces, responses, psalms and anthems – are not normally included in the service, although one or two 16th- and early 17th-century services do provide simple anthems. The various elements of a service are bound together by a common musical style and mode (or key), and these are usually mentioned in the service title, for example Child's Short Service 'in A re'; Stanford's setting 'in B♭'; Wood's 'in the Phrygian Mode'; Howells's 'in G'. Some consist only of music for one service, and are known as 'Morning Service', 'Communion Service' or 'Evening Service'; others provide for all three services, and 17th-century sources refer to 'the Whole Service'. Whole services may be linked not only by scoring, key and style but also by formal procedures and thematic links, in a manner akin to the cyclic Latin Mass. In the 20th century there has been an increasing tendency for composers to dedicate their service settings to particular choirs: hence, for instance, Howells's *Magnificat* and *Nunc dimittis Collegium regale* (for King's College, Cambridge) and Leighton's *Magnificat* and *Nunc dimittis Collegium Magdalenae oxoniense*.

1. Liturgical history. 2. Musical history.

1. LITURGICAL HISTORY. The pattern of Anglican choral worship derives almost entirely from the Book of Common Prayer (1549) and especially the revised version of 1552 on which all later issues are based. Only since 1965 have alternative services been authorized in the Church of England; these have not had a significant impact on the choral repertory. The services of the Book of Common Prayer drew on medieval Latin forms as well as on the work of foreign reformers (e.g. Luther and Quiñones), but the final results are unique to the Anglican Church. At the end of the Middle Ages, Latin Matins was often followed directly by Lauds, and Vespers by Compline; that is reflected in the conflation of elements of both pairs of services in English Matins and Evensong. English Matins takes the *Te Deum* from festal Latin Matins and the *Benedictus* from Lauds; Evensong takes the *Magnificat* from Vespers and the *Nunc dimittis* from Compline. In the 1552 revision of the Communion Service, the Kyrie was replaced by the recitation of the Ten Commandments (with 'Lord have mercy upon us' as response), the Benedictus and Agnus Dei were omitted, and the Gloria was relocated after the communion.

Following the dissolution of all monastic and many collegiate foundations, choral polyphony was sung in fewer than 60 cathedral, collegiate and parish churches after 1550. Composers during the reign of Edward VI provided complete sets of music for all three services, often with additional materials. From the reign of Elizabeth onwards Holy Communion was sung only as far as the Creed (so-called ante-Communion); the rest of the service was said. Whole services written between about 1560 and 1640 most often consist of the *Venite*, *Te Deum*, *Benedictus* or *Jubilate*, Responses to the Commandments, the Creed, *Magnificat* and *Nunc dimittis*. Apart from a period of High Church activity in the reign of Charles I during the ascendancy of William Laud, eventually Archbishop of Canterbury, the celebration of choral Holy Communion was increasingly rare (often only once in each month). After the Restoration the Sanctus was most often sung as an introit to the ante-Communion. Between 1660 and 1880 most services consist only of canticles for Matins and Evensong; settings of the Sanctus and Gloria are particularly rare.

Three principal styles of service music developed: short service (mostly syllabic and homophonic), great service (including melismatic polyphony) and verse service (including sections for solo voices with organ accompaniment). The reformed English liturgy largely eliminated the distinction between festal and ferial observance by the suppression of ceremony and Proper texts. Nevertheless, there are indications that different styles of service music were used, at least in the early 17th century, to differentiate liturgical celebrations; for instance, in the Durham Cathedral partbooks copied during the reign of Charles I, the great services (two with solo verses) are placed with preces and psalms designated for specific feast days in one set of books (*GB-DRc* E4–11) and the short services are grouped in another (*DRc* C8 only survives).

English reformers demanded audibility and comprehensibility, prescribed extended scriptual reading, and gave prime consideration to the needs of parish churches in the formation of orders of public worship; such features

imposed limits on the complexity and scale of service music. Endowment and patronage of church music was limited. Outside the Chapel Royal instruments were not commonly used in the main services. Large-scale works in cantata style with orchestral accompaniment were very rare and specifically occasional: Purcell's *Te Deum* and *Jubilate* for St Cecilia's day in 1694, and Handel's setting of the same texts to celebrate the Treaty of Utrecht in 1713. This contrasts with the Roman Catholic Church abroad, where ceremonial opportunity and patronage enabled composers to write settings of *Te Deum*, the Mass and *Magnificat* on a sumptuous scale in a liturgical context where musical, textual and ritual elements were overlaid in largely asynchronous simultaneity. Large and widely used selections of service music were published in Barnard's *The First Book of Selected Church Musick* (1641) and Boyce's *Cathedral Music* (1760–73).

During the 18th century service music was inevitably affected by the decline of royal interest in the Chapel Royal (the hub of church music since 1550) and by the lack of spiritual and liturgical vigour in cathedrals. In the early 19th century new liturgical impetus came from the Oxford Movement and the Tractarians; its musical impact was strongest in parish churches with the establishment of robed choirs and the singing of Holy Communion, most often to the chants published by Merbecke in 1550 (five editions appeared between 1843 and 1853). It was also 'for Parochial or General Use' that George C. Martin edited the series of *Short Settings of the Office of Holy Communion* for choir and organ, reinstating the Sanctus and Gloria after the Kyrie and Creed.

In the late 19th and early 20th century composers once again included the Benedictus and Agnus Dei in some settings of the Communion Service, reflecting the liturgical outlook of the time. The revised Book of Common Prayer (1928) allowed these texts, but the book failed to gain parliamentary approval, and their use was technically not sanctioned until the Alternative Services Measure (1965). As a result of the reinvigoration of the eucharistic life of the Church which has been central to the new liturgical movement the Sunday celebration has become the focal, and in some parishes the only, service. Even in cathedrals the Sung Eucharist (i.e. choral Holy Communion) is normally the principal service. The re-establishment of the Latin order of the Ordinary and of the Kyrie texts, the willingness to allow the performance of music with Latin texts in the Anglican liturgy, the availability of new editions of Latin masses from the period 1550–1820, and the reluctance of contemporary composers to engage with the new texts have together meant that the response to the opportunities for composing complete Communion services has been limited. Some of the most widespread services are congregational, and there is an uneasy tension between popular accessibility and musical merit.

Changes in working practices and educational expectations have resulted in the decline of daily choral Matins in choral foundations since World War II, although it is still sung in many cathedrals on Sunday morning. Evensong is sung almost daily during term in cathedrals and collegiate chapels and choral foundations. The order and the texts are almost exclusively those of the Book of Common Prayer (1662); only Magdalen College, Oxford, has responded to the modern liturgical movement by introducing a new form of weekday Evening Prayer in 1982.

2. MUSICAL HISTORY. Following the introduction of the vernacular Prayer Book in 1549, Merbecke set the principal texts of Matins, Holy Communion, Evensong and the Burial Service to simple monophonic chant adapted or derived from the Latin Rite in *The Booke of Common Praier Noted* (1550). It is an indication of wider practice which extended to polyphony. Use of psalm tones and the technique of faburden occur in service music found in the three principal early sources, all containing repertory composed before 1553 – the Wanley Partbooks (*GB-Ob* Mus.Sch.E.420–22), the Lumley Partbooks (*Lbl* Roy App 74–6) and John Day's *Certaine Notes* of 1560. The Wanley manuscripts also include adaptations of two of Taverner's 'Mean' and 'Small Devotion' Masses to English texts; indeed this source places particular emphasis on the Communion Service with ten complete settings. Also apparent is the pairing in the source of morning and evening canticles. This is taken further in Day's *Certaine Notes*, where three complete sets of services are provided for Matins, Holy Communion and Evensong; there are two further Evening Services as well as offertories, Lord's Prayer, litany and 16 anthems. Two unique characteristics of Anglican service music may therefore be discerned in these early stages: the musical pairing of canticles, and the cyclic treatment of service music for an entire liturgical day.

Between 1565 and about 1644 (when choral services were discontinued) more than 60 full services were composed, together with a further 20 collections of canticles for Matins and Evensong, some 25 for Matins (many consisting of the *Te Deum* only) and more than 60 sets of canticles for Evensong (all comprising *Magnificat* and *Nunc dimittis*).

These 16th- and early 17th-century settings may be divided into three basic categories: the 'short' service, the 'long' or 'great' service and the service 'for verses'. The short service, as its title implies, is the simplest of the three. Derived orginally from pre-Reformation improvised polyphony based on a psalm tone faburden, it is essentially chordal in structure, the words are set syllabically, and the majority of settings are simply scored for treble, alto, tenor and bass without independent organ accompaniment. Tallis's Short Service, often referred to in late sources as his Service 'in the Dorian Mode', is one of the earliest and one of the most successful examples of the genre. It is through-composed, although the musical design mirrors to some extent the old-established practice of antiphonal chanting between the two sides of the choir (AA^1BB^1C etc., musical phrase A being set to the first half of verse one, and so on). The short service is the commonest of the three service types, and was obviously appropriate for weekday services. The great service is on the other hand a festal composition, constructed on the largest scale and intricately scored for a large choir dividing into as many as eight parts. Cranmer's letter to Henry VIII on the subject of church music has so often been quoted out of context that it comes as something of a shock to discover that some of the earliest services are of this kind. Robert Parsons's 'First Service of 4, 5, 6 and 7 parts' is based on 1549 Prayer Book texts, and therefore probably dates from about 1550. It is elaborately contrapuntal and closely akin in style to such works as Sheppard's 'Frences' Mass. There are comparatively few extended settings of this kind, but they include a colourful Evening Service 'in medio chori' by William Mundy; a

five-part *Te Deum* and a canonic service, 'two in one' by Tallis; a *Magnificat* and *Nunc dimittis* in seven parts by Weelkes; and Byrd's monumental Great Service, otherwise known as the 'New suite of service for meanes'.

The verse style began to take shape during the 1550s, in connection with the metrical psalm, the consort song and the anthem. Among the first composers to develop the new idiom were Richard Farrant, William Mundy and Byrd. Neither Farrant nor Mundy appears to have written a verse service, and Byrd's one essay in the form – his Second Service – is basically a short service with brief interpolated solo sections. The earliest substantial verse service is by Morley, and there are others by Edmund Hooper and Nathaniel Giles (both members of the Chapel Royal) and by John Holmes, a comparatively unknown provincial musician, all of whose music is in the new style. Morley's *Magnificat* and *Nunc dimittis* from his First Service are colourfully scored for a large solo group – two meanes, two altos, tenor and bass, with a five-part choir dividing into separate decani and cantoris sections and organ. In form it follows the verse-anthem principle of a continuous alternation of solo verses with sections for the full choir, some of the verses being prefaced by short organ preludes. As in the verse anthem the organ is given an independent role in the solo sections, but it simply doubles the voices in the choral sections. Of the three types of service, the verse service offers the greatest scope for expressive word-setting. For this reason perhaps, and for the purely practical reason that it demanded much less of the full choir than the great service it became increasingly popular with composers during the early years of the 17th century.

From the Restoration until the early 19th century the service was regarded as of subsidiary importance to the anthem. Many services were composed, but the main concern seems to have been to provide singable music that demanded little of the choir and got through the text as quickly as possible. The change is well illustrated in the work of William Child. His 17 services cover a wide range of keys from the then unusually 'sharp' key of D major to C minor and E♭ major. They divide into 'verse' and 'short' categories, the verse services being of the simplest kind, with little of the colour and contrapuntal vigour that characterize the best services of the earlier period. Bryne, Henry Loosemore, Lowe and Rogers are the most important of Child's immediate contemporaries.

Blow was the most prolific Restoration composer. His music is conservative in style, having a certain rough contrapuntal strength at its best, as in the G major Evening Service. The organ has no more than a continuo role in this work and it was not again to be considered independent of the voices until the time of Walmisley and S.S. Wesley. The services of Pelham Humfrey and Purcell established a pattern that was to be followed by many 18th-century composers. The textures are basically homophonic and choral throughout, but verses are interposed from time to time, common groupings of solo voices being two trebles and an alto, and two altos, tenor and bass. Minor composers whose services achieved some popularity at the time include Aldrich, Croft, Hawkins and Charles King. Music for the Communion is less prolific and Aldrich, Croft, Ebdon and Hawkins are among the few who set the Sanctus and Gloria. Of the 30 or more services published by Boyce and Arnold in their six volumes of *Cathedral Music*, only two include settings of these movements.

While much service music was written in the 18th century, only Maurice Greene's C major Service is of any substance. It is an impressive essay in what was by then spoken of as the 'church' style. Its textures are elaborately contrapuntal and divide in places into as many as eight parts. The organ's role is simply that of a continuo instrument. Sections of the service are scored for small solo groupings, in the manner of Humfrey and Purcell.

S.S. Wesley and T.A. Walmisley between them did much to lay the foundations of the Stanfordian style of service. In his D minor Service (probably 1855) Walmisley was the first to show, as Bumpus observed, 'how effectively broad, unisonus passages may be handled with a fine organ accompaniment'. Wesley had already shown the way to some extent in his big E major Service (1845), in which the organ is given some independence of the choir. In this, Wesley was consciously breaking with tradition and striving for a new and more expressive idiom. As he wrote in the preface to the service:

> It is a fact beyond dispute that while in its secular departments the Art has been making the most rapid progress towards perfection, as regards the Church it has remained almost stationary, or worse, for centuries. ... However unsuited to Our English Cathedral Service the light, flimsy Masses of Mozart and Haydn may be, they are at least the productions of great men, if their worst. Mozart, it is well known, thought as little well of them as any others can do.; but 'little' as there may be 'in a name', the Kings, the Scrogginses, Jones, Porters, and Smiths of Cathedrals! – what have they been known to do well?

While Wesley's E major Service certainly covers new ground in the way that the organ is handled and blended with the voices, its overall structure is too loosely designed to be wholly successful. In this respect the services of Stanford represent the culmination of Wesley's work. The through-composed structures that characterize practically all service settings before Stanford's day gave way to integrated forms, coherently organized by means of motivic development. The various movements of Stanford's C major Service op.115 (his last, and reputedly his favourite) are each founded on one or two short motifs: the *Te Deum* is bound together, for instance, by a rising and falling scale of eight notes. This idea then recurs in the Gloria Patri used at the end of the *Benedictus*, *Jubilate*, *Magnificat* and *Nunc dimittis*. Many other subsidiary ideas are worked out during the course of the service.

Charles Wood, Stanford's pupil, colleague and eventually his successor as professor of music at Cambridge, continued to work in a similar vein, although without quite the same dramatic flair. His interest in plainsong and Renaissance polyphony is reflected in his own work, notably in the fauxbourdon settings of the canticles and his unaccompanied Communion Service in the Phrygian Mode.

The most successful contribution to the service repertory in the 20th century has been made by Howells, whose many settings of the evening canticles (*Collegium sancti Johannis Cantabrigiense*, *Collegium regale*, 'for New College, Oxford', 'for St Paul's Cathedral', 'for the Collegiate Church of St Peter in Westminster', and for many other churches) bear witness to the high regard in which his music is now held. The *Magnificat* and *Nunc dimittis* of the 'Gloucester' Service represent the composer at his best: slowly-moving harmonies (involving the frequent juxtaposition of flat 7ths and sharpened 4ths), richly-scored contrapuntal textures and a symphonic

organ accompaniment create an effect of spacious grandeur that is in its way unique.

There is a substantial repertory by minor organist-composers, but apart from Howells no composer of distinction has written a body of service music in the 20th century. There are, however, some distinctive examples: settings of *Te Deum* by Vaughan Williams (in G, 1928; F, 1937) and Britten (in C, 1934; E, 1944), and Britten's energetic and playful *Jubilate* (1961); Tippett's evening canticles for St John's College, Cambridge (1961), in which the declamatory juxtapositions of organ and choir in the *Magnificat* contrast with the solo writing of the *Nunc dimittis*; and settings of *Magnificat* and *Nunc dimittis* by Elizabeth Lutyens, using serial techniques (1965), Jonathan Harvey, with some late modernist features including aleatoricism (1978), and John Tavener, drawing on the textures and incantatory qualities of Orthodox Church music (1986). The less technically demanding settings by Kenneth Leighton and William Mathias are used more widely.

Less imagination is apparent in the smaller number of settings of English texts of the Communion Service. The revival of choral music for Holy Communion in the later 19th century was directed primarily to amateur parish choirs and there is nothing of distinction. The contributions by Stanford are comparable with his other service music, but Howells's Communion Service *Collegium Regale* is no match for the morning and evening canticles, and Vaughan Williams and Britten set the Latin text of the Mass.

Music for the Burial Service forms a modest appendix to the main corpus of Anglican service music. The sung texts of the Burial Service consist of two series of scriptural sentences sung in succession at the church and the grave, much in the manner of pre-Reformation processional antiphons. The Wanley Partbooks contain the earliest setting. Morley's set of burial sentences was used at the funerals of Elizabeth I (1603) and Prince Henry (1613). They were revived in 1695 for the funeral of Queen Mary II, for which Purcell provided *Thou knowest Lord*, apparently because Morley's version of that sentence was missing at the time (Wood, 1996). Croft incorporated Purcell's *Thou knowest Lord* into his setting of the sentences (*Musica sacra*, 1724); these may have been written for the funeral of Queen Anne (1714) or the Duke of Marlborough (1722) and remain in use today. All the settings are written in a straightforward, predominantly homophonic idiom, dignified and suitable for singing in procession.

See also ANGLICAN AND EPISCOPALIAN CHURCH MUSIC; ANTHEM; LITANY, §8; and MASS, §III.

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JOHN HARPER (1), PETER LE HURAY/JOHN HARPER (2)

Servières [Serrurier], **Georges** (*b* Fréjus, 13 Oct 1858; *d* Paris, 25 July 1937). French musicologist. He was one of the earliest chroniclers of the Wagnerian movement in France and in 1887 published a detailed analysis of Wagner's French career divided into three 'periods', beginning with his sojourn in Paris (1839–42) and ending, at the inception of the 'third period', with the publication of the *Revue wagnérienne* in 1885. Servières' method was to build up a comprehensive picture of an event by painstakingly recording a large amount of documentation: this was also his procedure in his classic study of the production of *Tannhäuser* at the Opéra in 1861 and in a work on Massenet's early operatic career. Servières' other interests were the development of French music in the latter half of the 19th century and (in common with many of his generation) French music of the 17th and 18th centuries, on which he wrote several articles of a more specialized nature.

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JOHN TREVITT

Servin [Servyn], **Jean** (*b* ?Orléans or Blois, *c*1530; *d* ?Geneva, after 1595). French composer active in Geneva. His collection of psalm harmonizations, issued in Orléans in 1565 (and dedicated to the Cardinal de Châtillon), has been taken as an indication of his place of origin, but it also seems likely that he could have come from Blois, as noted in a Geneva document from 1572 recording a recent influx of Huguenots escaping from anti-Protestant violence in France. Servin is also mentioned in Genevan archives as late as 1596. There is no evidence to suggest that he worked in or visited Lyons, the title pages to his last four publications notwithstanding – these books were almost certainly produced in Geneva by Charles Pesnot, one of a number of expatriate French bookmen who sought to circumvent prohibitions on the importation of Genevan books through the use of false or misleading colophons or imprint data.

These publications, like a number of other Genevan or crypto-Genevan books of spiritual music, seem to have been crafted for a highly literate readership. Servin worked his own name (in the form of an acrostic) into one of the chansons from his *Meslanges*; the name of one of his dedicatees, Henri de La Tour, is transformed as an anagram in his *Deuxiesme livre*, while the *Premier livre* includes a six-voice setting of an epitaph sonnet for Claude Goudimel, the text of which was previously included among the liminary materials of *La Fleur des chansons*, a pair of 1574 books issued in Lyons and devoted partly to the works of Goudimel. Servin's books also offer other curiosities: two settings of Guéroult's poem *Susanne un jour*; a strikingly dramatic chanson, *Les regrets de Didon*; a *fricassée* of urban songs and cries; and a set of four-voice treatments of Latin psalm paraphrases by the Scots preacher George Buchanan.

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RICHARD FREEDMAN

Serwaczyński, Stanisław (*b* Lublin, 1791; *d* Lwów, 30 Nov 1859). Polish violinist, conductor, composer and teacher. He began his musical studies with his father, Michał, conductor of the cathedral orchestra at Lublin. From his father's correspondence it is known that he was to begin studies at the Warsaw Conservatory in 1816, but according to other sources he studied in Vienna. From 1814, for about four years, he was conductor of the theatre orchestra in Lwów. Critical acclaim of his virtuosity came in 1818 and 1819 through a series of concerts at the Schuppanzigh winter gardens in Lwów, and in the following few years he gave concerts in Kraków, Warsaw and Kiev. In 1831 he gave a concert tour in Austria (his first concert in Vienna was on 19 April 1831) and Italy; in Venice (according to reviews in the press) his playing was favourably compared to that of Paganini. Early in 1832 he gave concerts in Lwów, Buda and Vienna; and in the latter part of the same year he assumed the position (for one season only) of soloist with the orchestra of the newly established theatre in Josephstadt, Vienna. From 1833 to 1838 he was leader, then conductor of the opera orchestra at Buda, he was also co-founder of the Music Institute there. He gave concerts in Romania in 1837, in Vienna in 1838, and in 1840 he returned to Lwów as leader and conductor for a theatre newly established by Count Skarbek; he also performed the same functions for the Dominican church (until 1842). From this time on he rarely travelled.

Serwaczyński's playing was characterized by great technical facility, faultless intonation, a rich tone and a sparkling staccato, and his repertory included chamber and salon music as well as virtuoso works. His pupils included Joseph Joachim (in Pest, 1836), Henryk Wieniawski and Tytus Jachimowski (in Lwów, 1840). His compositions, which were printed in Leipzig, Warsaw and Vienna, are now rarely played; copies can be found in the Jagellonian Library in Kraków and the National Library in Warsaw.

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BARBARA CHMARA-ŻACZKIEWICZ

Seryogina, Natal'ya Semyonovna (*b* Novokuznetsk, 1 June 1943). Russian musicologist. She studied with D.V. Zhitomirsky in the faculty of theory and composition at the M.I. Glinka State Conservatory of Nizhniy Novgorod (1965–70) and undertook postgraduate studies with M.V. Brazhnikov at the Leningrad State Conservatory (1970–3), after which she became a researcher at the Russian Institute for the History of the Arts. In 1975 she defended her *kandidat* dissertation on early Russian chant and, in 1995, her dissertation on the manuscript book *Stikhirar' mesyachny* ('Menological stikhiras') for a doctorate in arts history. Her research has focussed on early Russian culture, the aesthetics of hymnography, choral art, the hymns of the *Stikhirar'*, the penitential texts, and problems of links between modern Russian and early Russian culture. She has also written articles on contemporary and film music. In addition to academic work, she has been actively involved in the dissemination

of knowledge of early Russian choral music, contributing to concert programming, films and television, and radio programmes. She has performed canticles which she has transcribed with a choir and written scripts for television and feature films.

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IRINA FEDOTOVNA BEZUGLOVA

SESAC. *See* COPYRIGHT, §V, 14(iii).

Sesé y Balaguer, Juan de. *See* SESSÉ Y BALAGUER, JUAN DE.

Sesquialtera (Lat.: 'the whole and a half'). (1) In early music theory, the ratio 3:2. In terms of musical pitch, two

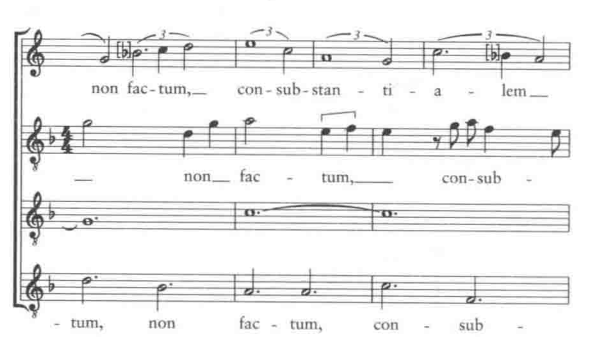
Ex.1



lengths of the string of the monochord in this ratio sounded the interval of a 5th; *sesquitertia* (4:3) sounded the 4th. In the mensural notation of the Middle Ages and Renaissance, the *proportio sesquialtera* indicated a diminution of the relative value of each note shape in the ratio 3:2; similarly, *proportio sesquitertia* (4/3) and *sesquiquarta* (5/4). All these proportions (and 2/1, the octave, or *proportio dupla*) belonged to the *genus superparticularis*, represented by the formula $n + 1 : n$. *Sesquialtera* was the most commonly used of all proportions. It was frequently indicated merely by the signature 3, and took over the name *tripla* (properly 3/1 not 3/2); the German *Nachtanz* of the 16th and 17th centuries which stood in *sesquialtera* relationship to its preceding dance was known as *Proportz tripla* or simply *Proportz*. Although the HEMIOLA resembled *sesquialtera* in effect ('three in the time of two'), the term 'hemiola' is used to refer to the momentary intrusion of a group of three duple notes in the time of two triple notes, and was notated by coloration (three red notes for two black ones, three black notes for two white ones, etc.). Ex.1, the famous passage from Du Fay's *Missa S Antonii de Padua* (cited in this context by Tinctoris, *CoussemakerS*, iv, p.176), has the discantus in *sesquialtera* to the tenor: three *breves* (here as minims) in the time of two. At bar 212 this becomes what would strictly be called *sesquioctava*, nine in the time of eight. Perhaps the most famous and complex example of *sesquioctava* is also by Du Fay, at 'Genitum non factum' in the Credo of his *Missa 'L'homme armé'* (ex.2).

(2) In Spanish and Latin American music, a metre, probably derived from the Arabic rhythm called 'saraband', meaning 'unequal ternary', found in theoretical writings from al-Fārābī (*d c*950) to modern Egyptian theory. Its characteristic feature is the alternation or superposition of duple and triple time within groups of six quavers. At the same time the beat is distorted, the first and fourth quavers being prolonged and the remainder shortened. This rhythmic phenomenon is commented on by Juan Bermudo in his *Declaración de instrumentos* (1555/*R*, f.56*r*), by Francisco de Montanos in his *Arte de musica theorica y pratica* (1592) and by Andrés Lorente in *El porqué de la música* (1672); they all associated it with the villancico. Indeed, the *sesquialtera* metre basically defined the characteristic rhythms of the villancico from the time of Bermudo until the early 18th century, and also

Ex.2





Ex.3





had a strong influence on Spanish song and in theatre music. The metres designated by the number 3 or by C3 were used more or less interchangeably in the 17th-century villancico, and hemiola rhythms were often notated with coloration. As may be seen in the villancico *Al pan de los cielos* by the 17th-century composer Cristóbal de San Jerónimo (ex.3), the superposition of duple and triple time in villancicos could be extensive. Francisco Correa de Arauxo, in the introduction to his *Libro de tientos y discursos* (1626, f.6r) stated:

and this manner of execution (even though it is difficult) is the most used by organists, and consists in detaining more in the first note and less in the second and third, then more in the fourth and less in the fifth and sixth .... This is almost like making the first note a minim, and the second and third, crotchets; or, halving the note values, a crotchet and two quavers.

In modern Spanish terminology this is still known as *sesquialtera*, and applies to *sones* (traditional music) generally. (*See also* MEXICO, §II, 2.)

(3) An ORGAN STOP.

DAVID HILEY (1), E. THOMAS STANFORD/PAUL R. LAIRD (2)

Sesquiquarta (Lat.). In early music theory, the ratio 5:4. *See* SESQUIALTERA.

Sesquitertia (Lat.). In early music theory, the ratio 4:3. *See* SESQUIALTERA.

Sessa d'Aranda (*fl* 1571). Composer active in Italy. His surname suggests that he may have been born in one of the three places in Spain and Portugal called Aranda. His principal known work, *Il primo libro de madrigali a quatro voci* (RISM 1571[12]), which according to its dedication is also his first, contains a number of Petrarch settings together with two madrigals by Francesco da Cedraro, who is described as his pupil. The volume was evidently popular since it was reprinted three times; in the last two reprints, both published in Helmstedt by Giacomo Luzio, Cedraro's pieces are replaced by Weelkes's *Aye mee my wonted joyes*, an inclusion sufficiently noteworthy to be advertised on the title-page of the 1619 edition.

Adam Crause's dedication of this edition to the Landgrave of Hesse was not entirely paying conventional lip-service in its extravagant claim of Sessa d'Aranda's popularity ('così in Italia come nella [Ger] Magna'); Praetorius acknowledged his indebtedness to him in his *Syntagma musicum* (iii, 1618, 2/1619, p.243). Sessa's only other known piece is a four-voice sacred composition with basso continuo, *Nun dancket alle Gott* (RISM 1646[4]), probably a contrafactum of one of the earlier madrigals.

IAIN FENLON

Sessé [Sesé] **y Balaguer, Juan de** (*b* Calanda, nr Zaragoza, 24 May 1736; *d* Madrid, 17 March 1801). Spanish organist and composer. A letter to Latassa which outlines his career reveals that owing to failing eye-sight he abandoned a career in letters to become an organist, completing his studies in Zaragoza. He came to Madrid around 1760 as *maestro de capilla* and organist at S Felipe Neri. In late 1768 he won the post of organist at the royal chapel and entered service in January 1769. He moved to third organist in 1774 and second in 1787, in which position he remained for the rest of his life. His reputation as a musician is attested by Bails, who consulted him in preparing his own *Lecciones de clave* (1775). From 1773 to the 1790s many of his publications were announced in Madrid periodicals by the printing firm Librería de Copin, including fugues, versets, minuets, sonatas and other pieces for organ, harpsichord or piano, as well as quartets and violin sonatas. All these prints appear to have been lost except his undated op.1, *Seis fugas para órgano y clave* (ed. A. Howell, Madrid, 1976), which passed with the Fétis collection to the Bibliothèque Royale, Brussels, and his also undated op.6, *Quaderno primero de una colección de piezas música para clavicordio, forte-piano, y órgano*, now in the Biblioteca Nacional, Madrid. Op.1, announced in 1773 (according to Saldoni), was apparently the first keyboard music printed in Spain since Correa de Arauxo's *Facultad orgánica* of 1626. Op.6, which was advertised in 1786 (*Biblioteca periódica anual para utilidad de los libreros y literatos*, i/3, 1786, p.104) consists of seven single-movement works, in a *galant* style, grouped by key. Eight manuscript fugues by Sessé, some with preludes, are also extant (ed. in Rubio), though their present whereabouts are unknown. The fugues are excessively long, showy virtuoso pieces, somewhat casual in counterpoint, but striking in their harmonic colour, motivic development and rising climaxes of figuration.

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ALMONTE HOWELL/ALMA ESPINOSA

Sessions, Roger (Huntington) (*b* Brooklyn, NY, 28 Dec 1896; *d* Princeton, NJ, 16 March 1985). American composer, teacher and writer on music.

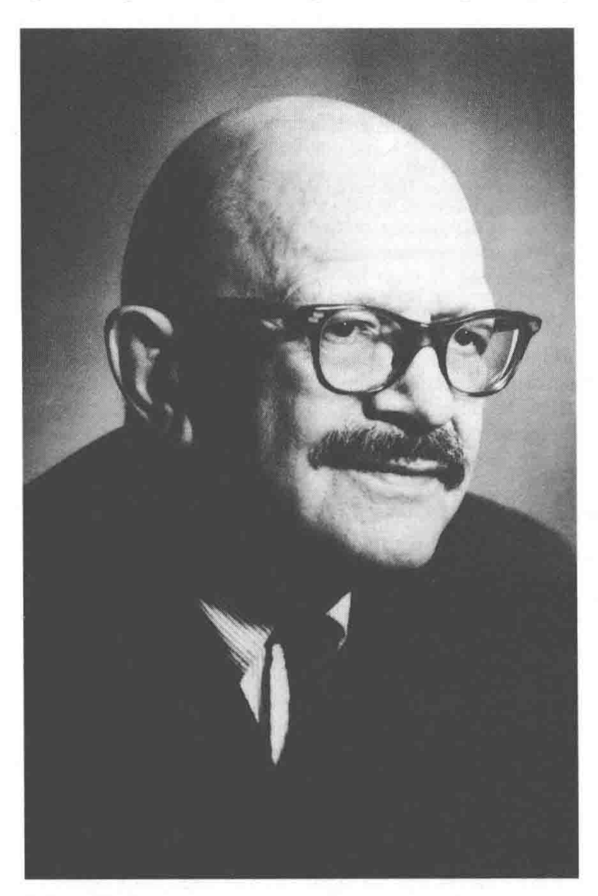
1. LIFE. Sessions was the third of four children whose parents were second cousins and came from old, but not wealthy, New England families. His maternal grandfather was an important Episcopalian bishop and religion played a significant role in the family. The parents separated when Sessions was four, a circumstance that 'didn't make life easier for the children'.

An intellectual prodigy, Sessions had written an opera at the age of 13, entered Harvard at 14 and graduated with the BA (1915). He received the BMus from Yale (1917), where he studied with Horatio Parker. His most influential composition teacher was Ernest Bloch, whom Sessions sought out in New York in 1919. He taught at Smith College from 1917 to 1921, when he became Bloch's assistant at the Cleveland Institute (1921–25). In 1920 he married a Smith student, Barbara Foster. The couple lived in Europe from 1925 to 1933, supported by two Guggenheim Fellowships (in Paris and Florence), a

three-year Rome Prize and a Carnegie grant (in Berlin). He had, therefore, first-hand experience of the rise of fascism in both Italy and Germany, and this sharpened his left-leaning political sensibilities.

During the years 1928–31 his close friend Copland presented the Copland-Sessions Concerts in New York. Since he was still in Europe, Sessions only distantly participated. Already fluent in French, German and Italian, he learnt Russian during this period, writing to Stravinsky, Slonimsky and Koussevitzky in their own language. After his return to the US, Sessions divorced in 1936 and married Elizabeth Franck, with whom he had two children. In the 1930s he was sometimes viewed more as a European than an American composer, and he befriended many Europeans who came to the US, including Krenek, Schnabel, Klemperer, Casella, Milhaud and Schoenberg. One of his closest relationships in the 1960s was with Dallapiccola.

Sessions was president of the American section of the ISCM (1934–42) and a teacher, briefly, at the Malkin Conservatory, the Dalcroze School, the Boston Conservatory and Douglass College. His teaching career at Princeton began in 1936. He left to teach at the University of California at Berkeley from 1945 to 1953, when he returned to Princeton until his retirement in 1965. He was appointed Bloch Professor at Berkeley (1966–7), and gave the Norton lectures at Harvard (1968–9). He accepted a post at the Juilliard School in 1966, remaining there until 1983. In his teaching and writing Sessions upheld high ideals, stressing craftsmanship and, by example, integrity of purpose. Numerous honours were bestowed on him including election to the American Academy of Arts and Letters (1953) and the American Academy of Arts and Sciences (1961), the Brandeis Creative Arts Award (1958), the Gold Medal of the American Academy of Arts and Letters (1961), a MacDowell Medal (1968) and two Pulitzers (a career award in 1974 and for his Concerto for Orchestra in 1982). He received 14 honorary doctorates.



1. Roger Sessions

During the course of a 62-year teaching career, Sessions profoundly influenced numerous important students. They include Babbitt, Larry Bell, Cone, Maxwell Davies, DeVoto, Del Tredici, Diamond, Eaton, Lehman Engel, Vivian Fine, Joel Feigin, Kenneth Frazelle, Gideon, Harbison, Imbrie, Earl Kim, Kirchner, Machover, Mambk, Martino, Nancarrow, Newlin, Rzewski, Salzman, Harold Schiffman, Tsontakis, Weisgall and Ellen Taaffe Zwilich. Sessions published four books and numerous essays (collected in a fifth), including articles on theories by Krenek, Schenker and Hindemith. His teaching, academic honours and writings led critics to describe Sessions as an 'academic' composer, a charge he denied but did not escape.

2. Works. Having been a child prodigy, Sessions felt that he developed unevenly as an adult, the length of his creative life and the pattern of his compositional career paralleled by few others. Remarkably, the bulk of his work was written after 1950, his most productive period being from 60 to 85, at which age he won his second Pulitzer Prize. His reputation rests on nine symphonies, three piano sonatas, four concertos, two quartets and a string quintet, two operas, and four orchestral works with voices. The output is notably lacking in minor or occasional pieces, but though he is considered mainly a symphonic composer, Sessions may eventually be equally regarded for his almost as extensive body of vocal music. Excluding juvenilia, Sessions's 42 pieces can be divided into five creative periods, delineated sometimes by a change of place of residence and often by large, frequently vocal, works. Nothing from the juvenilia and his work with Parker or Bloch is published except a suite version (1928) of the 1923 *The Black Maskers* incidental music. This somewhat expressionistic work, written under Stravinsky's influence, remains, however, the composer's best-known piece.

(i) 1924–35. The impact on Sessions of living in Europe until 1933 was enormous, but did not result in the production of much music. The only important works from this period are the First Symphony (1926–7), the Piano Sonata (1927–30) and the Violin Concerto (1930–35). His habit of procrastination and slow pace of composition frustrated early supporters such as Copland and Koussevitzky, who gave the première of the First Symphony with the Boston SO in 1927, the only Sessions work performed by him. The tonal Symphony may be described as neo-classical, but his own stylistic traits are also clearly in evidence: long phrases, dense polyphonic accompaniments, dissonance, colourful orchestration, and highly contrapuntal and rhythmically complex textures. The Violin Concerto, which took eight years to complete, marked a turning point, Sessions juxtaposing in it extremes of violence and lyricism. But its technical difficulty, seen by its début performer as insurmountable, gave it an unwarranted reputation as unplayable.

(ii) 1936–47. Sessions, the internationalist, did not believe in cultivating 'Americanism' in music, a position at odds with that of Copland. His Americanness revealed itself in more subtle ways; for example, despite his multilingual abilities, he only set English (including Whitman twice), and the pitch and rhythmic inflections are in accord with American accentuation. Important pieces from this time include the String Quartet no.1 (1936), Duo for violin and piano (1942), and the Second Symphony (1944–6) and the Second Piano Sonata (1946). The largest and most impressive work of the period is the one-act, 13-scene opera on Brecht's radio play, *The Trial of Lucullus* (1947). Written unusually quickly, for a student production at Berkeley, this effective, dramatic and lyrical opera has to date been produced only four times (besides Berkeley, at Princeton, Northwestern and Juilliard), and has been neither published nor recorded. Copyright problems with the Brecht estate have prevented one of Sessions's greatest works from being more widely disseminated.

(iii) 1948–63. The Trial of Lucullus paved the way for his magnum opus, *Montezuma*, which he had already begun in the mid-30s and which underlies this entire period. The libretto, by the Sicilian Antonio Borgese, about the conquest of Mexico, was reduced by Sessions from four acts to three after Borgese's death in 1952. But it has still been criticized for an over-elaborate nature: it uses a narrator, alternates prose with rhymed iambic and trochaic couplets, omits many articles and pronouns, inverts normal word order and incorporates Aztec, Spanish and Latin. Sessions felt the story was similar to *The Trial of Lucullus*, illustrating the futility of conquest; as well as being fascinating on an historical level, the action displays rich pageantry and an array of powerful emotions. The musical response shows him at his most passionate, with a large, colourful orchestra dominating the opera. Ostinatos underline scenes of conspiracy and violent death, and exotic percussion instruments lend a Mexican flavour, while the dry, rasping sound of Sprechstimme is used at times as a literal illustration of the words. The two most memorable moments – the meeting of Cortez and Montezuma, and the human sacrifice – are relayed in tableau, the stage picture matched by a lush, vivid music. As an opera composer and in writing for the voice, Sessions was a Verdian rather than a Wagnerian (despite the almost Wagnerian orchestration). He venerated Verdi's music and devoted full semesters to teaching *Falstaff*. Originally produced in German (in Berlin), *Montezuma* was not given its American première until 1976, the New York première following in 1982.

At the beginning of the 1950s, in part inspired by a growing friendship with Schoenberg, Sessions gradually adopted the 12-note method, beginning with the String Quartet no.2 (1950–51) and then the Violin Sonata (1953), in which 12-note organization was unconsciously incorporated. But the large-scale *Idyll of Theocritus* for soprano and orchestra (1954), which uses two refrains and graphic musical climaxes to tell its love story, demonstrates that his approach was not as rigorous as that of its dedicatee, Dallapiccola, or as Schoenberg's. The fact that the music he had already composed for *Montezuma* by that time did not have to be revised shows how little such a change of technique affected his well-formed individual style. Though he continually downplayed its use – never writing about it and remarking, 'the music is God; the 12-tone system is just parish priest' – the new method, nevertheless, seemed to free him compositionally. Productivity increased despite teaching commitments, and the Piano Concerto (1955–6), Third Symphony (1957), String Quintet (1957–8), Fourth Symphony (1958) and Divertimento for orchestra (1959–60) flowed from his pen in what was for him rapid succession, meeting with success.

(iv) 1963–70. After *Montezuma* came Sessions's most prolific period. He produced *Psalm 140* for soprano and orchestra (1963), the Fifth Symphony (1964), the Third Piano Sonata (1964–5), the Sixth (1966), Seventh (1966–7) and Eighth (1968) symphonies, and a Rhapsody for Orchestra (1970). The latter three symphonies can be viewed as a trilogy dealing with Sessions's reactions to the Vietnam War.

(v) 1970–81. Again, a large vocal work delineates a new era in Sessions's music. The last decade of composition was inaugurated by his masterpiece *When Lilacs Last in the Dooryard Bloom'd* (1964–70), dedicated to the memory of Martin Luther King and Robert Kennedy, both assassinated while Sessions was working on the piece. Based on Whitman's poem, the work is scored for three soloists – soprano, contralto and baritone – mixed chorus and orchestra (fig.2). During this period Sessions



2. First page of the autograph manuscript of Roger Sessions's 'When Lilacs Last in the Dooryard Bloom'd', 1964–70

also wrote a Double Concerto for violin and cello (1970–71), a Concertino for chamber orchestra (1971–2), Three Choruses on Biblical Texts (1971–2), the Ninth Symphony (1975–8) and the Concerto for Orchestra (1981). The pace of composition slowed. Nevertheless, at the age of 80, Sessions optimistically began work on a third opera, *The Emperor's New Clothes* (to a libretto by Andrew Porter). That this would have been a comedy paralleled *Falstaff*, also a product of an octogenarian.

Long revered by students, musicians and other composers, Sessions has not yet been accepted by the public. This is partly because his music, to quote his friend Casella, was 'born difficult'. Recordings have been slow in coming: not until 1996 were all nine symphonies available, while of the ten vocal works and operas only *Lilacs* is commercially recorded. His lofty personality, New England upbringing and idealism would not allow him to engineer – much less pay for – performances or recordings. Such indifference doubtless hindered his career. Fortunately, he possessed infinite patience, a knowledge of music history, a sense of humour and the self-confidence to wait for larger acceptance. These qualities were repaid in part when in 1988 the Roger Sessions Society, Inc. was formed to promulgate his music. His centennial year celebrations included performances by the New York PO and broadcasts by the BBC. After his death, Andrew Porter wrote of him, 'For music, he embodied what is finest in American thought, character, and genius. In nine symphonies, in concertos, two operas, and many other works, he gave it utterance. He was one of the country's – and the world's – great men' (1985).

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ANDREA OLMSTEAD

Sestairo [Sestaro, Sestarron], **Albertet de.** *See* ALBERTET DE SESTARO.

Šesták, Zdeněk (*b* Citoliby, Bohemia, 10 Dec 1925). Czech composer. On leaving school he entered the Prague Conservatory, where he studied composition with Hlobil and Krejčí (1945–50); concurrently he studied musicology with Hutter at Prague University. In the 1950s he embarked on a career as a composer, and as a scholar specializing in 18th-century Czech music (he has written about the Kopřiva family of musicians and overseen the publication and recording of works by composers from Citoliby). While his first compositions were inspired by 20th-century masterpieces by composers such as Stravinsky and Honegger, in the 1970s he sought a non-compromising style of expressive chords and clearly defined themes. In his approach he rejected the randomness of improvisation, preferring concise forms and proportional balance, and became convinced of the ample opportunity for creativity within strict formal boundaries. Many of his works have a philosophical dimension.

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KAREL STEINMETZ

Sestetto (It.). *See* SEXTET.

Sestetto Chigiano. Italian chamber ensemble that developed in 1966 from the CHIGI QUINTET.

Sestina (It.). *See* SEXTOLET, SEXTUPLET.

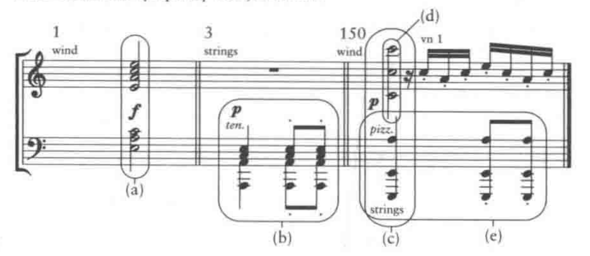
Set. An unordered collection of associated musical elements, usually pitch classes.

1. Sets as representations of musical structures. 2. Historical background of set theory. 3. Synopsis. 4. Meaning. 5. Other types of set.

1. SETS AS REPRESENTATIONS OF MUSICAL STRUCTURES. The concept is based on the representation of music as discrete events characterized by properties such as pitch, duration, timbre and onset time. This representation is consistent with musical notation and with practical descriptions such as 'the tuba's low E' or 'the loud harmonic in bar 6'. In this view, the similarity of events in some of their properties associates them into structures, while dissimilarity distinguishes events within and between those structures. For example, a chord is composed of events that have the same onset time but differ in pitch, and a melodic motif is composed of events that are played consecutively, usually by the same instrument. Chords and motifs are specific instances of more general types known as 'segments'. Examples of these types are indicated by circles in exx.1 and 2, which present characteristic passages of tonal and atonal music respectively. The central columns of Tables 1 and 2 indicate the shared properties that associate the events in each segment.

Although events may be identical in some respects, they necessarily differ in at least one property. In a set, associated events are represented by distinct values that denote their differences in one specific property. These values are listed within set brackets, {}, to indicate their segmental coherence. There are as many set representations of a given segment as there are properties in which its events differ. For example, various set representations of the segments in exx.1 and 2 are given in the right column of Tables 1 and 2. If two events in a segment are identical in some property that otherwise distinguishes events in the same segment, then both events are denoted in the set by a single element. In segment 1(e), for instance,

Ex.1 Beethoven: Symphony no.7, 2nd movt



Ex.2 Schoenberg: *Erwartung* op.17, bars 1–2

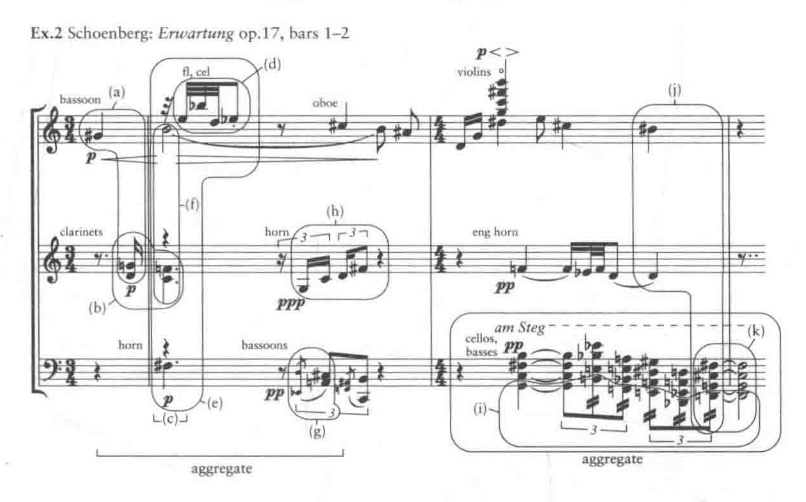


TABLE 1

Segment	*Properties shared by events in the segment*	*Set representations of differing properties*
(a)	intensity (*f*), onset time (1st beat), duration (𝅗𝅥), section (wind)	pitch: {E3, A3, C4, E4, A4, C5, E5} pitch class: {A, C, E}
(b)	intensity (*p*), section (strings)	pitch: {A1, A2, C3, E3} pitch class: {A, C, E} onset times, in ♪ beats: {1st, 3rd, 4th} durations: {♩, ♪}
(C)	onset time (1st beat)	pitch class: {A, C, E} durations: {𝅗𝅥, ♩} sections: {wind, strings}
(d)	pitch class (C), and, same as (a): intensity, onset time, duration, section	pitch: {C4, C5, C6} no others
(e)	same as (b)	pitch: {E1, E2, A3}: different from (b) pitch class: {A, E}: a subset of (b) onset times and durations: same as (b)

TABLE 2

Segment	*Shared properties, or relations to other sets*	*Set representation of pitch classes*
(a)	intensity (*p*), section (wind), timespan	D, G, G♯}
(b)	intensity (*p*), instrument (clarinet), consecutiveness	{C, D, F, G}
(c)	onset time (1st beat)	{B, C, F, F♯}
(d)	instrument flute, celesta), register (high), consecutiveness	{B♭, D, E♭, F}
(e)	[see text]	{B♭, B, C, D, E♭, E, F, F♯} [union of (c) and (d)]
(f)	[like (c)]	{B, C, F} [subset of (c)]
(g), (h), (k)	[like (c) or (d)]	respectively {A, C♯, D, E♭} {C, D, F♯, G} and {C♯, D, F♯, G}
(i)	instrument (cello, bass), register (low), consecutiveness	{B♭, B, D, E, F, G}
(j)	[timespan]	{C, C♯, D, F♯, G} [superset of (h) and (k)]

several distinct events have the same pitch class, E, so in the pitch-class-set representation of the segment, {A,E}, the element E denotes all of them.

Representing an ordered segment as an unordered set of values discloses a fundamental identity that the segment shares with all other segments of events represented by the same values. For example, the segments (a), (b) and (c) in ex.1 are represented by the same sets of pitch classes, despite their many differences; and segments (b) and (e) can be represented by the same sets of onset times and durations, despite their complete difference in pitch.

2. Historical background of set theory. Although a disregard for order seems antithetical to a temporal art, it is in fact central to many important theories of music. Both the modal classification system, which attributes the same mode to different orderings of the same pitches, and theories of tonal harmony and figured bass, which assert the functional equivalence of different registral orderings of the same pitch classes, can be framed as theories of musical sets. In such theories, the unordered representation of ordered segments supports the recognition of unity among apparently diverse musical structures, and leads to the discovery of processes – such as root progression – that cannot be defined in less abstract representations.

Musical developments of the 20th century, however, stimulated a more explicit development of set theories. Precedents may be found in compositional treatises by Hauer, Hába, Schillinger and others, which recast the harmonic definition of chord inversion as a registral permutation of scale degrees, making it possible to catalogue all possible combinations of notes from any scale, even chromatic or microtonal. (In contrast, Hindemith's classification scheme asserts that the majority of chords cannot be inverted.) Composers such as Messiaen extended the concept of mode to embrace sets of durations and intensities. A crucial contribution was Babbitt's introduction of algebra and number theory to model 12-note rows and operations. The idea that the structural relations central to the 12-note system could form a basis for analysing pitch structures in the pre-serial, atonal music of Schoenberg and his contemporaries was subsequently developed by Perle and Forte, leading to more rigorous theoretical formulations by Rahn, Morris and Lewin. The theory has influenced the practice of some composers, notably Elliott Carter.

3. Synopsis. Pitch-class set theory treats the properties and relations of unordered collections of pitch classes. The basic properties of any set are its content and its cardinality, which is the number of elements it contains. A dyad is a set of two pitch classes, a trichord a set of three, and so on through tetrachord, pentachord, hexachord, heptachord and octachord. The set of all 12 pitch classes is called the 'aggregate', and the 'complement' of a pitch class set S is the set of all members of the aggregate that are not members of S.

The simplest content relation of pitch-class sets is expressed by their intersection, a set that contains the pitch classes they have in common. For example, in ex.2 segments (b) and (h) intersect in the trichord {D,G,C}. This intersection creates continuity between successive segments, just as common notes link harmonies in tonal progressions. The greater the cardinality of the intersection, the more alike are the contents of the sets. The closest content relation arises when one set includes all the pitch classes of the other; in this circumstance the smaller set is called a 'subset' of the larger set, which is called the 'superset'. Inclusion relations help account for the similarity of segments that use many but not all of the same pitch classes. For example, segment (j) in ex.2 includes the same trichord, {D,G,C}, that is the intersection of (b) and (h), and segment (e) includes a set, {B,F,E,B♭,D}, that is also a subset of the concluding segment, (i). Large sets, such as (e), can be understood as unions of smaller sets. In the music of the Second Viennese School, even before their 12-note works, the largest set of all – the aggregate – is formed regularly in this manner. As shown in ex.2, an aggregate results from the union of the first, essentially non-intersecting sets (a), (c), (d) and (g); at the end of the excerpt, the low strings also build up a larger set, creating closure by completing the aggregate at the last chord.

Another property of a pitch-class set is its interval-class content, which tallies how many of each interval class are formed by the set's dyadic subsets. This property makes some sets quite distinctive. Augmented-triad sets, for example, contain only interval class 4, while all other trichords contain at least two different types of interval class. The diatonic-scale set is also distinctive: it contains more instances of interval class 5 than any other heptachord. Equality of interval-class content constitutes another basis, besides inclusion, for relating sets. For example, it accounts for the similarity we attribute to different inversions of C major and F♯ minor triads, which include no common pitch classes. To quantify the relation of sets that have different interval-class content, various measures of similarity have been proposed. They show, for example, that segment (c) in ex.2 is very similar to the last cello chord, (k), because five out of the six interval classes in the corresponding sets are the same (both sets contain two interval-class 1s, two 5s, and one 6).

Other pitch-class-set relations of compositional and analytical interest arise from considering pitch-class transformations such as transposition and inversion. If pitch classes are represented by numbers, these transformations may be formulated as arithmetic operations that possess an algebraic group structure; another less familiar but formally similar transformation is multiplication by 5 and 7. The transformation of a given pitch-class set S is defined as the set of pitch classes that result from applying that transformation to each of the pitch classes in S. Of course, set transformations can represent the relations of segments that are clear pitch-transpositions or pitch-inversions of each other, such as the cello chords in the second bar of ex.2, but they can also reveal more abstract relations among segments with different registral or temporal orderings. For instance, the trichord {B,C,F} that represents the bassoon-clarinet chord (f) is an inversion of the trichord {D,G,G♯} that represents the preceding, identically orchestrated segment (a), even though the segments are not related by pitch inversion. Transformational set relations are reinforced by other relations; for instance, sets that are transpositions or inversions of each other always have the same interval-class content, although the converse is not always true.

Although two sets are equal only if they contain the same pitch classes, two different sets are considered 'equivalent' if one is a transformation of the other. According to the group structure of the mathematical

model, each type of transformation – transposition, inversion and multiplication – induces an equivalence relation among sets. Two sets belong to the same transformational equivalence class (or 'set class') if they are equivalent under that type of transformation. For example, since all major triads are transpositionally related, they belong to the same transpositional equivalence class; all minor triads belong to another transpositional class; and the sets {C,D♭,F} and {D♯,E,G♯} belong to yet another transpositional class. Under transposition and inversion together, however, all major and minor triads belong to the same equivalence class, while the other two sets still belong to another class. Under transposition and inversion together with multiplication by 5, all these sets are equivalent. The formal definitions of set class make it possible to name the type of any set without any reference to possibly inappropriate tonal-harmonic descriptions.

One branch of pitch-class-set theory distinguishes set classes by the degree to which their sets are invariant (do not change their content) under transformation. Common-tone theorems relate the interval-class content of a set, and the pairwise sums of its pitch classes, to the cardinality of the intersection of the set with its transpositions and inversions respectively. Some types of set, called 'symmetric', are completely invariant under certain transformations. However, many hexachords, as well as most smaller sets, are capable of being transformed into sets with entirely different pitch classes. A set that can be combined with transformations of itself to form the 12-note aggregate is said to possess the property of 'combinatoriality'.

Many of the connections linking inclusion, complementarity, interval-class content and transformation have been investigated in the literature on set theory. For example, the precise relation of the interval-class contents of complementary sets is expressed by the generalized hexachord theorem. 'Z-equivalence' denotes the relation of sets that have the same interval-class content but are not related by transposition or inversion. Forte has proposed ways of grouping set classes themselves into larger set complexes and set genera on the basis of abstract inclusion relations, which obtain between two sets if one includes a subset that is transformationally equivalent to the other. From another standpoint, Lewin has shown that inclusion and interval content are specific instances of more general functions of sets, and has proposed an 'injection function' that subsumes these relations as part of a generalized set theory.

4. Meaning. Pitch-class set theory can be a compositional resource. A knowledge of the properties of a given set type – its interval-class content, symmetry, combinatorial potential, invariance and its subsets and supersets – may suggest specific processes and forms for which the set is well suited. For example, invariance properties such as combinatoriality are especially pertinent to 12-note serial composition and to non-serial textures that consistently feature the aggregate.

On the other hand, much of the theory has been designed to support analysis, especially of the problematic atonal repertory. The set relations remarked above in connection with ex.2 exemplify some of the basic types of analytical observations enabled by the theory: equivalence relations may be brought to bear in demonstrating the motivic unity of a piece that presents various orderings, transpositions and inversions of a few pitch-class sets, and the more abstract similarity and inclusion relations may be cited in demonstrating the coherence of a piece that exhibits a diversity of set classes.

Critiques of pitch-class-set analysis focus on the fundamental identity of sets, on segmentation and on the meaning of the more abstract set relations. In theory, the same set, characterized only by its pitch-class and interval-class content, can represent segments that differ greatly in rhythm, in registration and in the specific ordered intervals that are emphasized. The motivation for such an identification, and its benefits, are most evident in analyses of music that shuns overt repetition of pitch and interval structures. In cases where this abstract representation is appropriate, the analyst must strike a balance between identifying segments purely on the basis of rhythmic and textural cues and minimizing the number of set types across the entire composition; the task is clouded by the difficulty of determining how events associate in the highly variable textures of non-repetitive atonal music. Lastly, as with most abstractions, there is disagreement among scholars about the degree to which equivalence, inclusion and similarity relations are audible or analytically pertinent.

5. Other types of set. One sign that these difficulties are not insurmountable is the continuing development of new set theories for composition and analysis. For example, set models of the diatonic system as a seven-pitch-class aggregate have revealed the special structural properties of its triadic subsets. An exploration of the properties of the diatonic heptachord with respect to the 12-note aggregate has stimulated the discovery of similar sets embedded within aggregates with greater and lesser cardinalities. In the domain of rhythm, as well as that of pitch, the work of Babbitt has been seminal. Many of his compositions rhythmicize events in a way that is analogous to 12-note composition: for example, by placing every attack on one of the beats of a 12-beat mensural unit, so that the series of attack time-points in each rhythmic segment constitutes an ordering of all 12 possible beats. This system has fostered a theory of beat-class sets for analysing the content and form of Steve Reich's 'phase-shifting' music; each repeated rhythmic pattern is represented by a set of beats that are attacked in the mensural unit, and the shifting of a pattern with respect to the notated bar is modelled as a temporal transposition of the set. Future directions in set theory may take into account Lewin's model of intervals and transformations, which provides a very general framework for theorizing sets of time-points, durations, pitches and more complex elements.

See also Analysis.

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JOHN ROEDER

Setaccioli, Giacomo (*b* Corneto Tarquinia, Viterbo, 1868; *d* Siena, 1925). Italian composer. While in his lifetime he enjoyed a high reputation based on his undoubted skills as a teacher, Setaccioli's music, including that of his most productive and successful period of 1910–25, has not remained in the repertory. In addition, much of his output has disappeared, a particularly serious loss being that of the Symphony in A, in which he made a serious attempt at a form unusual for Italian music of the day, dominated, as it was, by the Respighian symphonic poem. After the work's single performance in Rome, Paribeni commented on its remarkable synthesis of post-Brahmsian architecture and Mediterranean lyricism. A tendency to strike a balance between elements which are difficult to reconcile is characteristic of Setaccioli's extant work in general. In the opera *Il martellaccio*, for example, the only one of four to have survived, a gentle expressivity softens the somewhat rhetorical nature of the libretto. Of the chamber music, the particularly fine Sonata for clarinet and piano shows the clear influence of Impressionism adapted to traditional structures with an intelligent, critical sense.

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(*selective list*)

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ROBERTO COGNAZZO

Setār [saitār, sehtār, setā, setór, sihtār]. Persian word, meaning 'three strings', used in Iran for a lute of the ṬANBŪR family with a small body, a long neck and four metal strings (three until the middle of the 19th century). It is played in classical Iranian music, mostly solo or to accompany singing. Like the TĀR, which it resembles in the number of frets and the tuning system, it is held in high esteem because of its antiquity (it originated in the 15th century, or even earlier) and because its delicate and intimate tone restricts it to art music. Its manufacture, technique and playing style probably contributed to those of the *tār* at the end of the 18th century.

The pear-shaped body of the *setār* is made of mulberry wood assembled in strips or carved out of a single piece, and the long, narrow neck is provided with 25 to 27 movable frets producing the same intervals as on the *tār*; the strings are most often tuned *c–c′–g–c′*. The vibrating string is 62 to 70 cm long and the body is 25 cm long, 15 cm wide and 15 cm deep. The instrument is delicately made and weighs only 300 to 400 grams. The *setār* is distinguished from numerous other three- and four-string lutes in the region by a technique which uses only the index finger of the right hand in an oscillating motion. This makes for extreme fluidity and a richness of rhythmic and decorative patterns (*mezrāb* or *nākhon*). The Iranian musician AHMAD EBADI (1906–93) was a significant exponent of solo *setār* playing; his performances encouraged interest in the instrument among a younger generation of players.

In Baluchistan, the *setār* (also *tanburag*) is a larger instrument with one low string and a double course tuned a 4th higher. It serves solely as a rhythmic drone for the singing of bards (*pahlavān*) or to accompany other instruments, notably the *sorud*.

In Central Asia, the *sato* or *satār* is a large version of the Central Asian *tanbur*. It has three or four metal playing strings, between eight and 12 sympathetic strings and about 16 tied frets. It is held vertically and is usually played with a bow but may occasionally be plucked with a plectrum. The Uzbek *sato* has three drone strings, while the Uighur *satār* has 10–12 sympathetic strings. For discussion of the *tanbur* in Uzbekistan and Tajikistan, *see* ṬANBŪR.

The *setār* (*sehtār*, *saitār*) of Kashmir is a long-necked lute of the devotional art-music ensemble *ṣūf yāna kalām* ('Sufic utterance'; *see also* SANTUR). It is around 100 cm in length, though older players use a smaller version. The resonator is small in proportion and is composite at the back; an upper wooden shoulder-piece narrows to join the neck and with the main wooden part forms a fairly deep ovoid shell with a ridge at the back. A rare use of wood and gourd has been recorded for the shell. Both types suggest original carvel-building. The table is wooden and carries a deep bridge of the type commonly found on the Indian long lutes. The string holder is inferior. The neck carries a rigid nut and 14 bound gut frets, set to the diatonic major scale through two octaves, or with flattened 3rds or 7ths. The older type of *setār* has seven metal strings, of which six are tuned in unison to the tonic and the seventh to the dominant; the first two are a double course for the melody, the others drones. A newer type adds two thinner strings, with pegs further down the neck, tuned like the *cikārī* strings of the Indian *sitār*. The Kashmiri *setār* often has a decorative inlay, and is played with a wire plectrum like that of the Indian *sitār* (*see* SITĀR, fig.1*c*).

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JEAN DURING, ALASTAIR DICK

Seter, Mordecai [Starominsky, Marc] (*b* Novorossiysk, 26 Feb 1916; *d* Tel-Aviv, 8 Aug 1994). Israeli composer of Russian birth. One of the founding fathers of Jewish-Israeli contemporary music, his *Midnight Vigil* is acclaimed as the finest oratorio in Israeli music, creating a unique style of direct national appeal.

1. Life and works. 2. Periodization and style. 3. Reception.

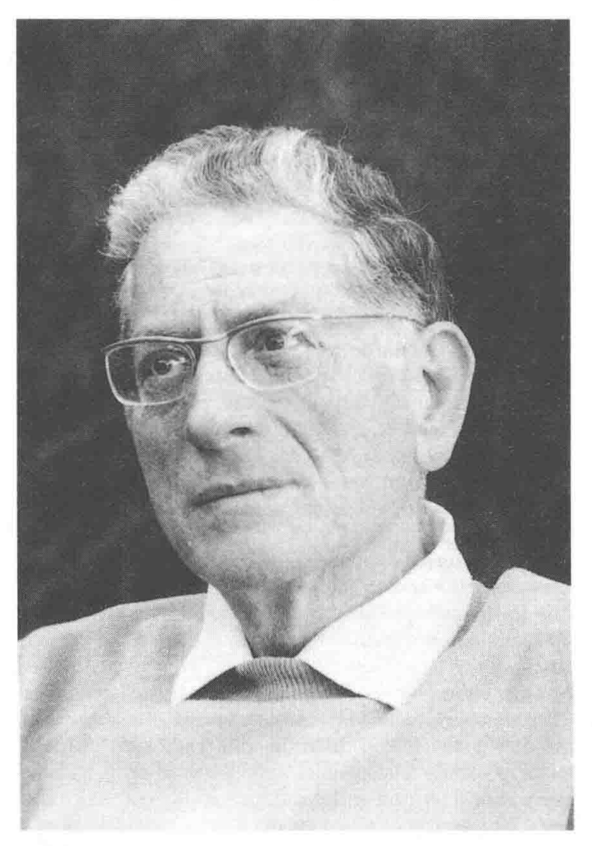
1. LIFE AND WORKS. The son of a pharmacist and a music connoisseur, the young Seter studied the piano in Novorossiysk and in Tbilisi, where his family moved prior to their emigration to Palestine in 1926. He continued his piano studies in Tel-Aviv with Jacob Weinberg and Rivka Burstein-Arber and made early attempts at composition while attending the prestigious Herzlia Hebrew Gymnasium. In 1932 he went to Paris for further study with Georges Dandelot (theory) and Lazare Lévy (piano). After two years he entered the Ecole Normale, where he studied composition with Paul Dukas and Nadia Boulanger, his most influential teacher. He also took a few lessons with Stravinsky. Among his first compositions published by Fortin in Paris were the Debussy-influenced piano preludes (1933). In two intensive, formative years with Boulanger he mastered early and contemporary European music, especially Renaissance choral music and French Impressionism, both major influences on his works. In 1937 his work with her ended owing to what he perceived as her blind admiration for Stravinsky and neo-classicism, and he returned to Palestine.

Seter's first encounter with Mizraḥi folklore of Palestine (traditions originating in Middle Eastern Jewish communities) occurred in 1938, when Joachim Stutschewsky suggested he look at Sephardi liturgical tunes from Idelsohn's *Thesaurus*. Seter became immersed in this material, naturally suited to the Sephardi-accent of Palestinian Hebrew, and soon regarded it as cantus firmi for his works. From 1941 to 1944 he transcribed 144 Mizraḥi cantilation tunes (originating in Palestine, Syria, Egypt and Corfu), published later as *Nigunim* ('Chants'). That research, followed in the 1950s by transcriptions of Yemenite tunes, permeated all his major compositions between 1939 and 1968, and arguably even his late style. His 1940 *Sabbath Cantata* (premièred 1941, Engel Prize 1945), his first significant work, is considered a cornerstone of the Israeli choral repertory. This was followed by other choral works: *Mo'adim* ('Festivals'), *Shirei mo'ed* ('Festive songs') and *Motets*. In these and other works of the 1940s the use of Mizraḥi and Yemenite liturgical tunes is clearly perceptible, amalgamated with Renaissance choral writing and the influences of Stravinsky and early 20th-century French music.

In the late 1940s, after a decade of writing choral music, Seter turned his attention to instrumental writing (mostly for strings, which he regarded as most closely associated with the human voice). Despite his change in genre, Mizraḥi *melos* remained central to his work, notably in *Partita* and *Sonata*. *Ricercar* for strings became one of the most widely known and performed of Seter's instrumental works during the 1960s. As a ballet choreographed by Glen Tetley it has been danced by the world's leading companies.

Seter's association with Sarah Levi-Tanai and her Inbal Dance Theatre in 1957 enhanced his interest in Yemenite folklore. He composed two ballets for the company: *Eshet ḥayil* [Valiant Woman] (the first version of the *Yemenite Suite*) and the first version of his magnum opus, the 1961 oratorio *Tiqqun ḥatsot* ('Midnight Vigil'). The later version of this work won the 1962 Premio Italia and the 1965 Israel Prize. It was not until 1957 that he wrote his first full orchestral work, the Sinfonietta. This was followed by the Variations (Israel PO commission, 1959). Among his notable orchestral works of the 1960s were three additional ballets: two commissioned for Martha Graham, *The Legend of Judith* and *Part Real Part Dream*, and one for the Batsheva Dance Company, *Jephthah's Daughter*. These are written in a freely serial style that emphasizes occasional tonal centres.

Jerusalem and *Hallel* ('Dithyramb'), both choral works of 1966, begin to hint at Seter's enigmatic late style of the 1970s and 80s. This transformation of styles, which is commonly perceived as a drastic change towards an individual, almost autistic set of late works, comprising almost half of Seter's oeuvre, is better understood as an organic, teleological and consistent process, culminating



Mordecai Seter

in an exceptionally coherent opus of late chamber and piano works.

Seeing himself as an artist who wrote according to inspiration, Seter refused to accept commissions after the mid 1960s. Unlike his close friends, composers Boskovitch and Partos, and his colleague Tal, he was rarely involved in institutional activities. He taught at the Music Teachers' College (from 1946) and at the Israel Conservatory (from 1951; later the Rubin Academy of Tel-Aviv University), where he became professor in 1972. In 1983 he was awarded the ACUM prize for lifetime achievement. His pupils included the composer Tsvi Avni and the conductor Gary Bertini, who later directed the premières of almost all of his choral and orchestral music. From 1952 until his death in 1994 Seter wrote 29 personal journals in Hebrew, French, English and Russian that note his works, his performances, and various literary and poetic citations from these languages, but contain almost no other personal information. These, as well as his manuscripts and sketches, are held in the National Archive in the Hebrew University of Jerusalem.

2. Periodization and style. Seter's works can be divided into four main periods, which retain a remarkable consistency in their orchestration and exhibit a gradual progression in style. Choral music dominates his first decade as a mature composer (1940–51). His interest in chamber music, which began in the late 1940s, blossomed until 1957, when he finished his first orchestral piece. He continued to expand his orchestral output until 1968; his distinctive late style emerged two years later.

The choral phase of Seter's works begins with the *Sabbath Cantata* (1940), a Renaissance-like polyphonic piece, surprisingly dissimilar to homophonic arrangements ubiquitous at the time in Palestine, based on Idelsohn's Sephardi cantus firmi and occasionally tinted with early Stravinskian rhythms and harmonies. It ended with *Motets* (1939–51), which features early Messiaen-like slow harmonic progressions, effective strettos, chordal sections and ornamental closures.

Perhaps it is no coincidence that Seter's more idiosyncratic style crystallized at a time when he hebraicized his name in 1950. Although his chamber music peaked with *Ricercar*, his idiom became more and more individual until it could no longer be considered representative of the Mediterranean style common to the music of Ben-Haim, Lavry, and early Partos and Boskovitch. *Ricercar*, based on a borrowed Mizraḥi tune and two other Mizraḥi-like themes (a common approach of many Mediterranean composers at the time), features a clear, organic structure and exquisite polyphonic sections. At once a triple fugue and a series of variations, conforming to its motto from Thomas Mann, 'continuity through change', *Ricercar* was perceived by Seter as a drama of three characters. Indeed, drama as present in classical music, using Renaissance and Baroque forms, became one of the most significant characteristics of Seter's music.

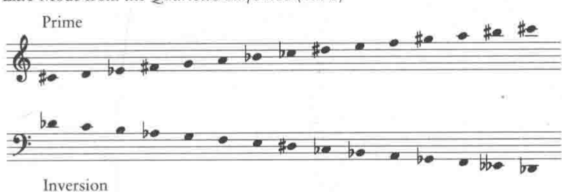
The influences of Bartók and Kodály, whose scores he studied with his friends Partos and Boskovitch, became significant in Seter's chamber period. This well known 'troika', Partos-Boskovitch-Seter, who protested against the Mediterranean style of Lavry and Ben-Haim and supported instead a national Israeli style, enjoyed enduring influence among young Israeli composers of the 1950s and 60s. Bartók's ideology is particularly evident in Seter's 1950s pieces, in which the 'synthesis [between Mizraḥi and Western elements] should be performed from within [as a deep, non-ornamental/ oriental process]. . . . I consider forms as instrumental variation and toccata, motet, cantata, chaconne, and passacaglia – as optimal for this synthesis: these forms are independent of [Western] harmony, and exist in either Mizraḥi [Eastern] or Western musics. . . . The Motets of the Thirteenth and Fourteenth centuries are not far from the oriental concept of music, neither form the modern concept' (M. Seter, 1960). The *Variations* for orchestra (1959) make up a drama of the individual searching for his identity through various experiences; the formal consequence being the emergence of the theme through the gradual unveiling of its inherent potentialities until it achieves its final form.

From the late 1950s, as he embraced orchestral writing, Seter's treatment of pitch gradually changed. Along with liturgical melodies, he worked predominantly with predetermined rows and modes of his own. *The Legend of Judith* and other ballets of the early 1960s evolve from a row; *Jerusalem* and *Hallel* (both 1966) share the same five-pentachord mode as the basis of pitch content; even the earlier *Midnight Vigil* (1961), incorporating Yemenite and other Mizraḥi themes, is based on a unifying mode of alternating minor and augmented 2nds. This work '. . . a monodrama building up, taking place and being presented within its sole character – a [Jewish] worshipper conducting his personal midnight vigil in an empty synagogue' (W. Elias). The worshipper's visions – the longings for the Holy Land in the Diaspora, the majestic High Priest of the Temple, God's promise to the Holy Land to Israelites

in Jacob's Dream, the redemption in the Hallelujah – are the central scenes of the oratorio, which ends with a spoken canon of the morning prayer by the congregation, bringing the worshipper back to reality. Its textures vary from monophony to complex polyphony.

Seter's late style is also tied to a change in genre. Having reached the peak of his national and international fame, he turned to chamber music in the 1970s, and mostly to piano music in the 1980s. Characterized by introversion, bitterness, and personal and national disappointment, this period of Seter's life may have been a reaction to the avant garde and its negative effect on audiences. He turned away from commissions and honours and, for more than five years in the mid-1980s, even refrained from submitting scores for publication. Written in a conservative style, his late works do not place emphasis on sound, rhythm, new textures or innovative orchestration. Partly influenced by Schoenberg's serial music and Messiaen's approach to modes and slow tempos, Seter employed modes and rows that are consistently diatonic; he almost never used any transpositions, thus enhancing Seterian harmonic functionality in pieces that might have seemed atonal. His 33 diatonic modes, serving as core pitch material for 35 of his 46 late works, each comprise an aggregate ranging between 12–25 notes. All are made up of minor, major, augmented and doubly-augmented 2nds, such as the mode of the *Quartetto Sinfonico* (String Quartet no.2; ex.1), and typically contain more minor and augmented

Ex.1 Mode from the *Quartetto Sinfonico* (1976)



2nds than major and doubly-augmented ones. The most significant technique in the *Quartetto*, as in most of Seter's other late works, is the simultaneous unfolding of the mode and its inversion in the climactic middle movement. The first movement is based on a repetition of a row derived from this mode, or, as he would describe it, is a set of variations on a theme.

3. Reception. Seter was always deeply admired, especially by Israeli composers. Although his public fame dropped considerably after the 1960s, due to his introverted, enigmatic late style, his acclaim among musicians never faded. Indeed, his stature has assumed mythical proportions over the years. Uniquely among his generation, he developed as a composer in Palestine; his peers emigrated there in the 1930s as mature composers. His innate grasp of Hebrew bestowed upon his choral music a more natural sound than was achieved by many of his contemporaries.

His legendary appeal also emerged from his humble, introverted and austere, yet forceful and magnetic personality; his consistent avoidance of institutionalized honours; and his profound knowledge of Western music, literature, art and history. His special status was confirmed in the Israel PO's Millennium Festival programme, which included Beethoven's Ninth, Bach's B minor Mass and Seter's *Midnight Vigil*.

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43	The Legend of Judith (choreog. M. Graham), 1962; Tel-Aviv, 1962
44	Part Real Part Dream (choreog. Graham), 1964; New York, 1964
45	Jephthah's Daughter (choreog. R. Schoenfeld), 1965; Tel-Aviv 1965
-	?Stone of Destiny (choreog. Graham); Tel-Aviv 1974

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[32a]	Elegy, va/cl, str orch, 1954
38b	Yemenite Suite (Diwan), chbr orch, 1957, rev. 1966
[39a]	Tiqqun ḥatsot [Midnight Vigil], rhapsody on Yemenite themes, 1957–8
[42]	Variations, orch, 1959–60, rev. 1985
[42a]	Variations, chbr orch, 1959–60, rev. 1967
43a	Judith, sym. chaconne, 1962–3, rev. 1985
44a	Fantasia concertante, 1964, rev. 1968 [rev. of ballet Part Real Part Dream]
45	Jephtah's Daughter, 1965
48	Hagut [Meditation], 1967
49	Ma'agalim [Rounds], chbr orch, 1967–8
50	Saperi (Yemenite Song), youth chbr orch, 1968
[55a]	Requiem, ob/vn, pf, str orch, 1970 [version of chbr work]
57	Espressivo, str orch, 1971
[70]	Quartetto sinfonico (Str Qt no.2), str orch, 1976
71	Solo e tutti, cl, str orch, 1976

VOCAL

choral with orchestra

14	Sabbath Cantata (Bible, trad.), S, A, T, B, chorus, str/org, 1940
41	Tiqqun ḥatsot [Midnight Vigil] (orat, M. Tabib), T, 3 choruses, orch, 1957–61, rev. 1978, 1984; versions for unison chorus, orch, 1957–9; nar, Bar, choruses, orch, 1957–60; op.40 radiophonic oratorio, Bar, nar, choruses, orch, 1957–60
47a	Jerusalem (Bible), sym., 8-pt chorus, brass, str, 1966, rev. 1966–8, 1979
50	Saperi (Yemenite Song, S. Ben-Amram), youth chorus, youth chbr orch, 1968

other choral

Shirim liladim [Children's Rhymes] (A. Amir, H.N. Bialik), op.12, children's/women's chorus, vns, pf, 1937–9 [arr. for chbr orch, 1970]; Maḥazeh le-ḥanukah [Hanukkah Play] (E. Dror) [op.11] children's chorus, ens, 1938, lost; Maḥazeh le-purim [Purim Play] (L. Kipnis) [op.10] children's chorus, ens, pf, 2 dancers, 1938, lost; Motets (Ps, Bible: *Exodus*), op.15, A, T, B, 1939–40, rev. 1951; Motetti (Pss, Bible: *Exodus*) [op.15a] male chorus (opt. b cl, 2 bn, 2 hn, 2 trbn, tuba), 1940–51, rev. 1985; 4 Songs (D. Shimoni) [op.16] unacc., 1941, ?lost; Shirei mo'ed [Festive Songs] (trad.), op.18, unacc., 1943–9; Mo'adim [Festivals] (trad.), op.19, unacc., 1946; Yasem midbar [op.22] unacc., ?1948; Hallel [Dithyramb] (Pss), op.46, 12vv/12-pt chorus, 1965–6; Jerusalem (Bible) [op.47] 8-pt chorus, 1966; Romantic Harmony, 20 pieces, op.75, unacc., 1980–81, unpubd

other vocal

Chansons de Bilitis (P. Louÿs) [op.3] S, pf, 1933, ?lost; Leçon de solfège moderne [op.6] 1v, pf, 1934; Chants Babyloniens (trans. F. Jean) [op.5] S, pf, 1934, unpubd; Chants lyriques (J.W. von Goethe) [op.4] S, pf, 1934, lost; Eshet ḥayil [Valiant Woman], op.38, Mez, Bar, unison chorus, 6 inst, 1957; Yemenite Diwan (S. Shabazi, D. Ben Sa'adyah) [op.38a] Mez/Bar, 8 insts, 1957, rev. 1963; Yemenite Suite (Shabazi, Ben Sa'adyah), op.38b, Mez/Bar, chbr orch, 1957, rev. 1966; Stav [Autumn], op.54, Mez, cl, hp/pf, 1970 [version of chbr work]

transcriptions, arrangements

Nigunim [Chants] [op.17] 144 transcr. liturgical tunes of Middle Eastern Jews, ?1941–4; Ma'oz ṣur [op.22/1] 4-pt chorus, ?1949 [arr. of B. Marcello's transcr.]

CHAMBER AND SOLO INSTRUMENTAL

Str Qt [op.9] 1937, ?lost; Duo (3 pieces) [op.13] cl, pf, 1939–40, unpubd; Duets [op.20] vn, pf, unpubd, 1947; A due e a tre, op.21, 2/3 vn, 1948–54 [vol.3: Duetti virtuosi]; Little Suite [op.23] rec ens, 1949; Partita, op.24, vn, pf, 1950 [rev. for fl, pf, 1965]; Sonata, op.25, 2 vn, 1951–2; A due e a tre, op.26, 2/3 vn, 1952–4 [vol.2: Progressive Duets and Trios]; Duo [op.28] vn, va, 1953, unpubd; Ricercar [op.30a] str qt, 1953–62; Sonata, op.27, 1/3 vn, 1953–4; A due e a tre, op.31, 2/3 vns, 1954 [vol.1: Easy Duets]; Elegy, op.32, va/cl, pf/str qt, 1954; Diptyque, op.36, wind qnt, 1955; Yemenite Diwan [op.38a] fl, ob, tpt, perc, hp, hpd/pf, va, vc, 1957, rev. 1963; Chbr Music '70, I–V, 1970, VI, 1971: I Intimo, op.51, fl, pf; II Monodrama, op.52, cl, pf; IIa Monodrama [op.52a] va, pf; III Mikhtamim [Epigrams], op.53, fl, vc; IV Stav [Autumn], op.54, Mez, cl, hp/pf; V(a) Requiem, op.55, ob/vn, pf; V Requiem [op.55a] ob/vn, vas, vcs, pf; VI Qt, op.56, fl, cl, vc, pf; Concertante [op.63] vn, ob, hn, pf, 1973, unpubd; Concertante (Pf Qt no.1), op.63a, 1973–81; Pf Trio, op.64, 1973; Trio, op.65, cl, vc, pf, 1973; Eru'im [Events], op.66, fl, cl, bn, 1974; Ens, op.68, cl, hn, bn, va/vas, vc/vcs, pf, 1975–87; Qnt, op.67, fl, hn, vn, vc, pf, 1975; Str Qt no.1, op.69, 1975; Music, op.72, str qt, 1976; Quartetto sinfonico (Str Qt no.2), op.70, 1976; Solo e tutti [op.71a] cl, str qt, 1976; Str Qt no.3, op.73, 1976; Str Qt no.4, op.74, 1977; Romantic Harmony, 20 pieces, op.75, str qt, 1980–81, unpubd; Pf Qt II, op.79, 1982; Vn and Pf, op.88, 1985; The Double, op.91, cl, pf, 1986; Post scriptum, op.95, str qt, 1986

PIANO

Crépuscules (Préludes) [op.1] 1932, unpubd; Préludes [op.2] 1932–3; Pasacaglia [op.7] 1935, ?lost; Inventions [op.8] 1936, ?lost; 3 fughettas, op.33, 1954, rev. 1973; Suite [op.34] 1955, unpubd; Preludio e fuga canonica [op.35] 1955, unpubd; Chaconne and Scherzo, op.37, 1956; Janus, op.59, 1972; Soliloquio, op.58, 1972; Capricci, op.60, 1973; Mirvaḥim [Intervals], op.61, 1973; Sine nomine, op.62, 1973; Romantic Harmony, op.75, 1980–81, unpubd; Akdamot psanter le. . . [Pf preludes to. . .], op.80, 1982; Maḥzoriyut [Pf cycle], op.76, 1982; Music, op.78, 1982; Sonata, op.77, 1982; Dialogues, op.81, 1983; Iltur [Improvisation], op.82, 1983; Hafakhim meyuḥadim [Opposites Unified], op.83, 1984; No Dialogue, op.84, 1984; Bi-tnu'ah matmedet [Moto perpetuo], op.85, 1985; Ha-ma'agal [The Circle], op.90, 1985; Triptyque I, op.86, 1985; Triptyque II, op.87, 1985; Triptyque III, op.89, 1985; Diptyque II, op.94, 1986; Du-siaḥ?.. [Dialogue?. . .], op.92, 1986; Nokheḥut [Presence], op.93, 1986; Episode, op.97, 1987; Nigudim [Contrasts], op.96, 1987

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RONIT SETER

Set-piece. A term sometimes used in 18th- and 19th-century Anglo-American sacred music to denote a through-composed setting of a metrical text.

In use in England from the beginning of the 18th century, the term began to appear in American tune books as early as 1795, when both Thomas Atwill's *New York Collection* (Lansingburgh) and Daniel Read's *The Columbian Harmonist*, iii (New Haven), mentioned 'anthems and set-pieces' in their titles. The distinction observed by Atwill and Read, and continued by Andrew Law, Lowell Mason, and some other American compilers as well, is that anthems are settings of scriptural prose, set-pieces of metrical poetry. Further south and somewhat later the term was applied to short, non-strophic compositions. The 'set-pieces' in John McCurry's *Social Harp* (Philadelphia, 1859) do not match their New England counterparts in length, but they do maintain the specific text–music relationship which is implicit in the Anglo-American set-piece and missing from strophic hymnody.

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RICHARD CRAWFORD

Setti (de Castro Lima), Kilza (*b* São Paulo, 26 Jan 1932). Brazilian ethnomusicologist, composer and pianist. She graduated as a pianist in 1953 from the Conservatório Dramático e Musical, São Paulo, where she also studied composition with Camargo Guarnieri. She undertook private studies in ethnomusicology and anthropology, and in 1970 a Gulbenkian Foundation grant enabled her to continue her ethnomusicological research in Portugal, with the cooperation of Michel Giacometti and Fernando Lopes Graça. She subsequently obtained her doctorate in social anthropology from São Paulo University after submitting a dissertation (published in 1985) on the music and culture of the Brazilian Caiçara fishermen; she has also conducted research into the music of the Mbyá-Guarani and Krahô Indians of Brazil. She taught folklore

and ethnomusicology at the Santa Marcellina music faculty, Perdizes, 1975–7, and postgraduate courses in musical anthropology at São Paulo University in 1985 and ethnomusicology at Bahia University, Salvador, in 1991. As a researcher, she has given conferences and published articles in Brazil and abroad. She is a member of the International Council for Traditional Music and of the Sociedade Brasileira de Musicologia. Setti's compositional output reflects a preference for choral music, songs and chamber works, some of which were published by Novas Metas and Ricordi Brasileira (both in São Paulo). She has developed a free and individual musical style, having presented works at the Brazilian Contemporary Music Biennial (Rio de Janerio). She has won several composition prizes, among them the Rádio MEC awards in 1961 and 1962; her *Canoa em dois tempos* for chorus was commended by the musical institute of the Fundação Nacional de Arte in 1982. A catalogue of her works was published in Brasília in 1976.

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(*selective list*)

Inst: Folgança, suite, chbr orch; Suite, fl, cl, str; 2 momentos, fl, 1972, fl, pf, 1975; Rito e jogo, perc ens, 1978; Conversainvento, bn, pf, 1991

Pf: Toada, 1955; 8 variações, 1958; Série, 1960; 2 peças, 1972; Multisarabanda, 1987

Choral: 2 corais mistos: Obialá korô, Iemanjá otô, unacc. choir, 1958; Balada do rei das sereias (cant., M. Bandeira), unacc. choir, 1959; Lenda do Céu (cant., M. de Andrade), choir, perc, 1962; Canoa em dois tempos, c1982; Missa caiçara, choir, vn, va caipara, perc, 1990

Vocal: 4 canções, 1v, str qt, 1958; A estrela (Bandeira), 1v, pf, 1961; Trova de muito amor (H. Hilst), 1v, pf; Ore ru ñamandu ete tenondeguá, 1v, fl, pf, perc, 1993; Hõkrépoi, 1v, pf, fl, bn, db, perc, 1995

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IRATI ANTONIO

Settimana Internazionale di Nuova Musica. Festival held in PALERMO between 1960 and 1963, and in 1965 and 1968.

Setting (i). *See* TEXT-SETTING.

Setting (ii). A type of arrangement involving only a melody, not the accompanying parts in the original, if any; in some repertories, such as folksong arrangements, the two terms are often used interchangeably. Vocal settings typically adopt the same text as the original, unless contrafactum is also involved. Changes to the melody are relatively few, although an introduction or interludes may be added.

Early polyphonic treatment of chant might be classed as setting but is generally considered organum or discant. The earliest large repertory of settings in the modern sense is found in 15th-century hymns, the *Magnificat* repertory and mass movements, by Du Fay and others, that PARAPHRASE a chant melody in the top voice and accompany it with simple harmonization in the other parts (*see* BORROWING, ex.5). CANTUS FIRMUS treatment can be considered a setting as long as the melody remains clear and retains its text if sung, as in the German Renaissance Tenorlied; the use of a cantus firmus in a motet or mass is clearly a different procedure, in which the borrowed tune serves as a foundation and is not the featured melody. Settings of chorales, psalm melodies and hymn tunes are frequent from the 16th century on, including harmonizations in four parts with the melody in the upper voice or tenor, cantus-firmus settings, and settings for organ or other instruments with imitative or figurative accompaniment or with an embellished presentation of the melody over relatively simple accompaniment (*see* CHORALE SETTINGS and CHORALE PRELUDE). The multiple settings of the Passion chorale 'O Haupt voll Blut und Wunden' in Bach's *St Matthew Passion* illustrate the variety of harmonic progressions that can accompany a single modal tune. By the late 18th century, settings of existing tunes tended to present the melody relatively unaltered over a simple or figured accompaniment, as in Haydn and Beethoven's folksong settings, or in harmonizations for choral performance. This has remained the pattern for vocal settings and for most instrumental settings. Folksongs, chorales and hymns, popular songs, national anthems, Christmas songs and black American spirituals are among the types of melody most frequently treated in settings.

See also TEXT-SETTING.

For bibliography *see* BORROWING.

J. PETER BURKHOLDER

Ševčík Quartet. Czech string ensemble formed in Prague in 1901 by former members of Otakar Ševčík's violin class – Bohuslav Lhotský, Karel Procházka and Karel Moravec – and the cellist Bedřich Váška, a pupil of Wihan and Becker. At first they worked in Poland, calling themselves the Czech Quartet of the Warsaw Philharmonic; but when they returned to Prague in 1904 to become full-time quartettists, Ševčík gave them permission to use his name. Later they were known as the Ševčík-Lhotský Quartet. They toured widely, first visiting London in 1907, and soon became as celebrated as their seniors in the Bohemian Quartet – with whom they sometimes played octets. In 1912 Váška emigrated to the USA, and the cello chair was filled successively by Ladislav Zelenka, Antonín Fingerland and František Pour. The sudden death of Lhotský in 1930 brought the ensemble's disbandment but Moravec continued to play and record as a soloist. He and the other two survivors also became influential teachers. The Ševčík-Lhotský Quartet made outstanding recordings which represented a distinct improvement on those of the Bohemian Quartet, although they complained that they often had to play faster in the studio than they would have done in the concert hall. Most of their records have been reissued on compact disc.

TULLY POTTER

Seventeenth. *See under* ORGAN STOP (*Tierce*).

Seventh (Fr. *septième*; Ger. *Septime*; It. *settima*). The INTERVAL between any two notes that are six diatonic scale degrees apart (e.g. *c–b*, *d–c′*, *f–e♭′*, *g–f♯′*); the complement of the 2nd, that is, the interval produced when the 2nd is inverted at the octave. An octave less a diatonic semitone is called a major 7th, and an octave less a whole tone is called a minor 7th. A minor 7th from which a chromatic semitone has been subtracted is called a 'diminished 7th' (e.g. *c♯–b♭*, *e♯–d′*); a major 7th that has been increased by a chromatic semitone is called an 'augmented 7th' (e.g. *c–b♯*, *d♭♭–c′*, *g♭–f♯′*). The so-called HARMONIC SEVENTH, the interval between the 4th and 7th harmonic partials, is slightly smaller than a minor 7th.

See also DIMINISHED SEVENTH CHORD and DOMINANT SEVENTH CHORD.

WILLIAM DRABKIN

Seventh chord. A four-note chord consisting of a bass note with a 3rd, 5th and 7th above it. In thoroughbass it is usually indicated by the figure 7. A 7th chord may be inverted, so any one of its notes may become the bass; the normal thoroughbass notations for these inversions are: 6-5 (3rd in the bass), 4-3 (5th in the bass), 4-2 or simply 2 (7th in the bass).

See also DIMINISHED SEVENTH CHORD, DOMINANT SEVENTH CHORD and INVERSION.

Sévérac, (Marie Joseph Alexandre) Déodat de, Baron de Sévérac, Baron de Beauville (*b* Saint-Félix-Caraman [now Saint-Félix-Lauragais], Haute-Garonne, 20 July 1872; *d* Céret, Pyrénées-Orientales, 24 March 1921). French composer. Born into a family able to trace its descent back to the 11th century, he learnt the rudiments of music from his father, Gilbert de Sévérac, a talented painter, before being entrusted to the organist of Saint-Félix, Louis Amiel. On graduating in 1890 from the Dominican-run college at Sorèze where he had studied the piano, the organ and the oboe, he enrolled, on his father's insistence, at Toulouse University to study law. Three years later, his father relented and he transferred to the Conservatory. In 1896 Sévérac left Toulouse for the Schola Cantorum in Paris. He remained there until 1907, studying the organ with Pirro and Guilmant, choral conducting with Bordes, and counterpoint and composition with Magnard and d'Indy. He formed friendships there with Albéniz who gave him advice on his piano-playing and with fellow composition students including the pianist Blanche Selva (who was to write the first book about him), Canteloube, Labey, Roussel and Sérieyx. Outside the Schola his circle included not just the composers Dukas, Fauré, Ravel, Schmitt and Delage, but also poets (Léon-Paul Fargue and Jean Moréas), painters and sculptors (Redon, Picasso and Gris) and critics (Calvocoressi and Lalo). He also frequented several salons, including that of the Princesse de Polignac.

Sévérac composed prolifically while a student: as well as beginning work on his opera *Le coeur du moulin* in 1903, he produced an organ suite, two substantial sets of piano pieces – *Le chant de la terre* (1899–1900) and *En Languedoc* (1903–4) – numerous *mélodies* and the choral-orchestral work *Nymphes au crépuscule* (1901–2), in addition to two collections, one of old French songs for Yvette Guilbert and two of 18th-century songs. His composition did not prevent him from contributing to newspapers and journals, both national and *toulousain.* His studies at the Schola culminated in 1907 with the defence of his thesis, *La centralisation et les petites chapelles musicales.* In it, he pleaded for the decentralization of French music, which, he argued, in order to rid itself of Germanic influence, should seek inspiration from the diverse resources of the regional folk traditions. For Sévérac this meant drawing on the culture of the Mediterranean region. He therefore abandoned the capital and returned to the village of his birth, where he was elected to the municipal council (1900–19) and founded a brass band called La Lyre du Vent d'Autan. Some of his best-known piano pieces date from these first years back at Saint-Félix: they include *Stances à Madame de Pompadour* (1907), *Baigneuses au soleil* (1908) and 'Les Fêtes', one of the five 'pièces pittoresques' of *Cerdaña* (1908–11). Early in 1910 Sévérac moved to Céret, the Roussillon village where he was to serve as organist of the church of St Pierre until his death. There he immersed himself in a three-act *tragédie lyrique*, *Héliogabale*, which received its first performance in 1910 before an audience of over 13,000 in the arena at Béziers. A concert version was given at the Salle Gaveau in Paris the following year. In this work, the first of a number written for open-air performance (including *Lo cant del Vallespir*, 1911, *Mugueto*, 1911 and *La fille de la terre*, 1913) Sévérac combined the standard symphony orchestra with instruments of the traditional Catalan *cobla* such as the *flabiol*, *tiple* and *tenora*. Also in 1911 he began the two collections of piano pieces entitled *En vacances*, and completed *Navarra*, a work left unfinished by his late friend Albéniz.

During World War I, Sévérac was posted successively to Carcassonne, Perpignan, St Pons and Prades: he composed nothing during these years, apart from a few brief occasional pieces, such as military marches and patriotic songs. After demobilization in January 1919, he finished his *Naïades et le faune indiscret* for piano (begun in 1908), composed two pieces for piano and violin, (*Minyoneta* and *Souvenirs de Céret*) and published his last major piano work, *Sous les lauriers roses* (1919). But other scores set aside before the war were never completed. Among the many which remained unfinished at his death were an oratorio *Méditerranée*, and an opera on Emile Pouvillon's novel *Les antibel*, a project on which he had been working since 1907 and one he valued particularly highly. In 1920, the year before his death, he was made Chevalier of the Légion d'Honneur.

Sévérac ranks among the most significant French musicians of the generation of Debussy, Dukas, Fauré and Ravel. His reputation undoubtedly suffered with his voluntary retreat to the Mediterranean. During his time in Paris his music had featured regularly on the programmes of the Société Nationale (and later also the Libre Esthétique in Brussels), while works such as *En Languedoc* and *Nymphes au crépuscule* had elicited praise from Debussy. His deliberate decision to leave Paris for good in 1907 led some to dismiss him as a provincial musician, hence a composer of the 'second rank'. Still his estrangement from Parisian musical life is probably not the only reason behind his comparative neglect: his piano music, for example, perhaps the most representative portion of his oeuvre, may not pose conventional virtuosic challenges, but is nonetheless exacting in its demands for subtlety, lightness of touch and meticulous pedalling. While his music, in its general modal flavour and cultivated assimilation of folk tradition, bears traces of the influence of the Schola Cantorum, and Bordes in particular, Sévérac remains a highly individual composer whose works, though humanized by colourful images of people and landscapes, are at the same time characterized by a certain nostalgia and melancholy. Even his few humorous works, such as the piano piece *Pippermint-Get* (1907) and the operetta *Le roi Pinard* (1919) seem to mask in self-effacement an underlying sense of tragedy.

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for fuller list see Guillot (1993)

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Mugueto (incid music, 3, M. Navarre), Rabastens, Tarn, 13 Aug 1911, unpubd
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La fille de la terre (tragédie lyrique, 3, Sicard), Coursan, 22 Aug 1913
Le roi Pinard (opérette, Sévérac and A. Bausil, after L. Lointier: *La princesse d'Okifari*), 1919, unpubd

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Chbr: Sérénade au clair de lune, fl, ob, 2 cl, bn, 2 hn, perc, str qnt (1913); Minyoneta (Souvenir de Figueras), vn, pf, 1919; Lied romantique, vn/vc (1929); Souvenirs de Céret, vn, pf (1931)
Pf: Sonata, b♭, 1899; Vent d'Autan, 1899; Le chant de la terre, poème géorgique, 1899–1900; En Languedoc, 5 pieces, 1903–4; Le soldat de plomb: histoire vraie en 3 récits, pf duet, 1904; Pippermint-Get, waltz, 1907; Stances à Mme de Pompadour, 1907; Baigneuses au soleil (Souvenir de Banyuls-sur-mer), 1908; Cerdaña, 5 études pittoresques, 1908–11; Les naïades et le faune indiscret, 1908–19; En vacances I (Au château et dans le parc), 8 pièces romantiques, 1911; En vacances II, 1911 [only 3 pieces finished]; Sous les lauriers roses (Soir de carnaval sur la côte catalane), 1919
Org: Suite, e, org, 1897–9; Prélude de quatuor, org, *c*1898; Versets pour les vêpres d'un confesseur non pontife, org, 1912; Petite suite scholastique, org, 1912–13

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PIERRE GUILLOT

Severi, Francesco (*b* Perugia, late 16th century; *d* Rome, 25 Dec 1630). Italian composer and singer. He joined the papal choir as a soprano castrato on 31 December 1613 and remained there for the rest of his life. In the preface to his *Salmi passaggiati* he said that his teacher was Ottavio Catalani, and it is clear from the dedication that he was also in the service of Cardinal Scipione Borghese.

Salmi passaggiati, Severi's first and most important publication, is one of the most valuable documents for the performance of early 17th-century vocal music, and shows that he was a leading exponent of the florid style of ornamentation favoured in Rome at the time. It contains verset settings, mostly for solo voice and organ, of eight vesper psalms, the *Magnificat* and the *Miserere*. The voice part consists of elaborate divisions on *falsobordone*, which in the *Miserere* was composed by Fabrizio Dentice and in the other items is based on the psalm tones. Detailed instructions on performance are found in Severi's preface, which says that such embellishments were

normally improvised and that his psalms are typical of the Roman style, which was cultivated especially by the castratos of the papal choir and is echoed in the toccatas of Frescobaldi. Severi's *Arie* (now lost) was one of the largest collections of secular songs of the period. It included solo madrigals, sonnets, strophic arias and strophic variations, canzonettas, six duets and a three-voice dialogue. The pieces printed by Chilesotti are not particularly distinguished.

WORKS

Salmi passaggiati . . . sopra i falsi bordoni di tutti i tuoni ecclesiastici . . . con alcuni versi di Miserere sopra il falso bordone del Dentice (Rome, 1615), ed. in RRMBE, xxxviii (1981); Sicut erat from Nisi Dominus ed. in Mw, xxxi, 57

Ecce Maria, motet, 2vv, bc, 1621[3]

O di raggi, aria, 1v, bc, 1622[11]

Arie, 1–3vv, chit/hpd, con alcune arie con l'alfabeto per la chitarra alla Spagnola, bk 1, op.2 (Rome, 1626), lost; 10 canzonettas ed. in Chilesotti, 851–9

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COLIN TIMMS

Séverin [Severijn], **André** [Andries, Andry] (*b* Maastricht, *c*1605; *d* Liège, 2 May 1673). Dutch organ builder. He became a citizen of Liège on 16 January 1629, as a member of the merchants' guild; his tomb in St Jacques, Liège, bears an epitaph. Séverin was probably a pupil of the younger Florent (Floris) Hocquet, who worked frequently at Maastricht and Liège during the first decades of the 17th century. On 18 November 1626 the Liège inventor Jean Gallé pledged himself to instruct Séverin in 'la façon de faire orgues positives, régales, espinettes et clavis, lesquelles par son invention se pourront haulser et abaisser, s'accordantes à touts tons avec une harmonie meilleure qu'à l'ordinaire, pouvant commencer Ut par tout l'octave'. This contract obviously does not refer to the building of organs in general, but to the use of a transposing keyboard. It is not known if Séverin applied this invention.

Séverin was by far the most important 17th-century organ builder in the Meuse valley from Huy to Venlo. His work was concentrated in Liège, with its many churches. Séverin's activities in Tongres and Maastricht were also important. His main work was at St Denis, Liège (1638; repairs); Onze Lieve Vrouwebasiliek, Tongeren (1639–44; repairs); Notre Dame, Huy (1640–53; repairs or a new organ); St Pierre, Liège (1648; repairs); Onze Lieve Vrouwekerk, Maastricht (1652; still extant in altered condition); St Jansspitaal, Tongeren (1653; new organ); St Martinuskerk, Venlo (1660; new organ).

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MAARTEN ALBERT VENTE

Severino, Giulio (*b* Naples; *d* before 1602). Italian lutenist and composer. He was a sufficiently well-known player to be mentioned, together with his father Vincencello and his brother Pompeo, by Cerreto in 1601 as being among the 'outstanding lute players of the city of Naples now no longer alive'. His works are included in Pietro Vinci's *Madrigali libro primo* (Venice, 1561; ed. MRS, v, 1985) and also in two collections (1568[12] and 1599[18]). One *canzone francese* and an intabulated madrigal are in a 16th-century manuscript lute tablature (in *D-Bsb*).

Cerreto also mentioned that Gioan Antonio Severino was a living lute composer; he was certainly a relative. All the musicians in this family were known by the name 'della Viola' and by the name of their place of origin, 'napolitano'.

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PIER PAOLO SCATTOLIN

Severus of Antioch (*b* Sozopolis, Pisidia, *c*465; *d* Xois, Egypt, 8 Feb 538). Greek hymnographer and theologian. He studied law and philosophy in Alexandria and Berytus and in 488 was baptized in Libya. He became a monk and is thought to have founded a monophysite monastery near Maiuma in Palestine. Because of the persecution of Palestinian monophysite monks, Severus went to Constantinople in 508, where he opposed the teachings of the Council of Chalcedon and succeeded in gaining the support of Emperor Anastasius I for the monophysite cause. In 512 he became Patriarch of Antioch, but with the suppression of monophytism following Anastasius's death in 518 he was removed from office and went into exile in Egypt. In 535 Severus returned to Constantinople, but he was excommunicated in 536 and again fled to Egypt where he later died.

One of Severus's intentions after he had taken up office was to create a magnificent rite (according to his biographer, Joannes bar-Aphthonia). Realizing that the people of Antioch loved both sacred and secular music, he composed many hymns and employed ecclesiastical singers to attract more people to church services. He was a prolific writer, whose surviving works have mostly come down in Syriac translation, among them the hymnal *GB-Lbl* Add.17134 entitled *Ma'niāthā d'qadisha ogṭānā Seoira paṭriarka d-Anṭiokia* (*Ma'niāthā* of holy and blessed Severus, patriarch of Antioch'). This manuscript represents the oldest version of the hymnal and was probably copied at the end of the 7th century; it is based on James of Edessa's revised Greek edition of 675, which probably came very close to Severus's original text, even

though James was revising Paul of Edessa's early 7th-century Syriac translations with their various reworkings and interpolations. (The original Greek title is not known: *ma'nithā*, singular of *ma'niāthā*, is usually translated *antiphōna* but may originally have been *hypēchēsis*, i.e. 'echo' or 'response'.)

GB-Lbl Add.17134 contains 295 hymns, most of them by Severus himself, but texts by Joannes bar-Aphthonia and Joannes Psaltes are also included. A number of the hymns provide information about the modes of the melodies to which they would have been sung. Many manuscripts of later date that are based on James's edition diverge widely from each other in the arrangement of the hymns; some are ordered according to the *Oktōēchos*, and consequently the collection came to be known, incorrectly, as the 'Oktōēchos' (*I-Rvat* syr.94, an early 11th-century copy of *GB-Lbl* Add.17134, was described by Assemanus as 'Octoechus sive Cantus tonis octo expressi', although only the second part is so ordered). Severus's hymnal, however, followed the liturgical calendar of Antioch, in which the Church year begins at Christmas; the first hymns in the collection, therefore, are those for feasts from Christmas to Pentecost, followed by the feasts of the Holy Innocents, the Theotokos (Mother of God), John the Baptist, Stephen the Protomartyr, the Apostles etc. The collection also contains communion hymns and – perhaps unusually – songs for the Brumalia (the Roman festival of the winter solstice) and for the theatre.

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GERDA WOLFRAM

Sevillana. A flamenco-style song and dance of Andalusian origin; *see* FLAMENCO, Table 1, and SPAIN, §II, 4.

Seville (Sp. Sevilla). City in Spain. Called Hispalis in antiquity, by Strabo's epoch (63 BCE – 23 CE) Seville was regarded as the 'most famous' city of southern Spain. Both the emperors Trajan and Hadrian were born at Italica, 8 km north-west; the latter was responsible for building an amphitheatre larger than any outside Italy. ISIDORE OF SEVILLE (*c*559–636), brother of Leander and in about 599 his successor as Archbishop of Seville, ranks as the most learned polymath of Gothic Spain. In his *Etymologies* he gave more definitions of music than any previous Latin author and also a fuller list of instruments. Ornithoparchus, whose *Musicae activae micrologus* was translated by John Dowland (London, 1609), harked back to Isidore for his musical dicta.

In the Muslim epoch (712–1248) Seville became the centre of instrument making for north Africa as well as southern Spain. The Sevillian Al Shaqandī (*d* 1231) specified 20 different types of instrument made at Seville. After the reconquest, the city became the first to draw up elaborate *ordenanzas* regulating instrument manufacture (one set was published in 1502 and others appeared frequently thereafter).

With the retaking of Seville from the Moors and the intermittent residence there of both Fernando III and his son Alfonso X (1221–84, who died at Seville), *juglares* and *trovadores* poured into the city. An immense Gothic cathedral was built in the 15th century on the site of the city's chief mosque. Its musical establishment included many of the finest musicians in Spain, and most cathedrals of Spanish America looked to it as a model. Among its *maestros de capilla* were Pedro de Escobar, Francisco Guerrero and Alonso Lobo. Cristóbal de Morales was a native of Seville. Others active there before 1600 included Francisco de la Torre and Francisco de Peñalosa. Francisco Correa de Arauxo was organist at the collegiate church of S Salvador from 1599 to 1636.

Three of the chief Renaissance music imprints were issued by Martín de Montesdoca of Seville in the years 1554, 1555 and 1556: Fuenllana's *Orphénica lyra*, Guerrero's *Sacrae cantiones* (partbooks at *US-NYhsa*) and Vásquez's *Agenda defunctorum* (*E-Bc*). The latter's *Recopilación de sonetos y villancicos* (MME, iv, 1946) was published at Seville by Juan Gutiérrez in 1560. None of these bibliographical treasures survives in any Sevillian archive or library; the riches of the Colombina Library, once an almost complete collection of every music publication in Europe, were systematically rifled during the second half of the 19th century. The music surviving at the cathedral is less than a tenth of the wealth owned by the cathedral before the concordat of 1852. As a result of these losses, even the works of such significant *maestros de capilla* as Ripa and Eslava (1832–47) are better represented in distant South American archives (Lima, Archivo Arzobispal; Santiago Cathedral) than at Seville.

During the 19th century, the cathedral remained the site of serious musical endeavour, even when subservient to Italian romantic innovations. Visits to Seville by Liszt and Gottschalk, in particular, inspired the founding of local societies such as the Liceo Artístico y Literario (1838), the Sociedad Filarmónica (1845) and the Sociedad de Conciertos (1871) to promote concerts by visiting musical celebrities. The Sociedad de Conciertos were patrons of an 80-member orchestra which, under the direction of Manuel Cresj, was the first ensemble to bring Beethoven symphonies to Seville.

Nonetheless, Italian opera dominated musical entertainment after 1845. The Anfiteatro was opened in 1846 with Verdi's *Ernani* and the luxurious Teatro de S Fernando (cap. 3000, designed by French architects) was inaugurated on 21 December 1847 with *I lombardi*. Singers such as Tamberlik, Tetrazzini and Tito Schipa were engaged until World War I. The Conservatorio de Música, founded in 1882 in Calle Imperial, was modelled on the Milan Conservatory as late as 1922, with Luis Mariani as director.

In 1922 Falla created the chamber orchestra, Bética, under the patronage of the Sociedad Sevillana de Conciertos. He was helped by the cathedral maestro de capilla Eduardo Torres, a prolific composer himself and a vigorous defender of new music in *El noticiero Sevillano*. The pre-eminent composer Joaquín Turina (1882–1949)

was another to break from the operatic niche. He began his orchestral oeuvre with *La procesión del Rocio* (1913), a symphonic poem set in Seville, followed by the equally successful *Sinfonía sevillana* (1920), the only symphony by a native Spaniard of his era. Although he always lived outside Seville, nearly all Turina's successful works portray the scenes of this most Spanish of cities, for example *Sevilla* (1909), *Rincones sevillanos* (1911) and the seven-movement *Canto a Sevilla* (completed 1925).

During the Franco epoch Seville further consolidated its position as a leading tourist centre; flamenco alternated with international concert attractions to lure festival crowds to the city from spring to autumn. A tourist-aimed opera season, featuring Plácido Domingo, opened in 1992 with *Carmen* at the Teatro de la Maestranza (opened the previous year). The programme, which scheduled *Otello* and *Un ballo in maschera*, also included one Spanish work, *El gato montés* by Penella. The theatre was host to more opera seasons in the 1990s, including one in 1996 with Vjekoslav Sutej conducting the Real Orquesta Sinfónica de Seville, and one in 1998–9 in which Domingo returned to the city in *Le Cid*. Although opera no longer occupies its former position of importance at Seville, the name of the city lives on in such works as *Le nozze di Figaro*, *Don Giovanni*, *Fidelio*, *Il barbiere di Siviglia* and *Carmen*.

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ROBERT STEVENSON

Sex, sexuality. The present article considers the ways in which sex and sexuality, as fundamental categories of human experience, filter into the composition of music and its understanding. 'Sex' sustains several meanings that can bear upon music, as well as referring to the physiological and biological characteristics that distinguish categories of beings and genital union or other erogenous activity. In casual parlance, 'sex' is often used to denote the larger category within which fit culturally perceived differences between men and women; in modern scholarly discourse the discussion of these issues is normally subsumed within consideration of gender (*see* GENDER; *see also* FEMINISM and GAY AND LESBIAN MUSIC).

Taking cognizance of the various meanings of the term, 'sexuality' (best understood as a phenomenon of relatively recent origin rather than as a fixed, transhistorical essence) refers to a cultural production that configures the relationship between sexual practice and identity; it thus not only contributes to a personal, interior sense of self, it also serves as a nexus for relations of power. From ancient times to the present, texts that treat sexual difference and sexual union have been set to music; more recently, instrumental and balletic works have also sought to represent aspects of sexual behaviour. Inquiries into notions of sex and sexuality have profitably informed a wide range of musical scholarship, including biographical studies of composers, performers and other actors in the musical realm, investigations into the institutions that have fostered the production of music and explorations of the signification and structure of musical works themselves.

Human beings, of course, have always taken part in sexual activity, but the nature of sexual activity has not always remained the same. Steeped in the ubiquitous sexual content of popular music, and conditioned by apparently transparent representations of sexual desire in the canonic classical repertory (the love duet from *Tristan und Isolde*, the opening bars of *Der Rosenkavalier*), modern listeners can readily misconstrue convergences of sex and music from earlier eras. While the definition of 'sex' as the sum of physiological and biological characteristics that distinguish categories of being might appear to imply a relentless dimorphism, at different times and in different cultures it has been more flexibly configured. Both 'one-sex' and 'third-sex' formations have affected musical composition and comprehension. The 'one-sex model' of sexual difference that reigned within the prevalent Galenic medical tradition lies behind the poetic conceit of orgasmic 'death' commonly encountered in the Renaissance madrigal (Arcadelt's *Il bianco e dolce cigno* and Marenzio's *Tirsi morir volea* both famously deploy it). This tradition viewed women as imperfect versions of men and construed their genital organs accordingly. Women's genital functions also mimicked men's: if men released 'spirit' during sex in order to conceive, so too did women; if orgasm was necessary for men, then so too was it for women. (Death also brought about a release of 'spirit', which accounts for its popularity as a metaphorical substitute for terms for orgasm.) That metaphors of 'dying' drew upon a widely shared cultural understanding of the necessity for mutual release in sex suggests then that attempts to interpret the nature of the musical settings of these metaphors should focus on relationships of contiguity rather than of difference. Various 'third-sex' categories have contributed to musical understanding, with castratos perhaps the most famous and visible of them. But other 'third-sex' classifications have also entered more indirectly into the reception of music: 19th-century writers who described Chopin's person, playing and music by evoking such otherworldly beings as fairies, sylphs and angels deployed metaphors that implicitly (and sometimes explicitly) framed Chopin within the 'third-sex' categories of androgyne, hermaphrodite or sodomite.

'Sexuality' also has a history; the claim that the concept emerged relatively recently hinges on a distinction between

behaviour and identity. There is a difference between committing a sexual act of some type and being a homosexual, a heterosexual or a transsexual. According to this view, while Gombert and Britten may, four centuries apart, have shared an erotic interest in boys, the meanings of their sexual activities will have differed sharply, both for their senses of self and for the music they composed. To invoke sexuality is to call upon a nexus of institutions, desires and acts that together endow an identity. Before this governing concept took shape, these institutions, desires and acts either existed independently of one another or were linked in different sorts of ways. Two chronologically separate instances of musical production being measured against sexual reproduction illustrate the importance of this distinction. When C.F. Zelter (in a letter to Goethe of 14 September 1812) described Beethoven's works as resembling 'children whose father is a woman or whose mother is a man', and contraposed Beethoven's devotees to 'partisans of Greek love', he did not mean his comparison to reflect in any way on Beethoven's personal sense of self; his concatenation of same-sex desire and transsexual parentage instead attempts to account for the flaws he perceived in Beethoven's compositional offspring by calling on long-standing medical theories of monstrous birth (theories that explained, among other things, the existence of physical and psychical hermaphrodites, as 'partisans of Greek love' were often described at the time). But when Richard Strauss, in the *Symphonia domestica* (1902), followed the section of the work that depicts the husband (a representation of Strauss himself) in the act of composing music with one that represents the husband and wife having sexual intercourse, the juxtaposition is meant to reflect on a basic aspect of the protagonist's being. The explanation for this gesture goes beyond mere exhibitionism: Strauss, alert to the centrality of sexuality in the modern constitution of identity, in effect asserts an essential and self-defining continuity between acts of creation and acts of procreation.

The development of the concept of sexuality marked a momentous and complicated shift in the ways of construing individuals, one intimately connected with the emergence of modernity, its attendant notions of the individual and its new versions of subjectivity. When this shift took place is a matter of contention; scholarly opinion focusses primarily on dates between the early 18th century and the mid-19th. But by the second half of the 19th century the modern phenomenon of sexuality was widely established, its presence most readily perceptible in the nascent discipline of sexology, the quasi-Darwinian science that comprehensively mapped sexual persons and forms of desires. While the vocabulary of sexology, including such coinages as 'homosexual' and 'heterosexual', continues to inform thinking about sexuality today, the field of knowledge that has contributed most to modern conceptions of sexuality is psychoanalysis. The theories of Sigmund Freud, Jacques Lacan and their followers decisively shifted interpretations of sexuality away from biological, reproductive imperatives onto notions of unconscious drives formed in infancy. These theories have proved immensely influential not only among psychoanalysts but also among cultural critics interested in the relationships between eroticism and human pursuits, including ideology, politics, philosophy, religion, art, literature and music. As central as they are, however, psychoanalytic models of sexuality have been challenged on several fronts, most significantly in the work of Michel Foucault. Foucault set his central task (for his planned history of sexuality) as the exploration of the historical relations of power and discourse on sex. He viewed sexuality not as a drive but rather as a complicated point of transfer for structures of power between human beings (power here understood as a productive relation, not as a force exerted in an authoritarian manner); his emphasis on sexual discourse as productive of meaning encouraged much of the ensuing research in sexuality, particularly in such areas as queer theory and gender studies.

It is no mere chance that the era of 'sexuality', with its attendant emphasis on the tracing of concealed inner drives, coincides so closely with the rise of modern musical analysis, with its concern for explicating background structures and processes of aesthetic gratification in compositions. The evident affinities between the two domains have stimulated scholars to use the tools of modern musical analysis (e.g. the parsing of form and the close reading of harmonic processes) both to derive sexual meanings from compositions and to illustrate how music can foster the construction of sexualities within society. An analysis of, say, Debussy's *Prélude à l'après-midi d'un faune* would not only hope to reveal how such constructive elements as its chromatic harmony, formal patterning and timbral control produce the haze of diffuse eroticism that surround the work; it would also try to suggest how Debussy's music, experienced intimately by individual listeners, contributes to the very notion of eroticism in modern society. Thus in the best scholarly work of this type, music and its attendant realms emerge not only as mirrors of the sexual currents and ideologies of an age, but also as producers of these very modes of discourse.

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JEFFREY KALLBERG

Sex Pistols, the. English punk rock group. Its members were Steve Jones (*b* London, 3 May 1955; guitar), Johnny Rotten (John Lydon; *b* London, 31 Jan 1956; vocals), Paul Cook (*b* London, 27 July 1956; drums) and Glen Matlock (*b* London, 27 Aug 1956; bass), who was later replaced by Sid Vicious (John Simon Ritchie; *b* London, 10 May 1957; *d* New York, 2 Feb 1979; bass). Initially named the Swankers, the group was assembled in 1975 by entrepreneur Malcolm McLaren (formerly the manager of the American punk group New York Dolls), and during a three-year career they combined corrosive music and lyrics with a determinedly anti-social lifestyle. A series of spectacular performances in small London clubs and halls and fervent publicity from a small clique of journalists sparked record company interest. In 1976 EMI Records signed the group and issued *Anarchy in the UK* as a single. The furore following a television appearance caused EMI to cancel the contract and after another brief signing to A&M Records, the Sex Pistols were signed (1977) by Virgin, which issued *God Save the Queen* in the month of the silver jubilee of Queen Elizabeth II. Despite being banned by all British radio stations and the refusal of chain stores to stock it, the record was a substantial hit. Like its predecessor, *God Save the Queen* combined a cacophonous wall of sound constructed by its producer Chris Thomas from Jones's guitar chords with lyrics expressing rudimentary but savage social criticism, delivered with malevolent glee by Rotten. By this time Matlock had been replaced by Lydon's friend Sid Vicious and the group was recognised as the spearhead of a punk rock movement whose other leaders included the Clash, the Damned and the Stranglers.

Pretty Vacant and *Holidays in the Sun* were further hits before the release of the album *Never Mind the Bollocks ... Here's the Sex Pistols* (1977), which became the subject of an unsuccessful court action brought under the 1899 Indecent Advertisements Act. In 1978 the group undertook a brief tour of the USA where audiences were less impressed with their outrageous stage act and soon afterwards Lydon left the group. The Sex Pistols folded after the issue of a single which included Vicious intoning *My Way* and *No one is innocent*, featuring the English fugitive Ronald Biggs. McLaren later issued various albums based on unissued recordings and material used in the film *The Great Rock 'n' Roll Swindle* (1979) which was loosely based on the group's career. Lydon subsequently formed Public Image Limited which explored avant-garde rock with some success during the early 1980s. In 1996 he, Jones and Cook reunited for an international tour. Vicious died of a drug overdose after being indicted for the murder of his girlfriend.

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DAVE LAING

Sext (Lat. *sexta*, *hora sexta*, *ad sextam*). One of the LITTLE HOURS of the DIVINE OFFICE, recited at midday, or at the 'sixth hour'. *See also* LITURGY OF THE HOURS.

Sextet (Fr. *sextette*, *sextuor*; Ger. *Sextett*; It. *sestetto*). By analogy with the septet, octet and nonet, the term 'sextet', first used at the beginning of the 19th century, denotes a composition in the nature of chamber music for six instruments. It was obviously used to define the sextet more precisely in relation to functional music such as the divertimento (usually with two horns and string quartet) and *Harmoniemusik* for wind ensemble (2 oboes, 2 horns, 2 bassoons). Beethoven published his own compositions in these genres as sextets (op.81*b*, 1794, and op.71, 1796, both published 1810). At a later period, works for six wind instruments were written by Carl Reinecke (op.271, *c*1905) and Janáček (*Mládí*, 1924).

The string sextet (2 violins, 2 violas, 2 cellos) developed into a genre in the stricter sense in the middle of the 19th century. Despite some earlier compositions – by Boccherini (op.23, 1776) Luigi Arditi (*Sestetto di bravura*, 1843), Spohr (op.140, 1848) and Borodin (1860–61, unfinished) – it was the two ingenious works by Johannes Brahms (op.18, 1860, and op.36, 1864–5) that really inspired many composers to write for the same ensemble. These composers included Niels Gade (op.44, 1863), Ernst Rudorff (op.5, 1865), Louis von Stainlein (op.20, 1867), Joachim Raff (op.178, 1872), Rimsky-Korsakov (1876), Anton Rubinstein (op.97, 1876), Dvořák (op.48, 1878), Nicolay von Wilm (op.27, 1882), Tchaikovsky (*Souvenir de Florence* op.70, 1890), Louis Glass (op.15, 1892), Schoenberg (*Verklärte Nacht* op.4, 1899), Hakon Børresen (op.5, 1901), Glier (op.1, 1900, op.7, 1902, and op.11, 1906), Bridge (1906–12), Reger (op.118, 1910), Korngold (op.10, 1914–16), Egon Kornauth (op.25, 1918–19), Schulhoff (1920–24), d'Indy (op.92, 1927), Martinů (1932), Kagel (1953, rev. 1957) and Walter Piston (1964).

The piano sextets with strings popular in the first half of the 19th century (for an ensemble consisting of piano, string quartet and double bass) are notable for a more brilliant, concertante style in which the keyboard instrument is often at the centre of the music. Outstanding works for this combination were written by Ferdinand Ries (op.100, 1820), Mendelssohn (op.110, 1824, published 1868), Henri Bertini (opp.79, 85, 90, 114, 124 and 172), Glinka (1832), William Sterndale Bennett (op.8, 1835), Paul Juon (op.22, 1902) and Albert Roussel (Divertissement op.6, 1906). There are piano sextets with wind by Martinů (1929), Henk Badings (1931) and Poulenc (1932–9), and for mixed ensembles by Ignaz Moscheles (op.35, 1815), Georges Onslow (op.30, 1825) and Ernő Dohnányi (op.37, 1935). In addition, a small separate repertory for an ensemble consisting of clarinet, string quartet and piano developed in the 20th century, comprising works by Prokofiev (Overture on Hebrew Themes op.34, 1919), Felix Petyrek (1922), Roy Harris (Concerto, 1926), Copland (1937), Karl Schiske (1937) and Pfitzner (op.55, 1945).

It seems doubtful to extend the term 'sextet' to works that require six musicians, their texture is not obviously that of chamber music, and sometimes the titles of the works themselves point in other directions, as in the case of Chausson (*Concert* op.21, 1892), Milhaud (Chamber Symphony no.6 op.79, 1923, for four voices, oboe and cello), Martinů (*La revue de cuisine*, 1927), Falla

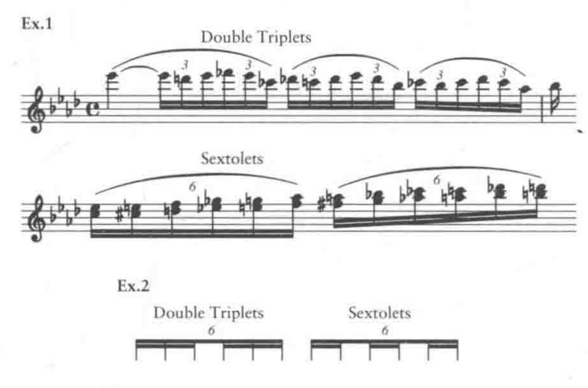
(Harpsichord Concerto, 1923–6), Stockhausen (*Kreuzspiel*, 1951) and Morton Feldman (*Durations V*, 1961).

In opera, ensembles with six solo singers have also sometimes been described as sextets, and occur chiefly in finales.

For bibliography *see* CHAMBER MUSIC.

MICHAEL KUBE

Sextolet, sextuplet (Fr. *sextolet*; Ger. *Sextole*; It. *sestina*; Sp. *seisillo*). A group of six notes of equal length, taking the place of several (normally four) notes of the same kind, from which they are usually distinguished by a figure 6. The true sextolet is formed by dividing each note of a triplet into two, thus giving six notes, of which the first alone is accented. More frequently used, however, is the double triplet, properly marked as such, but usually marked with a 6 and called a sextolet, although it carries a slight accent on the fourth note as well as the first. Both types are found, for instance, in the Largo of Beethoven's Piano Concerto no.1 (ex.1); to ensure correct accentuation such passages are better grouped as in ex.2.



FRANKLIN TAYLOR

Sextuor (Fr.). *See* SEXTET.

Sextus (Lat.: 'sixth'). A sixth part in vocal or instrumental polyphony, particularly in the 16th and 17th centuries, when such music was published in partbooks. *See* PARTBOOKS and QUINTUS.

Sextus Empiricus (*fl* Rome and Alexandria, *c*200 CE). Greek physician and head of the sceptical school of philosophy during its final phase. His writings are divided into two major groups: the *Outlines of Pyrrhonism*, comprising three books summarizing sceptical doctrines and criticizing other philosophical systems, and *Against the Professors*, consisting of 11 books, the last five of which are sometimes known collectively as *Against the Dogmatists*. The first six books of *Against the Professors* present refutation of *ta mathēmata*, including grammar, rhetoric, geometry, arithmetic, astrology and music. Initially (*Against the Professors*, i.8), Sextus intimates that he will criticize music, to which the sixth book, *Against the Musicians*, is devoted, by questioning the existence of its fundamental constituents, sound and time (*phōnē*, *chronos*). He does so in the latter half of his discussion (vi.29–51, ed. Greaves), employing the paradoxical methods of disproof developed by his predecessors to further their questing examination (*skēpsis*) of the real and knowable. First, the technical theory of musical sound – especially the theory of notes, intervals and genera – is demolished (vi.29–42), and then the theory of rhythm, which depends on time, is shown to be logically absurd (vi.43–50).

The preceding chapters (vi.6–28), more often cited, are devoted to setting up and knocking down traditional arguments for the utility of music; Sextus employs the sceptic modes of Aenesidemus, introduced and discussed in the first book of the *Outlines of Pyrrhonism*. Music, he maintains, does not possess an intrinsic nature but depends upon our interpretation (vi.15); at best, it affects our behaviour merely by providing a temporary distraction (vi.16); whereas a poetic text may benefit us, its melody can only provide pleasure (vi.22). Sextus Empiricus concludes the first part of his refutation by showing that music is neither necessary nor useful (vi.23–7). The relative ethical valuation of the text and the musical setting reproduces a view propounded much earlier by the Epicureans, and the idea of music as a distraction may owe something to both Epicurus and Aristotle. Indeed, the entire treatise is essentially a compilation of existing knowledge or belief; although Sextus proceeded intelligently, he resembles Quintilian in showing no deep knowledge of music. His attack on music theory is distinguished by rigorous sceptical modes of argument.

More unusual is the comment (vi.2) that when a painting has been correctly executed, either the work or the painter may sometimes be described as 'musical'. Precisely the reverse use of synaesthetic terms had drawn Plato's censure (*Laws*, ii, 655a5–10), but Sextus's analogy is similar to instances in ARISTIDES QUINTILIANUS (*On Music*, ii.4, iii.8) and PLUTARCH (*Table-Talk*, 657d); cf Aristotle, *Politics* (viii, 1340a14–18) and Pseudo-Plutarch, *On Music* (1146a-b). Also noteworthy is Sextus's view that Achilles' lyre playing and singing were intended to calm passion (vi.9, 19), and his designation of *ēthos* as a name for actual melodic types (vi.35).

Sextus Empiricus's treatise exhibits significant parallels with the surviving fragments of PHILODEMUS, including a number of specific examples, and with the *Institutio oratoria* of QUINTILIAN. Sextus Empiricus's purpose in his treatise is, however, distinct: as a sceptic, he wished to demonstrate the fallacy of dogma and therefore the need for suspension of judgment, leading eventually to *ataraxia* (quietude or calmness). In this context, *Against the Musicians* is unique among all ancient musical writings.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Sextzug (Ger.). *See* ZUG (i).

Seydelmann [Seidelmann], **Franz** (*b* Dresden, bap. 8 Oct 1748; *d* Dresden, 23 Oct 1806). German Kapellmeister

and composer. As the son of Franciscus Seydelmann, a tenor in the electoral Kapelle in Dresden, he received an early and thorough musical education from the organist J.C. Weber and the composers J.G. Schürer and (from 1764) J.G. Naumann. He and his fellow pupil Joseph Schuster accompanied Naumann on a study tour of Italy from 1765 to 1768. He completed his education in Naples, Palermo, Bologna and Padua; he also sang with some success on the Italian stage. In 1772 he was appointed a church composer to the court in Dresden and in 1787 Kapellmeister, in both cases simultaneously with Schuster. Among his duties were the care of sacred music in the Catholic court church and the 'Accompagnement der opera buffa'; occasionally the direction of the operas lay entirely in his hands because both Naumann and Schuster frequently took extended leave of absence. In 1773 Seydelmann's earliest known stage work, *La serva scaltra*, was performed at the Kleines Kurfürstliches Theater in Dresden, followed by several other operas in succeeding years. His 'Chinese' spectacle *Il mostro, ossia Da gratitudine amore* (1786) was particularly successful, as was his best Italian opera, *Il turco in Italia* (1788), which Constanze Mozart described after a performance in Vienna in 1789. Although his operatic output virtually ceased in 1790 with *Amore per oro*, he wrote sacred music until the end of his life. Besides three oratorios he wrote many pieces to be used in Catholic services. He also composed secular solo cantatas, lieder, keyboard sonatas (including six for keyboard duet, 1781, ranked by Newman among the best of 18th-century examples of this genre) and chamber works.

Seydelmann wrote fewer operas than his Dresden colleagues, but their quality, at least in the most successful, met the current exacting standards of the city. His works make sensitive use of thematic recall in the manner of Naumann, contain many grandiloquent through-composed sections and rich orchestration, and occasionally reach a tone of deep conviction; on the other hand, the arias and melodic structure show many conservative, even conventional, traits. Seydelmann also contributed to the cultivation of German Singspiel and a national opera. In the fairy tale Singspiel *Arsene* (1779) traces of Georg Benda's monodrama can be seen, while the German comic opera *Der lahme Husar* (1780) has the naturalness of Singspiel. Gluck's influence is apparent in the dramatic French solo cantata *Circé* (composed in 1787 as a commission from the Russian ambassador and protector of Seydelmann, Prince Belosel'sky) as well as in the oratorio *La morte d'Abele* (1801). His later works show his study of C.P.E. Bach and Haydn and display artful thematic invention in extended development sections.

Seydelmann was not well known outside Saxony, although his operas were occasionally performed in centres such as Vienna. His work consists largely of liturgical music, which is of a consistently high quality. The view of him as an alcoholic derives from a pun made by Mozart in a letter to Constanze (16 May 1789) and cannot be substantiated. Most of his works survive in autograph manuscript in Dresden's Landesbibliothek.

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STAGE

DKT – *Dresden, Kleines Kurfürstliches Theater*

La serva scaltra (ob, 3), DKT, 1773, *D-Dl*
Der Kaufmann von Smyrna, DKT, 1778, lost, recit and aria in J.A. Hiller, ed.: Sammlung der vorzüglichsten, noch ungedruckten Arien und Duetten des deutschen Theaters, v (Leipzig, 1780)
Arsene (Die schöne Arsene) (Spl, 4, A.G. Meissner, after C.-S. Favart), DKT, 3 March 1779, *Dl*, vs (Leipzig, 1779)
Das tartarische Gesetz (F.W. Gotter), *c*1779, lost
Der lahme Husar (komische Oper, 2, F.C. Koch), Leipzig, Ranstädter Tor, 17 July 1780, *Dl*, 2 songs in J.A. Hiller, ed.: Sammlung der vorzüglichsten, noch ungedruckten Arien und Duetten des deutschen Theaters, vi (Leipzig, 1780)
Il capriccio corretto (ob, 2, C. Mazzolà), DKT, 1783, *Dl*, *B-Bc*, vs, *D-Dl*, terzetto in Auswahl der neuesten italiänischen, frantzösischen und deutschen Singestücken (Dresden, *c*1793)
Der Soldat (komische Oper), Gotha, 1783
La villanella di Misnia (ob, 2, Mazzolà), DKT, 15 March 1786; Ger. trans. as Das sächsische Bauernmädchen, Frankfurt, 1791, *Dl*
Il mostro, ossia Da gratitudine amore (ob, 2, Mazzolà), DKT, 5 March 1786, *Dl*
Il turco in Italia (ob, 2, Mazzolà), DKT, 1788, *Dkh*, *Dl*, song in *Bibliothek der Grazien*, ii (Speyer, 1790)
Amore per oro (ob, 2, ?Mazzolà), Dresden, Hof, 7 April 1790, *Dl*
Le fils reconnaissant (Spl, 1), Oels, 25 April 1795, lost [possibly identical to Der Soldat]

OTHER VOCAL

Orats: La Betulia liberata, 1774, *Bsb*, *Dl*; Gioas rè di Giuda, 1776, *Dl*; La morte d'Abele, 1801, *Dl*
Other sacred: 36 masses (no.8 lost), requiem, 37 offs (nos.1, 5, 14, 29 lost), 15 vespers, 12 lits (nos.4, 12 lost), 32 ants (a third lost), 40 pss (no.14 lost), 2 hymns, 4 Miserere, 4 versets for Quadragesima, completorium, Stabat mater, other pieces, most in *Dl*, some in *A-Wn*, *D-Bsb*, *LEt*, *GB-Lbl*, *RUS-KAu*
Cants.: Circé (after J. Rousseau), Dresden, 4 Aug 1787, *D-Dl*, 1 air in Auswahl der neuesten italiänischen, frantzösischen und deutschen Singestücken, i (Dresden, *c*1793); An den Schöpfer (Assmann), S, bc, before 1796, *Dl*; Il primo amore, S, orch; Sie kömmt, die vielgeliebte Mutter, *A-Wgm*, doubtful; Licenza, S, choir, orch, *D-Dl*, doubtful
Non temer, ti sieguo anch'io, aria with orch, 1779, *Dl*
Numerous songs in contemporary anthologies, incl. 12 in C.F.W. Kriegel, ed.: Lieder beym Clavier zu singen, i–ii (Dresden, 1790–91), 5 in Gesänge für Maurer mit neuen Melodieen (Dresden, 1782)

INSTRUMENTAL

Sinfonia, D, *Bsb*, doubtful
Chbr: 6 sonatas, hpd, fl, *Dl*, nos.1, 2, 6 as 3 sonates (Dresden, 1785); 3 sonates, hpd/pf, vn, op.3 (Dresden, *c*1786); 2 sonatas, hpd, vn, *c*1768, *c*1775, *Dl*, doubtful
Kbd: 6 Sonaten fuur zwo Personen auf einem Clavier (Leipzig, 1781); Allegretto del 'Capriccio corretto' … con variazioni, hpd (Dresden, 1790); 6 sonatas, hpd, 1776, *Dl*; sonata, *Dl*, *GB-Lbl*

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DIETER HÄRTWIG/LAURIE H. ONGLEY

Seyfert, Johann Caspar (*b* ?Augsburg, ?1697; *d* Augsburg, 26 May 1767). German composer. A pupil of the Augsburg Kantor Philipp David Kräuter, he completed his musical training at various courts, notably with J.G. Pisendel and S.L. Weiss in Dresden. A violinist and lutenist, he became choral director at the church of St Anna in Augsburg in 1723; in 1741 he succeeded Kräuter

as Kantor of that church and as director of Protestant music. Apart from his activities as a musician, Seyfert was also an archivist and private secretary. Opinions about him are varied. Whereas a posthumous verdict is that he not only trained good musicians but also composed and performed many fine works, and one of his contemporaries praised his skill on the violin and lute and emphasized that his 'sacred compositions and oratorios' had brought him fame, one of his pupils, Mertens, described him as a not even mediocre composer who abided by the rules, composed without taste, fire or gracefulness, and found only little acclaim. The cantata *Der Liebhaber des Gelds, des Weins, des Frauenzimmers*, found at the beginning of the fourth *Tract* (attributed to Seyfert) of the Augsburg *Tafel-Confect*, uses a convivial text written several decades earlier by Erdmann Neumeister and shows Seyfert not as an innovator, but as a follower of J.V. Rathgeber, who was responsible for the first three *Tracten*.

WORKS

Oratorio in praise of the Augustan Confession (M.L. Marggraf), 1730, lost, formerly *D-As*

Den in dem Löwen Aase des Undancks gefundenen Honig der Danckbarkeit (orat), text only extant

Das in Bitte, Gebet, Fürbitte und Dancksagung bestehende Opffer (Abendmusiken for church of St Anna), 1744, 1745, 1746, 1747, texts only extant

Vierte Tracht des Ohren-vergnügenden und Gemüth-ergötzenden Tafel-Confects (Augsburg, 1746), ed. in EDM, 1st ser., xix (1942), 141–82

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GÜNTER THOMAS

Seyfert [Seifert], **Johann Gottfried** (*b* Augsburg, 11 May 1731; *d* Augsburg, 12 Dec 1772). German composer. The younger son of Johann Caspar Seyfert, he was given his first instruction by his father; Johann Zach was one of his first teachers on the keyboard. He went to Bayreuth in 1747 and was the pupil of 'Leitdorfer' (possibly Johann Daniel Leuthard) for three years. From there he travelled through Leipzig to Dresden, 'where he profited from Hasse's erudition', and then to Berlin, where he became a pupil of C.P.E. Bach and also came into contact with the brothers C.H. and J.G. Graun and with C.G. Krause. Returning to Augsburg at the end of 1752, he soon moved on to Venice, and then to Vienna, where he studied under G.C. Wagenseil; he finally returned to Augsburg at the end of 1753. There he first assisted his father and became a member of a society of music lovers which performed his works and which occasionally commissioned compositions from him. He succeeded his father as Kantor and musical director. According to Schubart, Seyfert was not only 'one of the foremost keyboard virtuosos of his time' but was also so successful as a composer that his name 'echoed throughout the whole of Europe'. Burney wanted to visit him in August 1772 but was unable to meet him.

WORKS
most lost

VOCAL

Passion oratorio (Picander [C.F. Henrici]), 1747

Jesus Christus, der auferstanden ist von den Toten (orat, M.F. Krauss), 1754

Der Sterbenstag Jesu (orat, K.F. Brucker), 1757

Der von Gott Deutschland geschenkte Friede (orat, Brucker), for the Peace of Hubertusburg, 1763

Cants., incl.: 'Nachtmusik' (Brucker), for the selection of David von Stetten as Augsburg Stadtpfleger, 1768; Ino (K.W. Ramler), *c*1770; Roland (P. von Stetten), *c*1770

Motets for street singing and music for the annual 'Friedensfest', according to Mertens; an Italian opera for Venice and several masses, according to Schubart

INSTRUMENTAL

Sonata, kbd, no.5 in Oeuvres mêlées, v (Nuremberg, 1759)

VI sonate a 3, hpd, vn/fl, vc (Augsburg, n.d.)

Six Sonatas, fl, vn, b (London, n.d.)

23 symphonies listed in Breitkopf catalogues, 1766–7; vn and hpd concs., concertinos, trios, quartets and other works cited elsewhere

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GÜNTER THOMAS

Seyffarth [Seifarth, Seiffart, Seyfart], **Johann Gabriel** (*b* Reisdorf, 1711; *d* Berlin, 6 April 1796). German composer and violinist. His first teacher in music (rudiments and keyboard playing) was J.G. Walther; after moving to Zerbst he studied the violin with Carl Höckh and then composition with J.F. Fasch. Before 1741, having gained some reputation as a violinist, he became a chamber musician in Berlin for Prince Heinrich, Margrave of Brandenburg-Schwedt; after that date he was a *Capell-Bedienter* in the royal chapel. Marpurg listed him as a violinist among Frederick the Great's musical forces in 1754; but around that time, and probably before, he was also occupied as composer for the royal ballet. In 1749 he became a member of the newly founded Musikübende Gesellschaft, for whose meetings he is said to have composed a number of violin concertos.

Seyffarth's compositions display many features of the *galant-empfindsamer Stil* that was in vogue in the mid-18th century; his music often bears a distinct resemblance to that of C.P.E. Bach. Though many of his works are lost, they were highly regarded during his lifetime, and covered a broad range: songs (five published from 1756 to 1759 in Marpurg's *Neue Lieder, Geistliche Oden* and *Berlinische Oden und Lieder*, one in *Musikalisches Allerley*, 1761), keyboard works (of which a 'Balletto' was published in Marpurg's *Raccolta*, 1756), cantatas, concertos, symphonies and dances for instrumental ensemble. Works surviving in manuscript include a New Year's cantata, keyboard concerto, sonatina and three dances for keyboard (all *D-Bsb*) and a symphony (*B-Bc*, *S-Uu*).

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EUGENE HELM/DARRELL BERG

Seyfried, Ignaz (Xaver), Ritter von (*b* Vienna, 15 Aug 1776; *d* Vienna, 27 Aug 1841). Austrian composer, conductor, teacher and writer on music. His brother Joseph (1780–1849) was a prolific dramatist, librettist and writer. Ignaz von Seyfried is said to have studied keyboard with Mozart and Kozeluch, and composition with Albrechtsberger and Winter. He studied philosophy in Prague in 1792–3, intending to take up law, but he eventually devoted himself entirely to music. From 1797 he was a conductor in Schikaneder's Freihaus-Theater auf der Wiedon, furnishing it and later the Theater an der Wien with innumerable scores: the first, *Der Friede*, was given in May 1797, the last in 1827, the year after he resigned as Kapellmeister – though he continued to supply occasional works and arrangements for other theatres. It has been estimated that his music was heard on 1700 evenings in the Theater an der Wien alone. He was on friendly terms with Beethoven, whose *Fidelio* he conducted at its première in 1805, and his versatility won him a unique place in Vienna's musical life; however, almost none of his music is marked by real originality or distinction.

Four of Seyfried's scores (including his setting of Schikaneder's *Der Wundermann am Rheinfall*, 1799, about which Haydn wrote him a complimentary letter) were among the 12 most often performed works in the Freihaus-Theater; many of his operas and Singspiele for the Theater an der Wien also enjoyed frequent performance. He was highly regarded not least for his biblical music dramas, which include *Saul* (1810), *Abraham* (1817), *Die Makabäer* (1818) and *Noah* (1819). Among his numerous arrangements were *Ahasverus, der nie Ruhende* (1823) and *Der hölzerne Säbel* (1830), both based on melodies by Mozart, and *Rochus Pumpernickel* (1809), a pasticcio by Stegmayer for which the music was arranged by Seyfried and Jakob Haibel. He also reorchestrated or composed numbers for many earlier works, including *La clemenza di Tito*, *Zémire et Azor*, and C.P.E. Bach's oratorio *Die Israeliten in der Wüste* (1817). Plays for which he wrote incidental music include Schiller's *Die Räuber* (1808) and *Die Jungfrau von Orleans* (1811), and Grillparzer's *Die Ahnfrau* (première, 1817). Himself the author of music for several parodies, his opera *Idas und Marpissa* (1807, text by Stegmayer) was parodied by Perinet and Tuczek under the same title in 1808, both works proving highly popular. He also wrote ballets, melodramas, cantatas, symphonies, songs, concertos, marches, pieces for wind instruments and, especially after his retirement from the post of musical director at the Theater an der Wien, a quantity of chamber and church music, including nearly 20 masses, countless smaller works and arrangements of sacred music (Palestrina, Pergolesi, Handel, Mozart, the Haydns and Cherubini). Among his many pupils, only the two later masters of the Viennese musical play and operetta are remembered: Karl Binder (to whom he left his musical collection) and Franz von Suppé.

Connected with Seyfried's pedagogical activities was his publication of Albrechtsberger's *Sämmtliche Schriften* (1826), Preindl's *Wiener Tonschule* (1827) and *Ludwig van Beethoven's Studien im Generalbasse, Contrapuncte und in der Compositions-Lehre* (1832). A large number of Seyfried's works were published in Vienna, and some in Germany; he also contributed articles and reports to the *Neue Zeitschrift für Musik, Allgemeine musikalische Zeitung*, *Cäcilia*, and Schilling's *Encyclopädie*. His works, in manuscript and in print, are in the important libraries in Vienna.

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PETER BRANSCOMBE

Seyler, Abel (*b* Liestal, nr Basle, 23 Aug 1730; *d* Rellingen, nr Hamburg, 25 April 1800). Swiss impresario and actor, active in Germany. He was one of the 12 merchants of Hamburg who founded the German National Theatre in 1767. After the death of his first wife, or perhaps his divorce from her, his infatuation with the actress (Friederike) Sophie Hensel (née Sparmann), whom he later married, led to his wholehearted espousal of the theatre. He gained a controlling interest in the Hamburg theatre but in 1769 financial difficulties forced him to accept a post as director of George III's theatre at Hanover; there he formed an excellent company which settled in Weimar in 1772. After fire destroyed the Weimar theatre in 1774, Seyler's company moved to Gotha. In the following year he obtained a licence to perform in Saxony and they visited Dresden in winter and Leipzig in summer and at fair-times. The association between Seyler and the dramatic poet Klinger dates from this time and *Der Wirrwarr*, better known under its alternative title *Sturm und Drang*, was first given in 1776 by Seyler's company. From 1777 Seyler performed in Frankfurt, Mainz, Cologne and Mannheim, where for two seasons from 1779 he was artistic director of the Elector Carl Theodor's Nationaltheater. In 1781 Seyler left Mannheim after his wife's jealousy had provoked an unfortunate incident, and for most of the next 11 years he served as director of the Schleswig court theatre. In 1792 he returned briefly to Hamburg, but then retired. He spent his last years at Schröder's estate at Rellingen.

Seyler was in advance of his time in appointing a resident theatre poet (initially J.B. Michaelis) and a musical director; from 1769 the latter post was held by the experienced Anton Schweitzer. By that time the musical side of the company had been strengthened by the arrival of two very good singers, Herr Helmuth and his future wife Demoiselle Heise (Heisin). Schweitzer wrote several Singspiele for the company, including a setting of Weisse's *Der lustige Schuster* 'in Piccinis Manier'. During the period that the company spent in Weimar and Gotha, librettos by Gotter, Wieland and Brandes were available, and they gave the first performances of works by E.W. Wolf, Georg Benda and Schweitzer; these included Benda's *Medea*, the melodrama in which Sophie Seyler was given the chance to rival Madame Brandes' earlier success in *Ariadne*, and *Der*

Jahrmarkt, the most successful of the Singspiele by Gotter and Benda. Seyler's company also played an important part in the popularization of Shakespeare in Germany. He enjoyed Lessing's esteem and affection, and was indeed generally respected.

His second wife was a very fine actress, as Lessing admitted, but she was a troublesome and tempestuous character. She is now remembered mainly as the author of the romantic Singspiel after Wieland, *Oberon König der Elfen*, published in 1789 and at once pillaged by Giesecke for his libretto for Wranitzky's well-known opera.

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PETER BRANSCOMBE

Seyler, Leonhard. *See* SAILER, LEONHARD.

Seyve, de. *See* SAYVE family.

sf [sfz]. *See* SFORZANDO.

Sfetsas, Kyriacos (*b* Amphilochia, 29 Sept 1945). Greek composer. He studied composition under M. Vourtsis and the piano under Krino Kalomiri at the National Conservatory in Athens (1959–66). In 1967 he moved to Paris and received a French government grant, which enabled him to pursue his studies in composition, conducting and analysis with Max Deutsch (1969–72), benefiting at the same time from advice given by Xenakis and Nono, although the earlier works, such as *Docimologie* (1969), are more reminiscent of Pousseur in their sensitive instrumentation and the clear harmonic relationships between isolated sounds. In 1975 Sfetsas went back to Greece, where he worked for Hellenic Radio, becoming musical director of both the First (1978–82) and the Third (1982–94) Programmes. His return coincided with a bewildering expansion of his musical vocabulary, in works such as *Diafánies moussikis kontsértou* ('Concert Music Slides', 1977), which now embraced tonal and modal as well as atonal melody, elaborate developmental alongside improvisational writing, elements of Greek folksong and neo-Byzantine church music and allusions to jazz and rock music. His attempts to link these apparently incompatible musical gestures were not altogether without success, though they occasionally led to somewhat overblown musical proportions, for instance in the hour-long *To fos tis kaktou* ('Cactus Light', 1980–83). With works rich in musical and dramatic character, including *Ichissi parontos mellontos* ('Sounding of Present and Future', 1986) and *Diplochromia* ('Double Colours', 1988), the crisis came to an end, Sfetsas emerging as one of the most stimulating figures active in Greece at the end of the century.

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(*selective list*)

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Chbr and solo inst: Music, amp vn, 1968; Episodes, pf, 1968–9; Composition, amp tpt, 1969; Improvisation, amp fl, 1969; Str Qt, 1969–70; Ba-ka-akh, 6 perc, 1971–2; Extrapolation, amp str trio, amp trbn, amp gui, 1972; Strophes, gui, 1973; Taksim, vc, pf, 1974–5; Sto revma tou iliou 'O magikos paedikos' [In the Stream of the Sun 'Children's Magic World'], bk 1, pf, 1980–81; To fos tis kaktou [Cactus Light], suite, pf, 1980–83; Dipli ikona [Double Image], suite, vn, pf, 1984; 4 kommatia [4 Pieces], 2 pf/2 kbd/amp kbds, 1986; Stigmés miasa monahikis polis [Moments of a Lonesome City], fl, cl, vn, va, perc, pf, 1986; 3 Ballads, pf, 1986–7; Str Qt no.1, 1987; Duo/Anapolissi [Duo/Remembrance], s sax, pf, 1989; Sonata, vc, pf, 1989; Pf Sonata no.1, 1990–91; Sto revma tou iliou 'O magikos paedikos', bk 2, pf/insts, 1993; Fiction Moments, tpt, pf, 1994; Galazia Anatolia [Blue Orient], va, pf, 1994; Heirmos '8 + 1 Odes for Organ', 1995: nos.1–8, org, no.9 (Archilochus), female v, org; 3 Concertinos, 1996: vn, str; pf, str; vn, pf; Haménes mneemes [Lost Memories], ob/cl/s sax/tpt, pf/str orch, 1997; Hronos omorfias [Time of Beauty], vc, pf/str orch, 1997; Four Dimensions of a Lefkas Landscape, pf, 2000

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GEORGE LEOTSAKOS

Sfogato (It.: 'let loose'; past participle of *sfogare*: 'to give vent to', 'to let out'). A direction used occasionally as an expression mark. Two famous and contrasting examples are in Chopin's Barcarolle (*dolce sfogato* over an extremely delicate filigree passage) and in Liszt's Hungarian Rhapsody no.14 (*ff sfogato con bravura*).

□

Sfondrino, Giovanni Battista (*fl* 1637). Italian composer and guitarist. He composed one book for the guitar: *Trattenimento virtuoso disposto in leggiadrissime sonate per la chitarra* (Milan, 1637). Although entirely in the *battute* style, the work is extensive compared with other guitar books of the time, with 96 pages and more than 200 pieces. It is thoroughly notated with bar-lines and metre and rhythm signs. All the major genres of the day are represented, especially passacaglias, correntes, chaconnes and folias, providing a compendium of *battute*-style guitar music up to the late 1630s. Sfondrino's style incorporates advanced techniques of chordal substitution,

use of the higher positions and occasional single-string effects, much in the manner of Corbetta's first book (1639).

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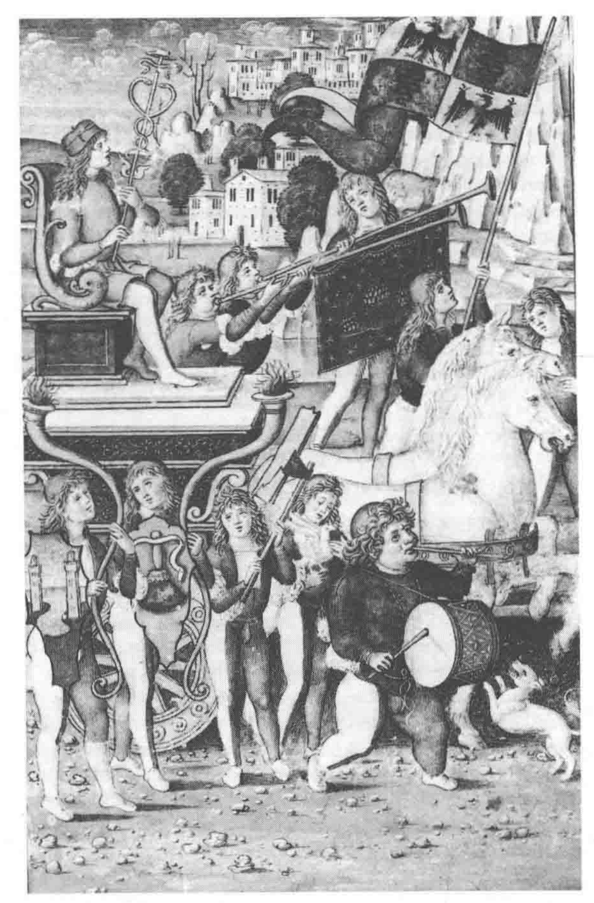
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GARY R. BOYE

Sforza. Italian family of music patrons. They were the ruling family of the Duchy of Milan from 1450 to 1535. During their rule, Milan was one of the most active centres of Renaissance culture, including music. The first Sforza duke, Francesco I, already had a number of trumpeters and wind players in his service when he seized the duchy in 1450. His son Galeazzo Maria (ruled 1466–76) was himself a musician and in 1473 established a ducal chapel for which he recruited musicians both from Italy and abroad. He employed some 40 singers, most of them French or Flemish. About half were attached to the court chapel, which was directed by Antonio Guinati; among these were Josquin, Alexander Agricola, Loyset Compère, Johannes Martini and Jean Cordier. The others belonged to the duke's chamber, where the music was directed by Gaspar van Weerbeke; among these were Jacotin and George Brant. The international character of these bodies contrasted with the predominantly Italian membership of the chapel of Milan Cathedral, directed by Gaffurius. There were reciprocal influences between them and the cathedral.

Largely because of his wife, Beatrice d'Este, musical development reached a very high level under Ludovico il Moro, who acted as a regent for Galeazzo Maria's son Gian Galeazzo from 1479 and ruled in his own right from 1495 (he was defeated by the French in 1499 and died a prisoner in France in 1508). In addition to the chapel and chamber musicians, the court was entertained by fiddlers and singers such as Atalante Migliorotti (a friend of Leonardo da Vinci) and Serafino Aquilano (previously employed by Cardinal Ascanio Sforza in Rome along with Josquin). Such men introduced the vogue for less sophisticated forms such as the frottola, *strambotto* and *barzelletta*, which were often settings of poems by Gaspare Visconti. Musical festivities were particularly sumptuous (see illustration). Leonardo da Vinci, who was at the court from 1482 to 1499, designed sets and stage machines for some of these performances, including the celebrated *Festa del Paradiso* of 12 January 1490 on the occasion of the wedding of Gian Galeazzo to Isabella of Aragon, to a text by Bernardo Bellincioni based on a subject suggested by Ludovico il Moro. Dancing was extremely popular, Ippolita Sforza, daughter of Francesco I, being a noted practitioner; Antonio Cornazano dedicated to her the first edition of his *Libro dell'arte del danzare* (1455).

The Sforza family also fostered the theoretical and didactic aspects of music. Ludovico il Moro appointed Gaffurius lecturer on music at court; Florentius dedicated a *Liber musicae* to Cardinal Ascanio (it is an illuminated manuscript now in *I-Mt*). Instrument makers were encouraged too, among them Isacco Argiropulo, organist and organ builder, who was at the court in 1472–3, and Lorenzo Gusnasco of Pavia, a maker of viols, organs and clavichords who was highly esteemed by Beatrice d'Este and her sister Isabella Gonzaga. Leonardo da Vinci invented a new kind of *lira* while at court.



Massimiliano Sforza carried in triumph, with musicians playing trumpets and pipe and tabor: miniature from Aelius Donatus's 'Ars minor', late 1490s, written and illuminated for Massimiliano's parents Ludovico il Moro and Beatrice d'Este (I-Mt 2167, f.29r)

After the defeat of Ludovico il Moro in 1499, the Sforza chapel was dissolved. Ludovico's sons Massimiliano and Francesco, however, had as *maestro* until 1509 the Flemish musician Simon de Quercu. Massimiliano recovered the duchy in 1512, and in that year Marchetto Cara and his pupil Roberto Avanzani lived at his court. He soon lost the duchy again to the French, but his brother regained it in 1522 and ruled as Francesco II until his death in 1535.

See also MILAN.

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MARIANGELA DONÀ

Sforzando (It.: 'forcing', 'compelling'; gerund of *sforzare*). A strong ACCENT. Like the past participle of the same verb, *sforzato*, it is abbreviated *sf* or *sfz*; *fz* is an abbreviation of *forzando* ('forcing') or *forzato* ('forced'). In Beethoven and most other 19th-century composers it is used for an accent within the prevailing dynamic and need not necessarily be very loud; but in the work of many 20th-century composers it is intended as an exceptional mark, irrespective of its context.

See also DYNAMICS and TEMPO AND EXPRESSION MARKS.

□

Sgabazzi [Scabazzi], **Petronio Maria Pio** (*b* Bologna, 15 Oct 1716; *d* ?Bologna, after 1740). Italian composer. His father was Domenico Maria Sgabazzi, organist of S Petronio, Bologna, from 25 February 1697 until his retirement on 6 August 1743. Sgabazzi studied music with his father and counterpoint with Padre Martini. Evidence of his lessons in counterpoint is found in a manuscript, dated between 9 November 1735 and 12 July 1736, in which he recorded his compositions (*I-Bc* KK. 87). His other known compositions were written between 1736 and 1740. The five introits in strict counterpoint, composed during his apprenticeship with Martini, use cantus firmi. The concerted style of his other works resembles the style of his contemporaries in Reggio nell'Emilia, but the string parts (particularly the soloistic passages for the first violin) are carefully elaborated. (*GaspariC*, i, iii, iv; *MGG1* (O. Mischiati))

WORKS

all in I-Bc (KK. 83 87)

Ky, 4vv, vns; 5 int, 4vv, 1736
Dixit Dominus, 4vv, str, bc, 1737
Nisi Dominus, 2vv, 1738
Ave regina, A, vns
Laudate pueri, 3vv, vns, 1738
Mag a 4, vns, 1740
Domine ad adiuvandum a 4, vns, 1740
Messa concertata (Ky, Sinfonia), 4vv, vns, inc.

ANNE SCHNOEBELEN/MARC VANSCHEEUWIJCK

SGAE [Sociedad General de Autores de España]. *See* COPYRIGHT, §VI (under Spain).

Sgambati, Giovanni (*b* Rome, 28 May 1841; *d* Rome, 14 Dec 1914). Italian composer, pianist and conductor. He first played the piano in public at the age of six and soon afterwards began to compose. After the death of his father in 1849 he moved with the family to Trevi, where he continued his musical studies with Natalucci, a pupil of Zingarelli. In 1860 he returned to Rome, where he quickly made his mark as a pianist, studied counterpoint with Giovanni Aldega and in 1866 received the *diploma di socio onorario* of the Accademia di S Cecilia. Meanwhile, in 1862, he had met Liszt, who at once recognized his talent, seriousness and receptivity to the various types of non-operatic music then neglected in Italy. He became Liszt's pupil and protégé, and the two remained close friends until the older man's death. This friendship was decisive for Sgambati's development, and in return he did much to promote Liszt's music (along with that of other important foreign composers). In 1866–7 he introduced the *Dante Symphony* to Italy and conducted the première of the first part of *Christus*.

In 1869 Liszt took him to Germany, where he met Anton Rubinstein and first encountered the music of Wagner, whom he was to meet in 1876 in Rome. On that occasion Wagner was impressed by Sgambati's two piano quintets and recommended them to Schott for publication. By then Sgambati had become internationally known as a pianist; he played in England in 1882 and 1891 and in many other countries. In 1881 he was offered a teaching post at the Moscow Conservatory, which he refused. He evidently did not wish to uproot himself from Rome, where he had made lasting and important contributions to the city's musical life. Notable among these was his founding (in collaboration with Ettore Pinelli) of the Liceo Musicale (later Conservatorio) di S Cecilia, linked to the much older Accademia. The Liceo began informally, as early as 1869, as a free school for poor piano students in Sgambati's house; in 1877 it was put on an official basis, and he continued to teach there until his death.

Sgambati is of unquestionable historical importance as a leading figure in the late 19th-century resurgence of non-operatic music in Italy. Yet his works have endured far less well than those of his younger contemporary Martucci. He nevertheless had a fluent talent, and a movement such as the First Piano Quintet's mercurial scherzo, which begins and ends in fast 5/8 time, shows that in his youth he was not without originality. Occasionally later pieces, too, reveal signs of independent thinking, as in the unexpectedly adventurous Prelude in the Suite op.16 (published as op.21), with its piquant, glittering dissonances. Nor was he without Italian characteristics, despite the influence of various foreign composers, from Mendelssohn, Chopin and Schumann to Liszt. Like Martucci's, his music sometimes has a sunlit radiance reminiscent of Domenico Scarlatti (see, for instance, the Gigue published as op.23 no.6), and at other times there are reminders of Liszt's consciously 'Mediterranean' side – the fifth Nocturne op.24 (op.31), with its languid cantabile melodies and its indolent diatonic dissonances, might almost be called a 'poor man's *Sonetto di Petrarca*'.

Even in compositions such as these, however, the danger of lapsing into facile, easy-going charm, with repetitive rhythms and figurations, is not altogether overcome, and such dangers weigh heavily on many other pieces. Moreover, Sgambati's larger instrumental works (with the possible exceptions of the early quintets) do not indicate that he needed large abstract musical forms to embody his ideas. The D minor Symphony is more satisfactory than the Piano Concerto precisely because it is lighter and less pretentious. Even the once internationally popular String Quartet in C♯ minor is too rhapsodic, and at times too turgid, to convince as a whole. Nevertheless, for all their shortcomings, these works played an essential part in preparing the ground for more durable Italian instrumental music; and special mention should be made of the Requiem, repeatedly used at Italian royal funerals, whose sober dignity and manifest sincerity can still impress, despite the extreme conservatism of the style.

WORKS

first set of op. nos. Sgambati's own, as printed in de Angelis (1912), and Casella (1925); published in Mainz unless otherwise stated.

Orch: Cola di Rienzo, ov., pf, orch, 1866, unpubd, lost; Ouverture festiva (Rome, 1879); Pf Conc., g, op.10, 1878–80, pubd as op.15

(?1882); Sym. no.1, d, op.11, c1880, pubd as op.16 (?1883); Sym. no.2, E♭, 1883, unpubd; Epitalamio sinfonico, 1887, unpubd; Te Deum laudamus, (str orch, org)/(str orch, 2 cl, 2 bn, 4 hn)/(vn, va, vc, db, hmn), op.20, after 1890, pubd as op.28 (1893), arr. pf, vn (? after 1893), also large orch, org ad lib, op.21, pubd as op.28 (?1908)

Sacred: Audi filia, vv, orch, c1870, unpubd; Versa est in luctum cythara, motet, Bar, (str, org)/org/pf, op.27, pubd as op.34 (?1900) [also used in rev. Requiem]; Requiem, Bar, vv, orch/org, op.38, 1895–6, rev. 1901, vs (1906), fs (1908)

Chamber: Str Qt, 1864, unpubd; Str Nonet, 1866, lost; 2 pf qnts (1877): no.1, f, op.4, 1866, no.2, B♭, op.5, 1876 or earlier; Str Qt, c♯, op.12, c1882, pubd as op.17 (?1884); pieces, vn, pf

Songs: 7 collections pubd (Rome, Milan, Mainz) with op. nos.; others without op. nos.

Kbd: 13 pf pieces or collections pubd with op. nos., incl. 6 nocturnes: no.1, op.3, c1873 (Rome, 1873), nos.2–4, op.15, pubd as op.20 (?1887), no.5, op.24, 1897, pubd as op.31 (1897), no.6, op.26, 1897, pubd as op.33 (1899); Prelude and Fugue, op.6 (?1877); [8] Fogli volanti, op.8, pubd as op.12 (?1881); 4 pezzi di seguito, op.13, 1872–82, pubd as op.18 (?1885); Suite, op.16, pubd as op.21 (?1888); [6] Pièces lyriques, ?op.18, pubd as op.23 (n.d.); [12] Mélodies poétiques, op.29, pubd as op.36 (Leipzig, 1903); others without op. nos.; Benedizione nuziale, org, op.23, 1894, pubd as op.30 (1897)

Transcrs., mainly for pf, of pieces by Gluck, Beethoven, Chopin, Liszt and others

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JOHN C.G. WATERHOUSE

Sgatberoni, Johann Anton (*b* c1708; *d* Graz, 5 Feb 1795). Austrian composer. He was a musician at Graz parish church by 1773 and remained there until his death. Four harpsichord concertos and three partitas by him, from the collection of the Attems family in Styria around the middle of the 18th century, are in the Studijska knjižnica, Ptuj. The concertos (two are in MAM, xxviii–xxix) seem to have been modelled on Vivaldi's in their form and are among the earliest examples of the harpsichord concerto in Austria.

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HELLMUT FEDERHOFER

's-Gravenhage (Dutch). *See* HAGUE, THE.

Sgrizzi, Luciano (*b* Bologna, 30 Oct 1910; *d* Monte Carlo, 11 Sept 1994). Italian harpsichordist and pianist. He studied the piano, organ, composition and music theory in Bologna, Parma and Paris until 1938. Besides his musical activities, he was also a literary critic, wrote radio plays and arranged literary works for the radio. He began to appear as a pianist when he was 13, but from 1948 became better known as a harpsichordist and clavichordist, so that his repertory lay mainly between Frescobaldi and Mozart. He performed at the festivals of Spoleto, Salzburg and Flanders, among others, and made many recordings. He edited many works for practical performance by such composers as Banchieri, Pergolesi and Monteverdi, and had them performed, often with the Società Cameristica conducted by Edwin Löhrer, at concerts, on records and on radio, particularly for Italian–Swiss Radio in Lugano, where from 1947 to 1974 Sgrizzi was active as a pianist and harpsichordist. With Lorenzo Bianconi he edited *12 sonates pour clavecin* by Benedetto Marcello (Le Pupitre, xxviii, Paris, 1971). His compositions included *Suite belge* and English Suite for chamber orchestra, *Capriccio* for flute and small orchestra and *Ostinati* for piano. Sgrizzi's interpretations, particularly of Italian music and of Scarlatti sonatas (of which he recorded a complete cycle), were distinguished by a feeling for style, delicate nuances and spirited virtuosity; because he started as a pianist, his harpsichord playing had no tendency towards dryness. The recordings of Monteverdi made with Löhrer bear witness to his qualities as an ensemble player.

JÜRG STENZL/R

Shabalala, Bhekizizwe Joseph (*b* Tugela, Ladysmith, South Africa, 28 Aug 1941). South African composer and singer. He is the leader of the world-renowned *a cappella* group Ladysmith Black Mambazo and the chief exponent of *isicathamiya*, a tradition of male choral performance and dance that emerged in the 1920s and has remained popular with Zulu-speaking migrant labourers. His early recordings in the 1970s highlighted themes typical of the genre such as longing for ancestral homelands, the Zulu past and a world of stable gender relations. But Shabalala also reinvigorated the genre by introducing new choreography and by replacing the more voluminous sound of earlier *isicathamiya* singing with highly polished, subtle sound textures. After converting to Christianity in 1975, he produced a series of albums of religious inspiration, before collaborating in 1986 with Paul Simon on the *Graceland* album. In 1987 Shabalala became the first South African musician to win a Grammy Award for his album *Shaka Zulu*. Collaboration with Simon and subsequent projects with Andreas Vollenweider, Ray Phiri and Michael Jackson have led Shabalala to explore new ways of broadening the international appeal of *isicathamiya* by emphasising the cross linkages to African-American gospel, South African *Mbaqanga* and mainstream popular music.

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VEIT ERLMANN

Shabbāba [şebbabe, shabbābah, shbiba]. Arabic term, used in Iraq, Syria, Jordan and by Palestinians, for an obliquely-held, endblown flute. It is also known as a *nay* or *blīl* (*see* NEY). It is made from a cylindrical tube of apricot wood, white beech or metal, with six or seven finger-holes and one thumb-hole. The average length is about 55 cm. As a solo instrument, it is particularly associated with shepherds and played during harvest in open places. More often, it is used by young amateurs. The *şebbabe* is held sacred by the Yezidi sect in northern Iraq and Syria (*see* KURDISH MUSIC, §4). Together with the frame drum it accompanies their ceremonies, at which it is played by a low-ranking priest-musician, *al-qawwāl* ('the one who speaks').

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□

Shadows, the. English pop instrumental group. Its members included Hank B. Marvin (Brian Robson Rankin; *b* Newcastle, 28 Oct 1941; lead guitar), Bruce Welch (*b* Bognor Regis, 2 Nov 1941), Jet Harris (Terence Hawkins; *b* 6 July 1939) and Tony Meehan (*b* London, 2 March 1942). Originally the backing musicians for Cliff Richard, they became the most influential instrumental performers in British and European popular music during the first half of the 1960s. Beginning with Jerry Lordan's *Apache* (1960), they recorded a long series of hit singles which featured the precise and melodic lead guitar playing on a Fender Telecaster of Hank Marvin. Their hits included Michael Carr's *Man of Mystery*, record producer Norrie Paramor's *The Frightened City*, Lordan's *Wonderful Land* and *Foot Tapper* by Marvin and Welch. The group split up in 1969, with Marvin and Welch forming a new vocal and instrumental trio with Australian guitarist John Farrar. They re-formed the Shadows to perform Welch's *Let me be the one* in the Eurovision Song Contest (1975). Subsequently the group had hit recordings with versions of Tim Rice and Andrew Lloyd Webber's *Don't cry for me Argentina*, Stanley Myers's *Cavatina* (the theme from the film *The Deer Hunter*) and Stan Jones's *Riders in the Sky*. In 1983 the Shadows were given an Ivor Novello award for their services to British music.

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DAVE LAING

Shadwell, Thomas (*b* Broomhill, Norfolk, 24 March 1640 or 1641; *d* London, 20 Nov 1692). English dramatist, poet and amateur musician. He entered the Middle Temple in July 1658 but did not practise law for long, concentrating rather on establishing himself as a man of letters. From 1668 onwards he wrote 18 plays. Realistic, often satirical, comedies form the most important part of his output, but his main interest for musicians lies in his contribution to semi-opera.

On or about 30 April 1674 an operatic version of the Davenant-Dryden adaptation of Shakespeare's *The Tempest* was produced by Thomas Betterton at the Dorset Garden Theatre with great success. Shadwell seems to have provided the words for the new musical sections, notably the masque in Act 5, but to what extent he was responsible for the other alterations is disputed. The vocal music was set mainly by John Banister (i) and Pelham Humfrey, the act music was supplied by Locke and the dances (now lost) by G.B. Draghi. At about the same time Shadwell was certainly engaged in writing a semi-opera (based on Molière's *Psyché*), which was first performed on 27 February 1675. As in *The Tempest*, the main action is carried out in speech, but extensive musical scenes with dancing and elaborate stage machinery are introduced through the inclusion of subsidiary, often supernatural, characters. Shadwell made a real attempt to integrate the musical sections into the plot, and his detailed stage directions show a keen sense of instrumental colour. The music was composed mainly by Locke, though Draghi provided instrumental music which has not survived. These two works (both ed. in MB, li) set the pattern of English 'opera' for the rest of the century. Shadwell also used music extensively in other plays, notably *The Libertine* (1675) and *Timon of Athens* (1678); Purcell wrote music for later revivals of both. Shadwell was also known as a lutenist, and at least seven songs written by him are to be found in contemporary songbooks and manuscripts.

In the political polarization of the early 1680s Shadwell became a vehement Whig and was involved in vitriolic controversy with Dryden. After the accession of William and Mary in 1689, he was appointed Poet Laureate and Historiographer Royal in place of the Catholic Dryden, and in this capacity wrote four or five official odes. He also wrote the St Cecilia's Day Ode for 1690, which was set by Robert King.

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MARGARET LAURIE

Shafran, Daniil Borisovich (*b* Petrograd [now St Petersburg], 13 Jan 1923; *d* Moscow, 7 Feb 1997). Russian cellist. He began his studies with his father, principal

cellist of the Leningrad SO, and then with Aleksandr Shtrimer at the Leningrad Conservatory from the age of ten. He made his début in Leningrad in 1935 conducted by Albert Coates and the same year won first prize in the National Cello Competition in Moscow: one of the awards was a fine Antonio Amati cello which he played until his death. In 1949 and 1950 he shared two top prizes with Rostropovich in Budapest and Prague respectively. Shafran toured internationally from this time, making his American début in 1960 and his British début in 1964; he was created Honoured Art Worker of the RSFSR in 1955 and People's Artist of the USSR in 1971. He served on the jury of many international competitions and from 1974 chaired the jury of the Tchaikovsky Competition in Moscow. Shafran's playing was distinguished by profound musicality, subtle lyricism, and unusual elegance and brilliance of technique, particularly in Bach's solo cello suites. He also had a talent for the deft characterization of musical miniatures.

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I.M. YAMPOL'SKY/MARGARET CAMPBELL

Shaftesbury, Lord (1671–1713). English philosopher and aesthetician. *See* ANALYSIS, §II, 2.

Shaham, Gil (*b* Champaign-Urbana, IL, 19 Feb 1971). American violinist. He studied at the Rubin Academy in Jerusalem with Samuel Bernstein, and made his orchestral début with the Jerusalem SO at the age of ten, playing with the Israel PO under Mehta the following year. In 1982 he took first prize in the Israeli Claremont Competition, which provided a scholarship to study with Dorothy DeLay and Hyo Kang at the Juilliard School in New York. His subsequent solo career brought him engagements with the New York PO, the Philadelphia Orchestra, the LSO, the Berlin PO, the Frankfurt RSO, the Orchestre de Paris and others; in 1989 he caused a sensation when he replaced, at short notice, an indisposed Perlman, playing the Bruch and Sibelius concertos with the LSO at the Royal Festival Hall, London. He made his London recital début at the Wigmore Hall the following year. Shaham has also made a number of recordings, including an outstanding disc coupling the violin concertos of Barber and Korngold. He is possessed of a dazzling technique allied to a rich, colourful tone reminiscent of earlier generations of great violinists; but he also has the intellect and dramatic flair to transcend routine interpretations. He plays a Stradivarius dated 1699, the 'Countess Polignac'.

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MARGARET CAMPBELL

Shaheen, Simon (*b* Tarshīha, Galilee, 1955). Palestinian *'ūd* player, violinist, composer and teacher. He comes from a family of musicians and began to study the *'ūd* at the age of five with his father, the composer and conductor Hikmat Shaheen. At the age of seven he entered the Rubin Conservatory in Haifa to study the violin and Western classical music. He graduated from the Jerusalem Rubin Academy of Music and Dance in 1978 and remained there for two years as an instructor in the performance and theory of Arab music.

In 1980 he moved to New York, where he studied at the Manhattan School of Music and later at Columbia University. He subsequently performed as a soloist and as a member of the Near Eastern Music Ensemble, which he founded in 1982, and he has given workshops and lecture-demonstrations at several American colleges and universities. His performances have ranged from classical Arab compositions to contemporary jazz fusion. In 1992 he formed the Alcantra Fusion Ensemble and in 1994 he became producer of the Annual Arab Festival of Arts in New York.

In his first important composition, Theme and Variations, for *'ūd* and orchestra, Shaheen used a variety of Western classical compositional techniques; the work is a tribute to the Egyptian composer Muhammed Abdel-Wahab, to whom Shaheen later dedicated a CD. His subsequent works include traditional Arabic compositions and arrangements, jazz, and film and theatre scores, notably those for the films *The Sheltering Sky* and *Malcolm X*.

In 1994 he received a National Heritage Fellowship Award for his contribution to traditional music; his blend of tradition and innovation has forged important musical links between the Arab world and the West.

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REEM KELANI

Shahidi, Tolib (*b* Dushanbe, 13 March 1946). Tajik composer. The son of composer Ziyadullo Shahidi, he graduated from Ter-Osipov's class at the Dushanbe Music College in 1965 before taking a postgraduate course under Aram Khachaturyan at the Moscow Conservatory (graduating in 1972), where he came under the influence of Schnittke and Eshpay. He gained recognition comparatively early and has since won prizes in the USA and elsewhere. His awards included the title of People's Artist of Tajikistan and Rudaki State Premium of Tajikistan. His music combines Western techniques with Tajik folklore, especially that associated with Sufi tradition. In his *Recitatives of Rumi* (1982) the musical development mirrors the spinning of a Sufi dance, while in his first and second piano concertos (1981 and 1991) he employs a dodecaphonic style embellished with Tajik rhythms. The Third Piano Concerto (1993) imposes modern techniques on modes derived from Indian ragas.

WORKS
(*selective list*)

Prazdnestvo [Celebration], sym. poem, orch, 1975; Smert' rostovshika [The Death of an Usurer] (ballet, S. Azamatova and K. Ayni), 1978; Tajiki/Sym. no.2, 1978; Rubaiy Hayama (film-ballet, V. Chaykovsky), 1980; Pf Conc. no.1, 1981; Recitatives of Rumi, fl, pf, 1984; Sado, sym. poem, orch, 1984; Kalif aist [Caliph Stork] (op), 1986; Karlik-nos [Dwarf-Nose] (op), 1987; Usuph and Zuleikha (ballet), 1988; Siuavush (ballet), 1990; Pf Conc. no.2,

1991; Pf Conc. no.3, 1993; Vn Conc., 1994; Conc., str, 1998; Phirdousiada, str, 1998; Sufyiskiye tantsï [Sufi Dances], 1998; many chbr and vocal works

RAZIA SULTANOVA

Shahnazi, Ali Akbar (*b* Tehran, 1897; *d* Tehran, 1985). Iranian *tār* player, composer and teacher. He came from a family of celebrated musicians. His father was Aqa Hossein Qoli and his uncle Mirza Abdollah, both highly respected *tār* and *setār* players. He studied the *tār* with his father from the age of eight and, on his father's death in 1915, he continued further training with his uncle. He was 14 when he made his first recording, accompanying the singer Jenab-e Damavandi. Other recordings, both as a solo *tār* player and as an accompanist to singers, followed. By the early 1920s he was widely recognized as the country's foremost *tār* virtuoso.

In his maturity, Shahnazi developed a highly colourful and dramatic style of *tār* playing. He favoured strongly delineated dynamics; his plectrum strokes were clear, rapid and diversified. Many of his broadcast performances are preserved in the archives of Tehran Radio; the Iranian Ministry of Culture also holds a recorded collection of his rendition of all the *dastgāh*s of traditional music. As a teacher, Shahnazi was active throughout his adult life. He taught both privately and at the Conservatory of National Music in Tehran; many of the leading *tār* players of the late 20th century were his pupils.

Shahnazi was also active as a composer. During the early years of the 20th century, the practice of composition independent of extemporized performance gained popularity in Iran under the influence of Western music, and the composition of *tasnif*s, *Chāhārmezrāb*s, *Pišhdarāmad*s and *reng*s became central to the activity of the more progressive musicians. Throughout his life, Shahnazi made major contributions to the development of these new compositional forms; he left a large corpus of compositions in all four categories.

HORMOZ FARHAT

Shajariān, Mohammad Rezā (*b* Mashhad, north-east Iran, 23 Sept 1940). Iranian singer. He was one of a group of musicians important in the renaissance of traditional music and other arts in the period following the 1979 Islamic Revolution. Born into a family with a long musical tradition, Shajariān joined the local radio in Mashhad at the age of 18. In 1966 he moved to the National Iranian Radio Organization in Tehran; at this time he rose to prominence with his distinctive combination of vocal warmth and technical mastery. He studied with several masters including Ahmad Ebādi, Esmail Mehrtash, Farāmarz Pāyvar, Abdollāh Davāmi and Nur Ali Borumand. Shajariān performed regularly on Iranian Radio between 1966 and 1986, and many of the broadcasts were subsequently released as commercial recordings. He also appeared frequently on national television between 1971 and 1976. Since 1977 he performed and recorded with several ensembles, giving concerts in Europe, North America and Asia. His work as a singer reflects his extensive knowledge of classical Iranian poetry.

Shajariān also plays several instruments, notably the *santur*. In addition to his work as a performer, he taught at the University of Tehran from 1977 until 1979 and returned there in 1990. His interest in the regional musics of Iran dates from his earliest musical experiences in the region of Khorasan where he was born and raised, and he has carried out research into various folk musics of Iran. He has also worked on an introduction to singing technique and the vocal *radif*. Shajariān commands great popularity and respect in Iran where he is generally regarded as the foremost classical vocalist of the post-revolutionary period.

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LAUDAN NOOSHIN

Shake. A term used to denote several types of ornaments, many of which are types of trill. *See* ORNAMENTS, §6.

Shake-a-leg [malgari]. A type of Australian aboriginal dance performed in northern regions, concluded by jumping steps executed with quivering limbs. *See* AUSTRALIA, §I, 1(v).

Shakers, American. The United Society of Believers in Christ's Second Appearing, popularly known as Shakers or Shaking Quakers, was a millenarian community under the leadership of Ann Lee (1736–84) of Manchester, England, who emigrated to America in 1774. The Shakers believed that Mother Ann was the female incarnation of the dual Saviour, fulfilling the Gospel prophecy of Christ's second coming, and to be certain of salvation they remained unmarried and sexually abstinent, organizing their reclusive lives around work and prayer. By the mid-19th century the sect had some 4000–6000 adherents residing in about 20 Shaker villages from Maine to Indiana and Kentucky; it was by far the most successful of all the 19th-century American communal societies. After the urbanization and industrialization of the eastern USA following the Civil War, Shaker communities gradually declined. By the end of the 20th century they were all but extinct, their only remaining influence lying in their simple but functional furniture, much prized by collectors, their cooking and their music.

The Shakers left an astonishing legacy of some 8000–10,000 religious songs and dance-tunes, preserved in almost 800 manuscripts and a few printed tunebooks, notably Isaac N. Youngs's *A Short Abridgement of the Rules of Music* (New Lebanon, NY, 1843, repr. 1846) and Russel Haskell's *A Musical Expositor* (New York, 1847). These tunebooks detailed the classic form of Shaker music theory, notation and tunes. While the theory was rather commonplace, the notational system and the tunes and their provenance were unique.

Reports of early Shaker ritual indicate that they liked to dance and sing with extravagant gestures and exaggerated melodic phrases that some likened to barking or screaming. Emphasizing 'gifts' or spiritual revelation, many Shakers were seized by hymns and other tunes which they sang or whistled to scribes (*see* SINGING IN TONGUES). The scraps of paper on which these tunes were captured were then collated into neat manuscript hymnals. As Shaker communities became more disciplined, the individualistic displays of piety were curbed and greater conformity was pursued through publication of accepted hymns, spirituals and work songs, and dances.

The musical notation in the Shaker manuscripts is of several types: besides shape-note notation, apparently derived from such earlier tunebooks as *The Easy Instructor* (Philadelphia, 1801) of Little and Smith, and conventional 'round-note' notation (used by the Shakers only after about 1870), Patterson (1979) identified numerical, shorthand and Amerindian notations, and, most important, letter notation, a primitive non-diastematic system of musical letters to which were joined conventional rhythmic values. Four types of letter notation have been observed: capital, small, linear and cursive.

Shaker music has been grouped in seven categories: songs of the gospel parents (that is, the first British followers of Ann Lee); solemn songs (songs in what the Shakers themselves called an 'unknown language'); labouring songs (songs for religious dances and marches); hymns and ballads (strophic songs); extra songs (short, one-stanza songs sung while resting between dances); anthems (longer songs to prose texts); and gift songs (songs from the decade-long period of renewed Shaker spiritual dedication beginning in 1837). Typified by 'Simple Gifts' (the tune used by Copland for the variations near the end of the ballet *Appalachian Spring*), Shaker music combines pentatonic or horn-call melodies with memorable rhythms always appropriate to the prosody of the text. Besides texts in plain English, lyrics consisting of nonlexical vocables and words from unknown tongues and dialects abound, chiefly imitative of Amerindian and black-American speech. These borrowings may indicate that Shaker scribes made the first transcriptions of Amerindian or black music years before such music became the object of more general curiosity.

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VICTOR FELL YELLIN/H. WILEY HITCHCOCK

Shakespeare, William (*b* Stratford-on-Avon, bap. 26 April 1564; *d* London, 23 April 1616). English playwright.

1. Music in Shakespeare's plays.

(i) Shakespeare's use of music. Music has an important role in Shakespeare's works: any of his plays would suffer only in its total impact if sound effects and processions, fencing and costumes were eliminated, but the actual sound of vocal and instrumental music is essential to Shakespeare's dramatic purpose. It remains of course complementary to the sound of verse and prose, but where it punctuates the dialogue it could be omitted only at considerable loss. Beyond this, the traditional associations of music, its divine and degrading powers, often play their part in providing the dramas with a network of wider associations, not only in the actual use of music in the dramatic action but in the frequent use of musical imagery in the text of the play, for important structural and thematic purposes. These allegorical and symbolic functions of music are integral elements of what has been called the Elizabethan 'world-picture'.

In accordance with the conventions of Elizabethan and Jacobean drama, the integration of music in Shakespeare's plays operates on differing levels of sophistication and meaning. The majority of musical cues can be readily divided into four main categories: stage music, magic music, character music and atmospheric music. 'Stage music' is the most straightforward category. It encompasses functional or occasional music, prompted by or announcing an action on stage, usually eschewing allusion or hidden metaphor. It is used to accompany a banquet or procession, a duel or a battle where the 'stage army' (e.g. the Prologue to *Henry V*) is not very impressive and the aural excitement would make up for the rather minimal visual effects. Or it may herald the arrival or entry of kings and nobles. Trumpets and kettledrums announce the royal procession in *Hamlet* (3.ii). A flourish of trumpets conventionally ushers in Duke Frederick, lords, Orlando, Charles and attendants as the mood changes in Act 1 Scene ii of *As You Like It*. Likewise a flourish of cornetts announces the arrival of the Prince of Morocco (*Merchant of Venice*, 2.i) and his entry with Portia later in the same act. 'Stage music' may also be employed simply and quietly for a serenade, as in *The Merchant of Venice*, 5.i, or *The Two Gentlemen of Verona*, 4.ii.

The second category, 'magic music', is connected with the age-old concept of the 'ethos' of music, where the art of tones assists in inducing sleep or falling in love or a miraculous healing. When Lady Mortimer sings Mortimer to sleep in *1 Henry IV*, 3.i, her singing, accompanied by Hotspur's quizzical humour, involves and questions the extraordinary goings-on of Glendower, with his strange folklore and 'skimble-skamble stuff'. Lear's disordered mind is healed by the power of soft music; likewise in *Pericles*, Cerimon revives Queen Thaisa with soft or 'still' music. When the fairies sing Titania to sleep in *A Midsummer Night's Dream*, 2.ii, we know that theirs is no ordinary lullaby. Ariel entices Ferdinand 'to these yellow sands' in *The Tempest*, 1.ii, with a magic song. The origin of such 'magic music' is frequently invisible, or at least not to be seen by the characters on stage who are so wondrously affected. Glendower's musicians who

> Hang in the air a thousand leagues from hence,
> And straight they shall be here (3.i)

were hidden, most probably behind the curtain or arras at the back of the Globe stage, as were the spirits who accompany Ariel.

The use of music to portray and reveal character in a play demands real skill and knowledge of the differing effects of music. More than most playwrights, Shakespeare excels in his use of 'character music'. The songs in *The Winter's Tale*, following each other in fairly close succession, characterize Autolycus and his position in life. Without them, much of Shakespeare's dramatic 'conceit' is lost. They rank among his most intense character songs, being psychological rather than philosophical. In *Troilus and Cressida* the nature of Pandarus, the provider of soft luxuries, the diseased pander, is characterized by his sophisticated, lecherous song, 'Love, love, nothing but love, still love, still more!' (3.i). Pandarus's song also reflects upon the characters of Paris and Helen for whom he sings, as well as upon the Elizabethan gentry whom

Shakespeare was satirizing. Sometimes the personality generated through music is assumed rather than real. In *Othello*, Iago pretends to conviviality and pleasantness, while coldly plotting Cassio's downfall, when he sings, 'And let me the cannikin clink, clink' (2.iii). Bassanio is clearly marked as the preferred suitor in *The Merchant of Venice* by being the only one favoured with a song before he chooses a casket: 'Tell me where is fancy bred, / Or in the heart, or in the head?' (3.ii). Feste's 'O Mistress mine, where are you roaming?' (2.iii) is sung for Toby and Andrew in *Twelfth Night* because their creed of *joie de vivre* will brook no Puritan restrictions. A 'song of good life' would be a waste of the 'sixpence' offered to Feste, the professional clown. Songs often characterize not the singer but the patron. Feste's 'Come away, death' (2.iv) portrays Duke Orsino's unbalanced love-sickness by his demand for an excess of that music which is the food of love. Similarly, 'Take, O take those lips away', sung by a boy in *Measure for Measure* (4.i), shows Mariana's self-indulgent brooding on her betrayal and loneliness. Probably the most notable example of character music in Shakespeare occurs in Ophelia's mad scene (*Hamlet*, 4.v), where both her singing and her songs themselves characterize her state of mind and preoccupations.

Perhaps more than any other theatrical device, music is capable of indicating to an audience a change of tone within the drama. Shakespeare realized this more than any other dramatist of his day. 'Atmospheric music' is the most subtle of the four categories because it is concerned with such intangibles as mood, tone and emotional feeling, and because it may involve changes from suspicion to trust, from vengeance to forgiveness or from hatred to love. The highly romantic dénouement of *The Merchant of Venice*, after the harsh words and near tragedy of the trial scene, is prepared initially by increased lyricism in the poetry, with songlike stanzaic speaking and a setting of moonlight, stars and candlelight; and finally by background music for Portia's arrival, with the martial interruption of a flourish of trumpets to bring on the menfolk, adding to the romance their masculine swagger and impropriety. Music helps identify the stages of Prospero's personal development in *The Tempest*. Here we have both 'atmospheric' and 'character' music because the categories are never mutually exclusive. The coming to life of the statue, some 50 lines before the end of *The Winter's Tale*, announcing the reconciliation between the king and queen, combines 'magic' with 'atmospheric' music. Ariel's 'atmospheric' song 'Where the bee sucks' in *The Tempest*, 5.i, presaging calm seas and auspicious gales, is also 'character' music as the airy spirit sings to himself.

The artistry and significance of Shakespeare's use of music increased steadily as he progressed from the gravedigger in *Hamlet* to Feste in *Twelfth Night*, to Pandarus in *Troilus and Cressida*, to Lear's fool and, in the clown's final apotheosis, to Autolycus in *The Winter's Tale*. A similar process of perfection leads from the farcical pinching-songs of the fairies in *The Merry Wives of Windsor* to the miraculous transformations performed by Ariel and his band in *The Tempest*. Shakespeare's advances in his application of music might well have been connected with the changing personnel and circumstances in his troupe. When Robert Armin succeeded William Kemp, Shakespeare increasingly emphasized the importance of the adult actor-singer until, in the role of Autolycus, he created a figure who is both essential to the action and able to add another dimension through his singing.

As for instrumental music, Shakespeare was usually specific because he wished to employ late medieval and Renaissance mythologies and 'ethos'. Certain instruments might be used to signify war or peace, to suggest divine or diabolical intervention, or to announce that a scene is domestic, courtly or military. Such contextual music often depended for its effect on the significance of opposites: loud, harsh music (*musique haute*) meant the opposite of soft, peaceful music (*musique basse*); trumpets, cornetts, bagpipes and hoboys contrasted with viols, lutes and citterns. When Othello bids farewell to war, he bids farewell to the 'shrill trump, the spirit-stirring drum, th'ear-piercing fife' (3.iii). Squealing hoboys foretell doom, as in the banqueting scenes in *Titus Andronicus* and *Macbeth*, and in their ominous music under the stage in *Antony and Cleopatra*. The brazen din of trumpets provokes men (and horses) to battle. In contrast, heavenly music, with its quasi-Pythagorean and neo-Platonic associations of moral reward, healing, prophecy and divine intervention is generally represented by soft music, gentleness being as much an excellent virtue in music as it is in a woman's voice.

A recurring symbolic reference in Renaissance literature, drama and art, and one used by Shakespeare, concerned the ancient legend of the musical contest between Apollo and Marsyas (or Pan), where the silver, sweetly tuned strings of Apollo signified the music of the spheres and the discordant, harsh-sounding pipes of Marsyas reflected the unpropitious conjunctions of the planets. The peace and unity of the commonwealth, whose sovereignty was embodied in the person of the monarch (a special Elizabethan political theme propounded through the myths of the musician-king, e.g. in *The Tempest*), were set against the disruption of civil war so feared and denounced in Shakespeare's works. The 'ethos' theory provides this interlocking connection between the tuning of the cosmos, that of musical instruments and the minds of men influenced by these instruments. It is with horror that the protagonists of the great tragedies contemplate man out of tune with himself. Rejected by Hamlet, Ophelia 'that suck'd the honey of his music vows' sees Hamlet's 'noble and most sovereign reason / Like sweet bells jangled, out of tune and harsh' (3.i). Similarly out of tune are King Lear, 'Who sometime, in his better tune, remembers / What we are come about' (4.iii) and Cleopatra, who is afraid when 'saucy lictors / Will catch at us like strumpets, and scald rhymers / Ballad us out o' tune' (5.ii). The analogy with internal strife which destroys the commonwealth is expounded in Ulysses' speech in *Troilus and Cressida*: 'Take but degree away, untune that string, / And hark, what discord follows.' (1.iii), and is expanded in the whole play in the contrasting psychology of Greeks and Trojans, the politics of reason and passion, of the individual and the state. *Othello* is another structuring of a whole play around musical imagery. At its centre is Iago's 'O, you are well tun'd now! / But I'll set down the pegs that make this music' (2.i), and the destruction of harmonious and beautiful love is mirrored in the gradual destruction of Othello's splendidly musical poetry as it moves into prose and then into ugly and incoherent discord, only to be

revived at the very end in Desdemona's song and Othello's final rhetorical splendour.

Shakespeare never employed music as a simple divertissement or idle distraction; its effect is carefully calculated in poetic and dramatic terms. 'The words of Mercury', says Don Armado as he brings *Love's Labour's Lost* to a close, 'are harsh after the songs of Apollo'. It was Shakespeare's achievement to have broken down that opposition, to have fused the message of Mercury and the music of the sun god, so that the music of words, of instruments and of melody coalesced to form a uniquely varied and sensitive dramatic medium.

(ii) The music. Of the 100 or more songs, snatches or quotations of songs scattered through the 36 plays in the First Folio, for the large majority we have neither certain knowledge of, nor even a historically acceptable hypothesis for, the tune actually used by the King's Men in a first performance or early revival. Even when a melody has the appropriate title, incipit or rubric in a commonplace book, manuscript miscellany or printed source of the period, we cannot be certain that it was the tune used. Very little instrumental music for the stage has survived from Shakespeare's time. It is therefore virtually impossible to discover what was played in a particular production. But it is less important to know exactly what was played compared with what kind of music was intended. What has survived (notably *GB-Lbl* Add.10444, mostly music for the Stuart masque) shows that dances, marches, entries and so on were short, simple and mainly homophonic pieces.

The music for the songs, snatches, rounds etc. ranges from simple, traditional material (mostly ballads), fitted as a rule to lines of three or four stresses, to specially composed or adapted art songs, generally accompanied and set to poems of greater prosodic complexity. Most of the popular songs would be well-known to the Elizabethan audience; some are simply referred to by name, as for example when Mistress Ford exclaims: 'They do no more adhere and keep place together than the Hundredth Psalm to the tune of "Greensleeves"' (*Merry Wives*, 2.i), or when Autolycus sells a merry ballad that 'goes to the tune of "Two maids wooing a Man"' (*Winter's Tale*, 4.iv). Nearly all such popular tunes were unaccompanied and therefore could be sung at any time and any place by anyone. The presence of an accompanying instrument such as lute or cittern would have suggested that a musical performance was planned rather than spontaneous. Such are the ballad-like ditties performed by the Fool in *King Lear*, by Silence in *2 Henry IV* (5.iii) and by Ophelia in *Hamlet* (4.v). Although the first quarto has the stage direction, 'Enter Ophelia playing on a lute, and her hair down, singing', it is not repeated in the second quarto or first folio. Nor is there any reference to a lute or other instrument in the surrounding dialogue. A simple accompaniment is unnecessary here; on the other hand it would not be out of place. In *Othello*, however, Desdemona would have found it difficult to accompany herself on a lute while Emilia was attending her. The song she sings, having stanzas of two lines each with four stresses interspersed with the 'willow' refrain, freely and incompletely recalls a pre-existent song (see list under *Othello*, 'The poor soul sat sighing').

In contrast to the simple ditties are art songs, distinguished by their prosodical sophistication, their dramatic context and their restricted length. Most art songs have only one stanza, whereas ballads, even incompletely performed, may well run into several, like Ophelia's 'Tomorrow is Saint Valentine's Day' and 'How should I your true love know?'. When the audience has been prepared and forewarned, a song can allow the singer more textual depth and careful performance. The instrumental accompaniment that is generally required may well be alluded to in the surrounding dialogue. In *Julius Caesar*, Brutus refers four times to the 'instrument' with which Lucius is to accompany himself (4.iii). In *Henry VIII*, Queen Katharine commands, 'take thy lute, wench' (3.i). In *Troilus and Cressida*, before beginning his song, Pandarus says, 'Come, give me an instrument' (3.i), and at another point, 'I'll sing you a song now'. And when Helen commands 'Let thy song be love', Pandarus obliges with a lyric far removed in quality and sophistication from the metrically simple songs and ditties, say, of Autolycus in *The Winter's Tale*, whereas Ariel's songs in *The Tempest* demand professional skill and presentation, especially 'Full fathom five' and 'Where the bee sucks', for both of which near-contemporary settings by the court lutenist Robert Johnson survive (see list).

2. Shakespeare and music since 1616.

(i) 17th century. The production of Shakespeare's plays on the London stage was naturally affected by his death in 1616; and at first there were few revivals. However, the publication of the First Folio in 1623, which collected 18 plays already published singly in quarto and another 18 not previously published, made the texts of virtually all his dramatic output accessible to the interested reader. The outbreak of the Civil War in 1642 led to the closure of the theatres, so that before the Restoration in 1660 and the reopening of the theatres there was a gap of nearly 20 years, sufficient to break the continuity and tradition of play production and performance. The new theatrical order ushered in by the Restoration was exemplified by the granting of two patents – the first (1662) to Sir Thomas Killigrew and his company of King's Players, the second to Sir William Davenant (1663) and his company of Duke's Players – thereby establishing a drama monopoly which continued with these companies and their descendants until the passing of the 1843 Act for Regulating Theatres. By dispensation of the Lord Chamberlain the right to revive Shakespeare's plays was shared, more or less equally, by the King's Players and the Duke's Players.

Davenant, reputed to have been Shakespeare's godson, started his stage career as a playwright and by the 1630s was closely involved in writing texts for some of the last and most spectacular of the Caroline court masques. Though no musician himself, he was closely involved with composers, and towards the end of the commonwealth found an ingenious way of evading the ban on public performances of stage plays by presenting a number of operatic experiments disguised as 'moral representations'. When he obtained control of the Duke's Players after the Restoration, he made it a matter of policy to revive some of Shakespeare's plays; and the two that particularly attracted him, in view of the Lord Chamberlain's express condition that they should be 'reformed', were *Macbeth* and *The Tempest*. Both were revived at Lincoln's Inn Fields Theatre in the 1660s. For *Macbeth* Davenant inserted into Shakespeare's text the Hecate scenes from Middleton's *The Witch* (*c*1610). For *The Tempest*, he

collaborated with Dryden in making extensive alterations in the text.

Although these revivals were successful with the public, Davenant was not satisfied. He felt both plays deserved the sort of treatment with music and spectacle that would bring them closer to opera. For this a new and larger theatre would be necessary, but Davenant died in 1668 before anything could be done about it. His widow went ahead with building plans; a handsome new theatre was opened in Dorset Garden in 1671, and arrangements were made to present new versions of *Macbeth* and *The Tempest* there 'in the nature of an opera'.

The 1673 revival of *Macbeth* included some of the music originally written by Robert Johnson (ii) for *The Witch*, and also new music by Matthew Locke; it proved very popular and was frequently revived. About the turn of the century new music for the play was written by John Eccles and Richard Leveridge; but the reputation of the Locke music was so powerful that when in the late 18th century the score of what was almost certainly Leveridge's incidental music was published by William Boyce, it was erroneously ascribed to Locke.

As for *The Tempest*, the Dryden-Davenant recension of the text was further altered by Thomas Shadwell; and the music for the 1674 revival was written by several composers – John Bannister, G.B. Draghi, Pelham Humfrey, Pietro Reggio and Locke, who was responsible for the instrumental numbers (separately published in 1675). In this form *The Tempest* also became extremely popular and was frequently revived. A new musical version, possibly by John Weldon, seems to have been composed about 1712 and was published in the mid-18th century when, probably erroneously, it was attributed to Purcell (see Laurie, 1963–4).

These reformed versions of *Macbeth* and *The Tempest* preluded Purcell's 'dramatic operas', among which *The Fairy Queen* (Dorset Garden, 1692) provided a vivid example of the strengths and weaknesses of that peculiar art form. The librettist (variously identified as Thomas Betterton, John Dryden or Elkanah Settle) based his text on Shakespeare's *A Midsummer Night's Dream*. Purcell's music was confined to four separate masque-like entertainments, each inserted into one of the acts; none of the surviving songs has a Shakespeare text, though the air 'The woosel-cock so black of hue' (3.i) may derive from Shakespeare. Four years after Purcell's death a similar formula was used when an adaptation of *Measure for Measure* by Charles Gildon (Lincoln's Inn Fields, 1700) had the prologue and three acts of Purcell's *Dido and Aeneas* inserted into four of its acts in the form of four musical entertainments.

In the latter part of the 17th century, an interesting musical experiment was made at the behest of Samuel Pepys. Being an admirer of the Italian *stilo recitativo*, particularly as exemplified in Davenant's *The Siege of Rhodes* (1656), he persuaded some composer in London (perhaps Cesare Morelli) to make a recitative setting of Hamlet's soliloquy 'To be or not to be'. This experiment does not seem to have had any particular sequel, and whether or not it offers evidence of late 17th-century prosodical renderings of Shakespeare is questionable.

(ii) Since 1700. During the 18th century and the early part of the 19th, drama continued to be a monopoly of the two London patent theatres; this meant that there was a long, unbroken tradition of presenting Shakespeare, often in altered versions, at Drury Lane and (after 1732) at Covent Garden. New incidental music or revisions of existing scores were frequently provided, sometimes by the theatres' resident composers. In the 18th century, for instance, new settings of many of Shakespeare's lyrics were made by Thomas Arne and William Boyce. Nothing was contributed by Handel, however, who evidently preferred Milton.

During his period as actor-manager at Drury Lane, David Garrick conceived the idea of a Shakespeare Festival. The immediate occasion was the dedication of a new town hall at Stratford-on-Avon in 1769. Garrick had been approached to donate a bust of the bard to fill the niche over the central arch on the north side of the building. The programme of the Jubilee, as it came to be called, contained a setting by Arne of an ode specially written by Garrick, and various songs and serenades by Charles Dibdin, but not a single production of a Shakespeare play. Later the same year *The Jubilee, or Shakespeare's Garland* was produced at Drury Lane as a dramatic entertainment with music by Dibdin. Garrick's Jubilee was the precursor of the Shakespeare festivals that from 1827 became regular events at Stratford-on-Avon.

The 'dramatic operas' of Purcell and his contemporaries did not carry the seeds of operatic development in them; and shortly after Purcell's death the type became extinct. But during the 18th century other types of opera flourished in different parts of Europe, and composers began to turn to Shakespeare (now beginning to be available in translations of variable worth) for libretto material. One of the earliest examples was *Rosalinda*, an *opera seria* partly derived from *As You Like It* that Paolo Rolli wrote for Francesco Veracini to set, produced (in Italian) in London at the King's Theatre in 1744. In 1786 Lorenzo Da Ponte wrote the libretto for *Gli equivoci*, a 'dramma buffo' based on *The Comedy of Errors*, and this was set by the English composer Stephen Storace, then resident in Vienna, and produced at the Burgtheater just after Mozart's *Figaro* in 1786.

At the end of the 18th century and beginning of the 19th the Romantic movement had a profound effect on all the arts, particularly music; and in Britain this was partly due to the writings of authors such as James Macpherson (Ossian), Lord Byron, Thomas Moore and Sir Walter Scott. Abroad the same British writers were equally fashionable and influential, but with the addition of Shakespeare, whose plays increasingly came to be known outside the English-speaking world through translation. This widening interest in Shakespeare came at a moment when symphonic music was passing through an important phase of development: so it is not surprising that Shakespearean music of the 19th century should often be more at home in the concert hall than in the theatre.

Mendelssohn's overture to *A Midsummer Night's Dream* (1826) was one of the earliest pieces of descriptive music specifically intended for concert rather than dramatic performance (though he later added incidental music for an actual production of the play in 1843). It was enormously successful with the public, and proved to be the first of many inspired Shakespearean pieces of the 19th century. In France, Berlioz developed an intense enthusiasm for Shakespeare and his plays. In 1830 he composed a fantasia on *The Tempest*, which later became absorbed into *Lélio*, and in 1831 an overture to *King*

Lear. A dramatic symphony on the theme of *Romeo and Juliet* followed in 1839, and later two movements of *Tristia* (1848) based on scenes from *Hamlet* – 'La mort d'Ophélie' and 'Marche funèbre'. Liszt's *Hamlet* began life in 1858 as an overture and was later rewritten as a symphonic poem. In Russia, Balakirev produced an overture to *King Lear* (1859), which led later to a set of incidental music for the play, but this was not performed or published until 1904. Tchaikovsky conformed to the Romantic convention with his fantasy overtures to *Romeo and Juliet* (1869) and *Hamlet* (1888), and wrote a fantasia on *The Tempest* (1873). Among British composers, Sullivan composed incidental music to *The Tempest* as a student exercise at Leipzig in 1861, apparently with no particular stage production in view. In 1888 he wrote an overture for Irving's production of *Macbeth* at the Lyceum. Elgar composed a remarkable symphonic study *Falstaff* in 1913.

It is difficult to be certain of the amount of music accompanying productions of Shakespeare's plays, in the theatre or broadcast, since so much of it is unpublished. But it is undoubtedly very large. *A Shakespeare Music Catalogue* (1991) lists over 20,000 items of theatrical and non-theatrical music. The 20th century especially has seen newly composed music for new productions, probably because, as Dent pointed out, 'the problem of Shakespeare music is in a certain sense the problem of all incidental music to plays. Every age must find its own solution to it'. In the late 19th century, actor-managers (notably F.R. Benson at Stratford) tended to commission arrangements of well-known (often non-Shakespearean) pieces such as Beethoven's *Coriolan*, Nicolai's *Merry Wives*, Thomas' *Hamlet* and the ever-popular Mendelssohn *A Midsummer Night's Dream*, to be played before and at appropriate moments in a play. As the Victorian approach to production began to be superseded by the more historically faithful presentations of Poel and Granville-Barker in the early years of the 20th century, so the type of music gradually changed. 'Elizabethan' music was introduced, following pioneering expositions on the subject by Wooldridge, Naylor, Fellowes and others. New composers (e.g. Vaughan Williams at Stratford, 1912–13) and arrangers (e.g. Rosabel Watson) were engaged to write specifically for productions. In the latter part of the century, Shakespeare companies have employed composers as musical directors. Guy Woolfenden (Royal Shakespeare Company, Stratford-on-Avon) has written music for the complete cycle; David Amram (New York Shakespeare Festival), Louis Applebaum (Stratford Shakespearean Festival, Ontario, Canada) and Conrad Susa (San Diego National Shakespeare Festival, USA) have also been prolific.

(iii) Operas and related music. More than 270 operas and a little over 100 operettas and musicals based on the dramatic works of Shakespeare were listed by Wilson (*GroveO*). Since then have appeared Jacobo Durán-Loriga's *Timon of Athens*, freely adapted by Luis Carandell (Madrid, 1992); Hans Gerfor's *Der Park*, a 'psychological interpretation', by Botho Straus of *A Midsummer Night's Dream* (Wiesbaden, 1992); Bibalo's *Macbeth* (Berne, 1995).

17th- and early 18th-century settings are scarce. Except for Purcell's *The Fairy Queen* (1692), which employs about 750 lines from Shakespeare's original 2100 and another 400 which are clearly derivative, other 'operas' are less Shakespearean and more dependent on Restoration 'improvements', notably by Davenant, Dryden, Shadwell and others. These include Locke's *Macbeth* (1673); Bannister's and others' *The Tempest, or The Enchanted Island* (1674); and Weldon's *The Tempest* (?1712). Continental works, such as Mattheson's *Die unglückselige Cleopatra* (Hamburg, 1704), Gasparini's *Ambleto* (Venice, 1706) or D. Scarlatti's *Ambleto* (Rome, 1715), used librettos similarly based on secondary sources far removed from the original Shakespeare. Later 18th-century operas continued to use adaptations of Shakespeare more in keeping with the theatrical trends of the day than with what we now know as the genuine product. Gotter's revision (1791) of Einsiedel's *Die Geisterinsel* (1778) – the first important German version of *The Tempest* – affirms its contemporary Singspiel mode, with its mixture of spectacle, farce, serious moralizing, magic, love and discovery. Mozart was powerfully attracted by it in 1791. Dittersdorf, who later set *The Merry Wives of Windsor* in 1796, was tempted in 1792 but demanded too many textual revisions. Fleischmann, Reichardt, Zumsteeg and Haack (1799) were less hesitant. Other Singspiel-type 'Tempests' were written to different librettos by Ritter (all 1798), Hensel (1799), Müller (1798) and Winter (1798).

As more editions and performances of Shakespeare were produced throughout Europe in the 19th century, so the number of operas increased. Librettos were still far removed from the Elizabethan original despite a growing historicist awareness. Scribe's *Tempest*, for example (rejected by Mendelssohn in 1846 but set by Halévy in 1850), incorrectly claimed authenticity. Rossini's *Otello* (1816) was long regarded as the first truly great Shakespearean opera, whose success certainly inhibited Verdi when he came to consider the subject. The libretto by Francesco Maria Berio is based on Ducis' fairly free adaptation of Shakespeare's text (without acknowledgment in early printed editions), and incorporates a happy ending in the 1819 revision. Closer to Shakespeare, though heavily romanticized and necessarily simplified, are the three masterpieces by Verdi: *Macbeth* (Florence, 1847; rev. Paris, 1865), *Otello* (Milan, 1887) and *Falstaff* (Milan, 1893). Other notable 19th-century settings include Wagner's adolescent *Das Liebesverbot* (Magdeburg, 1836) based on *Measure for Measure*; Nicolai's ever-popular *Die lustigen Weiber von Windsor* (Berlin, 1849); Berlioz's fascinating *Béatrice et Bénédict* (Baden-Baden, 1862) based on *Much Ado about Nothing*; Gounod's *Roméo et Juliette* (Paris, 1867; rev. 1888); and Thomas' stylistically diverse *Hamlet* (Paris, 1868). Bellini's *I Capuleti e i Montecchi* (Venice, 1830), long thought to be one of the most attractive 19th-century Shakespearean operas, has little if anything to do with Shakespeare's *Romeo and Juliet*.

The 20th-century has witnessed a growing sensitivity to historical correctness and textual faithfulness in many facets of the performing arts, not least in Shakespearean production. In opera, Barkworth's *Romeo and Juliet* (1916) adheres entirely to the original text; it was not, however, a success. An outstanding example of a faithful Shakespearean opera and one which, like its 17th-century forebear (not without coincidence), also preserves the ethos of its Shakespeare original, is Britten's *A Midsummer Night's Dream* (Aldeburgh, 1960). Other significant 20th-century operas include Castelnuovo-Tedesco's settings of

All's Well that Ends Well (1958) and *The Merchant of Venice* (1961); Samuel Barber's *Antony and Cleopatra* (1966; rev.1975); Reimann's *Lear* (1978); Nabokov's *Love's Labour's Lost* (1973); Bloch's *Macbeth* (1910); Orff's *Ein Sommernachtstraum* (1964); Respighi's *Lucrezia* (1937) and Britten's chamber opera version, *The Rape of Lucretia* (1946); and several by Malipiero.

A discussion of theatrical vocal treatment of Shakespeare in the 20th century would be incomplete without mention of Bernstein's memorable *West Side Story* (1957), indebted to *Romeo and Juliet*, and Rodgers's *The Boys from Syracuse* (1938), related to *The Comedy of Errors*.

There have been comparatively few Shakespearean ballets. Of that number, *Romeo and Juliet* has been the most productive inspiration, providing the basis for, among others, Lorenzo Baini's *Giulietta e Romeo* (Venice, 1785), Constant Lambert's *Romeo and Juliet* (Monte Carlo, 1926), Michel Beuret's *Juliette et Roméo* (Tours, 1986) and Prokofiev's impressive *Romeo i Dzhul'etta* (Brno, 1938; rev. Moscow, 1946). Otherwise, incidental music by Berlioz, Mendelssohn, Liszt, Tchaikovsky and their like has been used to accompany ballets.

Music specially composed to accompany Shakespeare films and television productions has resulted in some distinguished scores, notably by William Walton for *Henry V* (1944), *Hamlet* (1947) and *Richard III* (1955) – all with Laurence Olivier in the title roles – and the BBC Television Shakespeare of the 1970s and 80s involving various composers, particularly Stephen Oliver. Non-classical works such as Duke Ellington's *Such Sweet Thunder* (New York, 1957) and John Dankworth's *Shakespeare & All That Jazz* (London, 1964) have given the term 'Shakespeare music' a new interpretation.

EARLY SETTINGS OF LYRICS IN SHAKESPEARE PLAYS

near-contemporaneous settings, not necessarily used in early productions

† – *traditional songs, including ballads (others are art songs)*

MST – F.W. Sternfeld: *Music in Shakespearean Tragedy* (London, 1963, 2/1967) [p. nos. refer to 2/1967]

VSPS – P.J. Seng: *Vocal Songs in the Plays of Shakespeare* (Cambridge, MA, 1967)

As You Like It

'What shall he have that killed the deer?' (4.ii). *Music*: J. Hilton (ii), 1652[10], ed. in Brennecke, 1952, p.350. *Commentary*: Brennecke, 1952; Seng, 1959; *VSPS*, 85

'It was a lover and his lass' (5.iii). *Music*: T. Morley, The First Booke of Ayres (1600), ed. in EL, xvi (3/1966). *Commentary*: Chappell, 1855, p.205; Wooldridge, 1893, i, 114; Brennecke, 1939, p.139; *VSPS*, 89. On Shakespeare–Morley controversy see ibid., 98–100; *A Shakespeare Music Catalogue*, 1991, i, no.1423, v, pp.2683–5

Cymbeline

'Hark, hark! the lark at heaven's gate sings' (2.iii). *Music*: R. Johnson (ii), *GB-Ob* Don.c.57, ed. in EL, 2nd ser., xvii (2/1974). *Commentary*: Thewlis, 1941, p.32; Evans, 1945; Cutts, 1953, p.193; *VSPS*, 217

Hamlet

†'How should I your true love know?' (4.v). *Music*: 'Walsingham' ballad in many settings, arr. in Sternfeld, 1964, pp.8, 10; cf Simpson, 1966, p.340. *Commentary*: Chappell, 1855, p.236; Naylor, 1896, 2/1931, p.190; *MST*, 59; *VSPS*, 135

†'Bonny sweet Robin is all my joy' (4.v). *Music*: Sternfeld, 1964, p.13; Simpson, 1966, p.60. *Commentary*: Chappell, 1855, p.234; Wooldridge, 1893, i, 153; *MST*, 67–78; *VSPS*, 154

†'In youth when I did love' (5.i). *Music*: *GB-Lbl* Add.4900, ed. in *MST*, 152; Sternfeld, 1964, p.16; Simpson, 1966, p.340. *Commentary*: Chappell, 1855, p.217; Wooldridge, 1893, i, 52; *MST*, 151; *VSPS*, 158

Henry IV, pt 2

†'When Arthur first in court' (2.iv). *Music*: 'Flying fame' ballad, ed. in Chappell, 1855, p.199; Wooldridge, 1893, i, 91. *Commentary*: *VSPS*, 45; *MST*, 177

†'Do me right and dub me knight, Samingo' (5.iii). *Music*: set by O. Lassus as 'Samingo', ed. in Sternfeld, 1958, pp.105–6. *Commentary*: Dart, 1954, p.93; Cutts, *Shakespeare Quarterly*, 1956; Sternfeld, 1958; *VSPS*, 51; Greer, 1972

King Lear

†'Then they for sudden joy did weep' (1.iv). *Music*: *GB-Lbl* K.1.e.9 (MS addn to 1609[31]), ed. in Sternfeld, 1964, p.20. *Commentary*: Seng, 'Fool's Song', 1958; *MST*, 175–7; *VSPS*, 203

†'Come o'er the bourn, Bessy, to me' (3.vi). *Music*: lute arr. in *Cu* Dd.2.11, *Lbl* Add.5665, ed. in *MST*, 180–88. *Commentary*: Chappell, 1855, p.505; Wooldridge, 1893, i, 121; Stevens, 1961, p.348; *MST*, 167–71; *VSPS*, 209

Measure for Measure

'Take, O take those lips away' (4.i). *Music*: J. Wilson, 1652[8], ed. in Sternfeld, 1964, p.17. *Commentary*: Cutts, 1959, 2/1971, p.114; *MST*, 93; *VSPS*, 181

The Merry Wives of Windsor

†'Greensleeves' (2.i, 5.v). *Music*: B. Jeffery, ed.: *Elizabethan Popular Music for the Lute* (London, 1968), 11; Ward, 1990, pp.182–3. *Commentary*: Chappell, 1855, p.227; Wooldridge, 1893, i, 239; Ward, 1957, p.151; Ward, 1990

'To shallow rivers to whose falls' (3.i) [garbled excerpt from C. Marlowe, 'The Passionate Shepherd to his Love']. *Music*: lyra viol arr. by W. Corkine, 'Come live with me and be my love', The Second Booke of Ayres (1612), ed. in Simpson, 1966, p.120. *Commentary*: Chappell, 1855, p.214; *VSPS*, 164

Much Ado about Nothing

'Sigh no more, ladies' (2.iii). *Music*: T. Ford, *GB-Och* 736–8, ed. P. Warlock, *Four English Songs of the Early Seventeenth Century* (London, 1925) [connection with Shakespeare's lyric doubtful]

†'The God of love, that sits above' (5.ii). *Music*: Francis Willoughby Lutebook (*NO*), ed. in Ward, 1957, pp.164–5. *Commentary*: *MST*, 168; *VSPS*, 62

Othello

†'King Stephen was a worthy peer' (2.iii). *Music*: *MST*, 148–9; Sternfeld, 1964, p.1. *Commentary*: *MST*, 147; *VSPS*, 189

†'The poor soul sat sighing by a sycamore tree' (4.iii). *Music*: (1) *GB-Lbl* Add.15117, ed. in Sternfeld, 1964, pp.2–4; Simpson, 1966, p.789; (2) *IRL-Dtc* D.3.30, ed. in *MST*, 48–9; (3) *US-Ws* V.a.1.59, ed. in Seng, 'Willow Song', 1958, p.419; Sternfeld, 1964, p.6; (4) *NYp* Drexel 4183, ed. in *MST*, 49–52; Ward, 1966, pp.845–55. *Commentary*: Chappell, 1855, p.207; Wooldridge, 1893, i, 106; Brennecke, 1953; *MST*, 24–52; *VSPS*, 194

The Tempest

'Full fathom five thy father lies' (1.ii). *Music*: R. Johnson (ii), 1660[4], ed. in EL, 2nd ser., xvii (2/1974). *Commentary*: Long, 1955, ii; Cutts, 1959, 2/1971, p.24; *VSPS*, 256

'Where the bee sucks, there suck I' (5.i). *Music*: R. Johnson (ii), 1659[5], ed. in EL, 2nd ser., xvii (2/1974). *Commentary*: Cutts, 1959, 2/1971, p.25; *VSPS*, 271

Twelfth Night

'O mistress mine, where are you roaming? (2.iii). *Music*: (1*a*) consort arr. by T. Morley, The First Booke of Consort Lessons (1599), ed. S. Beck (New York, 1959) [Neighbour, 1978, p.145, refutes connections with Shakespeare's lyric]; (1*b*) kbd arr. by W. Byrd, *GB-Cfm* 32.g.29, ed. J.A. Fuller Maitland and W.B. Squire, *The Fitzwilliam Virginal Book* (London and Leipzig, 1894–9/*R*), i, 258–62 [listed by T. Tomkins as 'O mistris mine I must'; see Neighbour, 1978, p.145]; (2) *US-NYp* Drexel 4257 [cf P. Rosseter, 'Long have mine eyes', 1601[17]]. *Commentary*: Chappell, 1855, p.209; Wooldridge, 1893, i, 103; *VSPS*, 96; *A Shakespeare Music Catalogue*, 1991, iii, no.17758. On Shakespeare–Morley controversy see above, *As You Like It*, 'It was a lover and his lass'.

†'Hold thy peace, thou knave' (2.iii). *Music*: (1) 1609[32], ed. P. Warlock, *Pammelia and Other Rounds and Catches* (London, 1928); Long, 1955, i, 173; (2) *GB-Ckc* K C.1, ed. in Vlasto, 1954, p.228. *Commentary*: *MST*, 112; *VSPS*, 103

'Farewell dear heart' (2.iii). *Music*: R. Jones (ii), The First Booke of Songes and Ayres (1600), ed. in EL, 2nd ser., iv (2/1959). *Commentary*: *VSPS*, 106; Greer, 1990, p.213

'Hey Robin, jolly Robin' (4.ii). *Music*: set by W. Cornysh (ii), *Lbl* Add.31922, ed. in MB, xviii (1962). *Commentary*: *MST*, 113; *VSPS*, 117

THE WINTER'S TALE

†'Jog on, jog on, the foot-path way' (4.iii). *Music*: 'Hanskin' ballad, kbd arr. by R. Farnaby, *GB-Cfm* 32.g.29, ed. J.A. Fuller Maitland and W.B. Squire, *The Fitzwilliam Virginal Book* (London and Leipzig, 1894–9/*R*), ii, 494–500. *Commentary*: Chappell, 1855, p.211; Wooldridge, 1893; i, 159; *VSPS*, 235

'Lawn as white as driven snow' (4.iv). *Music*: J. Wilson, 1660[4], ed. in Cutts, 1955, 2/1971, p.20; Long, 1955, ii, 80. *Commentary*: Cutts, 1959, 2/1971, p.128; Cutts, *Shakespeare Quarterly*, 1959, p.161; *VSPS*, 240

'Get you hence, for I must go' (4.iv). *Music*: R. Johnson (ii), *US-NYp* Drexel 4175, ed. in EL, 2nd ser., xvii (2/1974). *Commentary*: Cutts, *Shakespeare Survey*, 1956; *VSPS*, 244

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CHRISTOPHER R. WILSON (with F.W. STERNFELD)(1), ERIC WALTER WHITE, CHRISTOPHER R. WILSON (2), CHRISTOPHER R. WILSON (work-list, bibliography)

Shakhidi, Ziyadullo (*b* 1914; *d* 1985). Tajik composer. He was a founder of Tajik art music and an important representative of the first group of composers from the republics of Soviet Central Asia, who in the 1930s attempted to create a national art along the lines of the Russian and European traditions. Shakhidi was born and grew up in Samarkand, studied in the nationalities section of the Moscow Conservatory (1946–56), but spent the years of his creative activity in Dushanbe. The synthesis which moulds his work operates on three levels: firstly, in the conjunction of the classical music of the East and of classical Russian art (exemplified in his operas, symphonic

poems, string quartet and romances), secondly, in the combination of the traditions of Tajik folklore and Soviet popular genres (in the cantatas and more than 100 songs) and thirdly, in the unification of trends in contemporary art music with oriental *maqam* practice. This latter development is most marked in the last period of the composer's work; the *Simfoniya makomov* ('Symphony of Makoms') is rich in elements of meditative stasis and sonorous expressiveness.

Drawing on the resources of popular traditions, Shakhidi is sensitive to their different roots, be they musical folklore, hafiz art, traditional urban song or classical *shashmaqam*. His reworkings of folk material, such as *Mullo chortori* in the opera *Rabï* ('The Slaves'), renew the old melodies and render them contemporary. *Maqam* traditions of thematism and the characteristics of *garibi* wailing songs, are dramatised and undergo broad symphonic development. His essential contribution to Tajik music has been recognized and furthered by the composers of a new generation, including Firuz Bakhor, Tolib Shakhidi and Zarina Mirshaka.

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YELENA VLADIMIROVNA ORLOVA

Shakhnazarova [Melik-Shakhnazarova], **Nelli Grigor'yevna** (*b* Makhachkala, Daghestan, 9 Jan 1924). Armenian musicologist. She graduated from the Moscow Conservatory as a pianist (1950), and completed her postgraduate studies there in aesthetics in 1953. She obtained the *Kandidat* degree in philosophy in 1955 and the doctorate in art criticism in 1989. After teaching music aesthetics at the Conservatory (1952–4; 1956–60), and working as a senior editor for the publisher Muzïka (1955–60), she joined the State Institute for Art History (now the State Institute of Art Studies), where she gained a senior academic post in 1992. She was awarded the title of professor in 1992 and Honoured Art Worker of the RSFSR in 1995.

Shakhnazarova's scholarship is mainly concerned with theoretical and aesthetic problems associated with national characteristics in music. In her *Kandidat* dissertation (1955), she had already questioned the prevailing ideological formula of art as 'socialist in content, and national in form'; she then went on to examine the relationship between the traditions of the 'East' (Central Asia and Transcaucasia) and the West. In her book *Muzïka Vostoka i muzïka Zapada* ('Music of the East and the West', 1983) she was the first to compare typologies of professionalism in the European tradition and the 'Eastern' tradition including the areas referred to above and Arab-speaking regions. Later, in her doctoral dissertation (1988), she analyses the process by which the cultures of the Soviet East have assimilated classifications of professions from a European tradition and gives for the first time a comprehensive view of this history.

Shakhnazarova has also studied the aesthetics, theory and criticism of 20th-century music by both Soviet and non-Soviet composers. In her book on Stravinsky, Schoenberg and Hindemith (1975), she was the first author in the former USSR to publish an objective analysis of the aesthetic views of Schoenberg and of Stravinsky's *Poétique musicale*, and she has published a number of articles on contemporary Armenian composers, including Aram Khachaturian, Mirzoian and Oganesian. In her monograph *Khudozhestvennaya traditsiya v muzïkal'noy kul'ture XX veka* ('Artistic Tradition in the Musical Culture of the 20th Century', 1997) she defines artistic tradition and its underlying principles.

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GRIGORY L'VOVICH GOLOVINSKY

Shaking Quakers. *See* SHAKERS, AMERICAN.

Shakubyōshi. Wooden CLAPPERS used in most Japanese court vocal genres. It consists of two thin slats, usually of boxwood, each about 36 cm long and widening from 2·5 to 3·5 cm. The narrow ends are held one in each hand, and the long edge of one slat is struck sharply against the flat surface of the other. It was supposedly created by splitting in two a symbol of court rank called a *shaku*; *byōshi* translates as 'rhythm'. The clappers are also used in Geza (off-stage) music in the *kabuki* theatre for scenes involving courtly vocal performance.

DAVID W. HUGHES

Shakuhachi. End-blown NOTCHED FLUTE of Japan. The modern standard version has four finger-holes and one thumb-hole. Originally imported from China by the early 8th century, it reappeared around the 15th century in a Japanized form and has since come to be used in several quite diverse types of music: meditative solos, small ensemble pieces, folksong and modern works by both native and foreign composers. The impressive range of the *shakuhachi*'s sound potential has been well described by Malm (1959): 'From a whispering, reedy piano, the sound swells to a ringing metallic *forte* only to sink back into a cotton-wrapped softness, ending with an almost inaudible grace note, seemingly an afterthought'.

The fundamental pitches of the standard-size (54·5 cm) instrument are approximately *d'-f'-g'-a'-c''*. A skilful player can cover about three octaves although traditional pieces rarely exceed two octaves and a fourth. Pitches in between the basic ones are produced by a combination of part-holing and embouchure. The *shakuhachi* is manufactured in a graduated series of sizes a semitone apart; the size used depends on the genre, the other performers (if any) and the personal preference of the player.

For illustration and further discussion of its history and repertory, *see* JAPAN, §II, 5.

□

Shalishim (Heb.). A musical term of uncertain meaning found in the Bible. *See* BIBLICAL INSTRUMENTS, §3(xv).

Shallon, David (*b* Tel-Aviv, 15 Oct 1950). Israeli conductor. He studied in Tel-Aviv with Noam Sheriff and in Vienna with Hans Swarowsky. Since his first success in 1980 conducting Mahler's Third Symphony with the Vienna SO, he has conducted such leading orchestras as the Berlin PO, the London SO, the Israel PO and the San Francisco SO; he has also appeared at many of the major European festivals and has conducted at leading opera houses, including Vienna, Frankfurt, Düsseldorf and the New Israeli Opera. He was musical director of the Düsseldorf SO, 1987–93, and was appointed musical director of the Jerusalem SO in 1992 and the Luxembourg PO in 1997. Shallon's repertory is wide-ranging, and he has given a number of premières, notably von Einem's *Jesu Hochzeit* (1980, Berlin). Several Israeli composers, among then Noam Sheriff, have dedicated works to him. Among his recordings are viola concertos by Bartók, Hindemith, Schnittke and Mark Kopytman, with his long-time partner, Tabea Zimmermann.

MICHAL BEN-ZUR

Shallot. In an organ reed pipe, a conical or cylindrical tube formed from a piece of brass (or, in large pipes or for special effects, turned from wood) and fitted into the block. The reed strikes against a flattened area of the shallot, filed or ground to reveal a larger or smaller aperture, depending on the tone quality and strength required. *See* ORGAN, §III, 2 and fig.18.

Shalme [shalmie, shalmuse]. *See* SHAWM.

Shalmon, Kar'el. *See* SALOMON, KARL.

Shalyapin, Fyodor. *See* CHALIAPIN, FYODOR.

Shamisen. A Japanese three-string fretless plucked lute. In the Kansai area of Kyoto and Osaka it is called *samisen* and as part of *koto* chamber music it is often known as *sangen*. Since the mid-17th century it has been a popular contributor to the music of many levels of society, from folk and theatrical forms to classical and avant-garde compositions. A *shamisen* player usually accompanies a singer; purely instrumental music occurs primarily during interludes.

For further discussion of history and genres, *see* JAPAN, §V, 6.

Shamo, Ihor' (Naumovich) (*b* Kiev, 21 Feb 1925; *d* 17 Aug 1982). Ukrainian composer. In 1941 he left the N. Lysenko Middle Music School in Kiev to study at the medical institute. In 1942 he enlisted as a volunteer in the army, and until 1946 he was a medical assistant at the front; he graduated from Kiev Conservatory in 1951 (in the class of Lyatoshyns'ky). He is a People's Artist of the Ukrainian Soviet Republic (1975), and a Laureate of the Taras Shevchenko State Prize (1976). His lyrical and patriotic songs enjoyed national popularity in their time and some have survived much longer, such as *Kieve miy* ('My Kiev') which is thought of as the unofficial anthem of the city. Hardly ever employing folk melodies, Shamo nevertheless makes extensive use of turns of phrase from Ukrainian and Russian songs, introducing them into works of various genres. In his instrumental works, which tend towards the programmatic, he succeeded in combining the accessibility of his imagery with a freshness of language, and this ensured his instrumental music almost as great a popularity as his songs. His piano suite *Kartinï russkikh zhivopistsev* ('Pictures of Russian Painters') remains in the Ukrainian teaching and concert repertory to this day. The symphonic quality of his thinking is vividly demonstrated in his lyrical – and frequently dramatic – orchestral works in which he utilizes monothematicism for structural unity. His only opera *Yatranskiye igrï* ('Yatransk Games') is original in that it is written for an a cappella chorus and a quartet of soloists and is constructed from subtly fashioned folksong sources (calendar, ritual and lyrical songs).

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(*selective list*)

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6 str qts, 1955–82
Other chbr: Pf Trio, 1947; Sonata, vn, pf, 1950; Pf Qnt, 1958; Ukrainskiy kvintet [Ukr. qnt], ww, 1961
Pf: Sonata, 1947; Ukr. Suite, 1948; Klassicheskaya syuita [Classical Suite], 1958; Kartinï russkikh zhivopistsev [Pictures of Russian Painters], suite, 1959; 12 Preludes, 1962
More than 300 songs

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NINA SERGEYEVNA SHUROVA

Shamotulinus, Venceslaus. *See* SZAMOTUŁ, WACŁAW Z.

Shanagan huur [Khuur]. Mongolian ladle fiddle. *See under* HUUR, §1(ii).

Shanet, Howard (*b* New York, 9 Nov 1918). American conductor, composer and writer on music. He began his musical career as a cellist. He took the AB in 1939 at Columbia University, where he continued his studies under Lang (MA 1941, with a dissertation on the solo violin repertory before Bach). After military service (1942–6), he studied conducting with Stiedry and Koussevitzky, and composition with Martinů, Lopatnikoff and Honegger. In 1951 he was appointed conductor of the Huntington SO in West Virginia. Having taught at Hunter College, CUNY, from 1941, he joined the faculty of Columbia University in 1953 as conductor of the university orchestra and professor of music; he succeeded Jack Beeson as chairman of the music department in 1972. As a conductor Shanet is noted especially for his support of new music and of unjustly neglected works of the past; he was for a time the conductor of the Music-in-the-Making Concerts in New York and was also responsible for the première of Chávez's *Panfilo and Lauretta* and revivals of Schubert's *Die Zwillingsbrüder*, Sousa's *El capitan*, and other works. In 1975 he founded the String Revival, a string orchestra which featured both new and old music in its repertory. His publications include the widely read manual *Learn to Read Music* (New York, 1956/*R*), and *Philharmonic: a History of New York's Orchestra* (New York, 1975, 2/1998), the standard work on the subject. He has also published articles on subjects including Bach's transpositions and Bizet's 'suppressed' symphony. His compositions include *Allegro giocoso* (for string quartet, 1942; for string orchestra, 1987), two marches for military band (1944) and *Variations on a Bizarre Theme* for orchestra (1946). His reconstruction of Gottschalk's *Night of the Tropics* enjoyed wide popularity during the 1960s and 70s in André Kostelanetz's broadcasts and recordings.

PIERO WEISS

Shanghai. City in the People's Republic of China. The most populous city in China, Shanghai's rise to commercial and cultural prominence is fairly recent, dating from its selection in the mid-19th century as a treaty port open to foreign traders. The traders brought with them their own families, officials, soldiers, architects and missionaries. Meanwhile, foreign and Chinese entrepreneurs established numerous factories and shops, drawing in huge numbers of rural migrants as labour. Until World War II, Shanghai was still divided into a Chinese city and a number of foreign concessions, each of which had its own government, police force and legislation. The heterogeneous mixture of Shanghai's population (Chinese as well as foreign) and its rapid growth to become China's leading port was, and still is, reflected in the city's vibrant and diverse cultural life. For instance, Western theatre, opera and symphonic music were performed in Shanghai long before they were seen elsewhere in China. The local Chinese-language newspaper *Shen bao* of 24 February 1874 described a Western opera performance to curious Chinese readers: 'The performers came and went from [the stage], . . . sometimes speaking, sometimes singing . . . and the Western audience clapped their hands and stamped their feet, smiling at each other.'

Incoming Western and rural forms cross-fertilized in novel ways. In the 1930s, for example, traditional *shenqu* opera troupes adapted stories from Shakespeare and from popular Hollywood films. Apart from *shenqu* (now *huju*; both terms translate as 'Shanghai opera'), Shanghai was an important centre for Beijing opera (the so-called 'Southern School' was located here), *yueju* opera from Shaoxing in nearby Zhejiang Province, Suzhou *tanci* narrative singing, Shanghai narrative singing and Jiangnan *sizhu* ensemble music. Other than traditional-style square teashop-theatres, Shanghai saw the introduction to China of Western-designed stages, of which the most significant example is the Shanghai New Stage Theatre (Shanghai Xinwutai), built in 1908. Many of the styles mentioned above were also performed in large, multi-stage entertainment centres constructed from the 1910s onward, of which the Great World (Da Shijie) is the most famous example and remains in use today.

Shanghai was the centre of China's entertainment music, broadcasting, gramophone and film industries, at least until the 1950s. Local branches of international companies such as Victor and Pathé issued many recordings, and a number of composers specialized in the composition of film and other entertainment music for these new contexts, most notably Li Jinhui (1891–1967). After 1949 these factories were amalgamated to become a major branch of China Records, which still produces many recordings in Shanghai each year. Small musical instrument workshops were similarly nationalized and combined into larger state-run factories. Apart from producing Western instruments, Shanghai-based factories have developed many novel designs of traditional Chinese instruments for the new orchestra of Chinese instruments.

The performance of Western orchestral music in Shanghai has been traced back to 1879, when foreign residents formed a small orchestra for their own entertainment. Initially, Chinese musicians were excluded from the orchestra, the first to gain acceptance being violinist Tan Shuzhen in 1927. The orchestra, now named the Shanghai SO (Shanghai Jiaoxiangyuetuan), is composed entirely of Chinese musicians. Two other orchestras are prominent in the city's musical life, the Shanghai National Music Orchestra (Shanghai Minzuyuetuan, a Chinese-instrument ensemble) and the Shanghai PO (Shanghai Yuetuan), both of which were founded in 1952. The city also supports ballet and opera companies, which commission

new pieces by Chinese composers as well as perform standard Western works. The major biennial Shanghai Spring Festival has drawn in ensembles from many other parts of China, further diversifying the cultural life of the city.

Many performers in Shanghai's ensembles trained at the Shanghai Music Conservatory (Shanghai Yinyue Xueyuan), which opened in 1927. Currently, the conservatory supports departments of composition and conducting, musicology, orchestral instruments, piano, traditional instruments and voice. Undergraduate degree-level studies take four or five years to complete, many students entering the conservatory after graduating from its special attached primary and secondary schools. Much specialist scholarship is produced by members of the conservatory's Institute of Music Research, who also train postgraduate musicologists, and performances and workshops by foreign musicians are frequent. The journal *Yinyue yishu* ('Art of music') is published by this institution. A musical instrument factory and museum is also maintained by the conservatory, as is an extensive library and recording archive. Further valuable recordings are preserved in the Shanghai Library.

In recent decades disco and karaoke have become prominent features of the city's night life, and few hotel bars or restaurants are now without laserdisc technology. Live bands are also common, and the rise of television and changing patterns of leisure and employment have reduced audiences at many traditional or Western classical music performances from the huge numbers reported in the late 1970s and early 1980s. This has forced some ensembles to put on fewer performances or lay off performers, but these forms of music retain their popularity among certain segments of society, and Shanghai's musical life remains both active and diverse.

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JONATHAN P.J. STOCK

Shank. In brass instruments, a short length of independent tubing inserted into the leader-pipe of the mouthpipe in order to adjust the pitch. Shanks may be used with instruments that lack other provision for tuning, such as the bugle and older forms of trumpet. Shanks also have, or originally had, the function of a crook in cases where the required length of tubing is too short to be coiled: thus the 'B♭ shank' still used with some cornets (and formerly accompanied by a longer shank for A) is historically the last relic of a full set of crooks. In the manufacture of brass instruments, the term 'shank' also denotes a short length of tube, with reversed taper to receive the mouthpiece stem, which is joined to the mouthpipe under a strengthening ferrule or 'chemise'; it can also denote other short tubes required in the manufacture.

ANTHONY C. BAINES

Shankar, Ravi (*b* Varanasi, 7 April 1920). Indian *sitār* player and composer. After spending the first decade of his life in Varanasi, Ravi was taken by his eldest brother Uday to his headquarters in Paris to participate in his dance company. There and in extensive world tours until 1938 he came to know and hear many of the great composers and musicians of that time, experiences which would help him to bridge cultural gaps between India and other nations in his adult years. In 1935 Uday Shankar invited the performer and teacher '*Baba*' Allauddin Khan to tour Europe for one year as a soloist with the troupe. During this tour Allauddin Khan initiated Shankar's formal training in Indian classical music. In 1938, Shankar left the troupe and his dancing career to undergo seven and a half years of rigorous training under Allauddin Khan's strict tutelage in the traditional *gurūkul* system at Maihar, where Khan served as the chief court musician of the Maharaja. There Shankar learnt the SITĀR, the *sūrbahār* and the forms of *dhrupad-dhamār* as well as the techniques of the *bīn*, the *rabāb* and the *sursiṅgār* in the style of the *Seniā gharānā* of Tansen, the legendary musician of the Mughal emperor Akbar's court.

He began his career of solo concert performance on the *sitār* in 1939 and quickly rose to the forefront of young artists (see illustration). His *sitār* style was distinct from



Ravi Shankar playing the sitār

those of his contemporaries. Drawing inspiration from the rhythmic practices of South Indian classical music, Shankar fashioned a unique approach to elaborating the Indian rāga system. He synthesized his knowledge of numerous instrumental and vocal genres gained during the broad-based training that he received from his *gurū* to develop a distinctive approach to the concert format. In his repertory he maintains a *dhrupad* approach to the solo *ālāp-joṛ-jhālā*, a *khayāl*-inspired approach to slow instrumental compositions (*vilambit gat*), and a late-19th century instrumental approach to fast compositions (*drut gat*). Beyond this core of his repertory, Shankar draws heavily on the light-hearted and erotic themes of *ṭhumrī* in the closing numbers of his performances. During the formative stages of his career, Shankar contributed to the development of new technical practices on the *sitār*, modifying the instrument in consultation with Nodu Mullick, who was later to manufacture several *sitārs* of high tonal quality for Shankar. He perfected the elaboration of the bass octave on the *sitār*, a depth of range that few *sitār* players had included on their instruments prior to Shankar's popularization of this within his *ālāp*. He developed a new right-hand plectrum (*mizrāb*) technique that allowed for greater clarity and an increased dynamic range. Shankar also helped to popularize a duet style of performance known as *jugal-bandī* that paired the *sitār* with the *sarod*. He has added several new rāgas to the Hindustani system including Tilak Śyām, Parameśvarī, Naṭ Bhairav, Ahīr Lalit, Bairāgī and Cārukauṃs.

In 1949 Shankar was appointed director of music by All-India Radio and served as composer-conductor for its newly proposed instrumental ensemble (*vrinda vādya*). He stayed there until 1956, when he began making frequent visits to the United States and Europe. During his late seventies he continued to give between 25 and 40 concerts annually around the world as India's most sought-after classical musician. His liberal outlook brought him into musical collaborations with a diverse set of musicians including the former Beatle George Harrison, who also became Shankar's student, Yehudi Menuhin, Zubin Mehta and Philip Glass. He composed music for several films, including Richard Attenborough's *Gandhi*, for which he received an Academy Award nomination. He composed music placing his *sitār* in combination with the Western orchestra in two concertos and has composed and improvised music combining the *sitār* with the Western flute and the Japanese *koto*. Among his thousands of compositions for solo instruments, voice and ensembles is his melody for the popular national song of India, 'Sāre jahā se acchā . . .', and his CD *Chants of India*.

Shankar has received numerous titles, honorary doctorates and other accolades including the highest award bestowed by the Government of India on an artist, the Padma Vibhusan, and the highest award bestowed on an individual by the Government of Japan, the Praemium Imperiale. He was nominated to the Rajya Sabha of the Parliament of the Government of India in 1986. He is an honorary member of the American Academy of Arts and Letters and a member of the United Nations International Rostrum of Composers. In 1997 he was named a regent's professor at the University of California.

RECORDINGS

Chants of India, perf. R. Shankar, Angel Records 7243 8 55948 2 3 (1997)

STEPHEN SLAWEK

Shankar, Uday (*b* Udaipur, 8 Dec 1900; *d* Calcutta, 26 Sept 1977). Indian dancer and choreographer. He was the eldest son of Pandit Shyam Shankar Choudhury and the elder brother of the *sitār* player and composer RAVI SHANKAR. He showed a strong interest in the performing and expressive arts during his childhood, performing his own interpretations of the traditional dances of Rajasthan and staging magic shows for his family and friends. In 1918 he began to study art at the Sir J.J. School of Art in Bombay. At the request of his father, who had moved to London in the services of the Maharaja of Jhalawar, Shankar enrolled in the Royal College of Art in London in 1920. Sir William Rothenstein, the Principal of that institution, took an interest in Shankar, advising him to study the Indian paintings housed in the British Museum. Shankar's earlier attraction to dance was nurtured by his growing understanding of the movements he found represented in the artworks which he studied. Soon after graduating in 1923, Shankar was selected by the Russian dancer Anna Pavlova to play Kṛṣṇa in the Rādhā-Kṛṣṇa ballet in which she portrayed Rādhā. This role brought Shankar instant celebrity, and he then set out on his own to pursue a career as a dancer. His early tours throughout Europe included concerts in major cities such as Berlin, Vienna and Budapest and featured dances based on Indian themes set to music played on Western instruments. Most of his dance partners during this early period were European women, the most well-known being Simone Barbier, whom Shankar renamed Simkie.

In 1929 the Swiss sculptress Alice Boner funded Shankar's extensive tour of India during which he viewed many of India's works of art in places such as Ajanta, Ellora and Konarak. Shankar established a studio in Calcutta and began the process of 'authenticating' his performances with the inclusion of traditional Indian music and musical instruments as well as themes drawn from Hindu mythology and movements from the classical dance traditions of India. He returned to Europe with Simkie, his mother, three brothers and a cousin forming the core of his dance troupe and Timir Baran Bhattacharya, a *sarod* disciple of the legendary Allauddin Khan, as his music director. On 3 March 1931 Shankar premiered the creative accomplishments of the transformed dance company at the Théâtre des Champs-Elysées. By the end of 1932, Shankar's troupe had given 369 performances throughout Europe. In the same year the American impresario Sol Hurok brought the troupe to the United States, where Shankar's performances were received enthusiastically.

The next phase in Shankar's career was also initiated with the largesse of a Western benefactor. Leonard Elmhirst of Dartington Hall provided Shankar with the funds needed to establish a Centre for Dance and Music in India, and Shankar also received support from other prestigious individuals such as Rabindranath Tagore and Jawaharlal Nehru. The Uttar Pradesh government donated land for the enterprise, and in 1939 the school opened in the Himalayan resort of Almora. Many of the most respected musicians and dancers of India joined its faculty. While overseeing the activities of the school in Almora, Shankar married Amala Nandi, who had joined the troupe in its early days. The Almora school soon ran into financial difficulties and was forced to close in 1944. Shankar resettled in Calcutta and produced a film, *Kalpana*; initially a financial failure, it was soon recognized for its artistic merits and later won several international awards.

Shankar remained active in creating new ballets in India and in undertaking international tours in the 1950s

and 60s. He eventually resettled in Calcutta and once again formed a new dance troupe. On the occasion of Rabindranath Tagore's centenary he produced the ballet *Samanya Kshati*, based on one of Tagore's poems and with music composed by his brother Ravi. Uday Shankar's health began a severe decline in 1969. After his death, Shankar's children Ananda and Mamata continued their father's creative and experimental approach to dance through new multimedia productions during the 1980s and 90s, but the family tradition suffered a debilitating setback with the death of Ananda in April 1999.

Uday Shankar is remembered for his eclectic approach to dance; he respected and blended together the formalized structures of the various classical dance traditions of India but professed allegiance to none of them. Instead he struck out alone to reinvent the cultural heritage of South Asia by creating a new dance form that sought its inspiration in what he perceived to be the Indian essences of the expression of emotion in movement. Shankar also deserves recognition for having taken numerous Indian musicians to the West; he prepared the way for the internationalization of India's classical music traditions by exposing thousands of Westerners to Indian music and educating many Indian musicians in the ways of the professional show business world of the West.

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STEPHEN SLAWEK

Shanty [chanty, chantey]. A work song used by sailors to coordinate effort and lighten labour aboard ships powered only by human muscles and the natural elements. Shanties consisted mainly of solo leads and roaring choruses said to be audible up to a mile away. Such songs can be traced back to ancient times, but few texts and no tunes have survived from before the 19th century. The word is obscure in origin and dates from the 1850s.

The spread of steam power at sea ended the need for shantying, but as early as 1900 the songs were revived ashore for use on the concert platform and in schools, a feeble echo of their old wildness and vigour. A second revival, however, starting in the 1950s and drawing inspiration from the last surviving shantymen, produced performances whose salty zest would have been instantly familiar to the sailors of a century earlier.

1. Origins. 2. Derivation. 3. Texts and tunes. 4. Categories. 5. Revival and survival.

1. Origins. Ever since seafarers pulled together at oars or hauled on ropes they seem to have galvanized their muscles and distracted their thoughts with some kind of vocal activity, ranging from grunts, yelps and exhortations to chants or songs. In the 5th century the goatherds Daphnis and Chloe watched a passing ship on the Aegean and noticed that just as 'other Marriners used to do to elude the tediousness of labour, these began [to sing], and held on as they rowed along. There was one amongst them that was the Celeustes, or the hortator [encourager] to ply, and he had certain nautic odes or Sea-songs: the rest like a Chorus all together strained their throats to a loud holla, and cacht his voice at certain intervals' (Lloyd, 1967, p.288). Viking vessels of the 7th century are known to have carried an officer whose task it was to lead a chant for the oarsmen. Over 1000 years later Samuel Johnson (*A Journey to the Western Isles of Scotland*, 1775, ed. R.W. Chapman, London, 1970, p.56) observed during a visit to Scotland:

> They accompany in the Highlands every action, which can be done in equal time, with an appropriate strain, which has, they say, not much meaning; but its effects are regularity and cheerfulness. The ancient proceleusmatick [inspiriting] song, by which the rowers of gallies were animated, may be supposed to have been of this kind.

The earliest known English sea song survives in a 14th-century manuscript describing a pilgrim ship's voyage to Santiago de Compostela. It contains several expressions, including 'Howe, hissa', 'Y how, taylia' and 'Y howe, trussa', encouraging those pulling on ropes (preface to J. Ashton, *Real Sailor-Songs*, London, 1891). Similarly, when Felix Fabri, a Dominican friar, sailed from Venice on a pilgrimage to the Holy Land in 1493 he noticed 'mariners who sing when work is going on, because work at sea is very heavy, and is only carried on by a concert between one who sings out orders and his labourers who sing in response' (Hugill, 1969, p.3). In shouting instructions above the noise of the storm in Shakespeare's *The Tempest* (Act 1 scene i) the boatswain calls: 'Heigh, my hearts! Cheerly, cheerly, my hearts! Yare, yare! Take in the topsail'. Andrew Shewan, a clipper captain who first went to sea in 1860, listed very similar phrases, such as 'Heave, my hearties', 'Cheerly, lads' and 'Rouse him up', while 'at the main sheet it would be "Oh, lug him a-lee!"; at the main tack such a phrase as "Board him in the smoke, boys!"; or, when setting a stunsail, "Boom end her!" All these might be called "sea cheers"' (A. Shewan: *The Great Days of Sail*, London, 1927, p.108).

When 'sea cheers' failed to produce sufficient effort, something more substantial was needed. One of Richard Hakluyt's manuscripts, published by Samuel Purchas only a dozen years after *The Tempest*, records that 'when mariners do hale or pull at anything they do make a noise, as it were crying ha woet hale men hale' (Laughton, 1923, p.48). This device, later known as 'Yo-ho-ing' or 'Yo-heave-oh-ing', also had limited power, however, as R.H. Dana (1840) described: 'Many a time when a thing goes heavy with one fellow yo-ho-ing, a lively song, like *Heave to the girls*, *Nancy oh!*, *Jack Crosstree*, &c., has put real life and strength into every arm'.

The earliest notated British shanty texts (tunes were not written down until over 400 years later) are found in a polemical work ascribed to Robert Wedderburn, *The Complaynt of Scotland* (1548), which includes a description of a ship's departure from the Firth of Forth. Scraps of various shanties are quoted, for example as the anchor is raised and then secured:

> than the marynalis began to veynd the cabil, vith mony loud cry. ande as ane cryit, al the laif cryit in that samyn tune .... and as it aperit to me, thai cryit ... veyre veyra, veyra veyra. gentil gallādis, gentil gallādis. veynde i see hym, veynd i see hym. pourbossa, pourbossa. hail al ande ane, hail al and ane. hail hym up til us, hail hym up til us. Than quhen the ankyr was halit up abufe the vatir, ane marynel cryit, and al the laif follouit in that sam tune, caupon caupona, caupon caupona. caupun hola, caupun hola. caupun holt, caupon holt. sarrabossa, sarrabossa. than thai maid fast the schank of the ankyr.

2. Derivation. After such early examples, references to shantying disappear for some centuries, perhaps because it was deemed too commonplace to be worthy of remark. When allusions are found again in the 19th century they still do not include the words 'shanty' or 'shantying'. In 1811 dockers in Jamaica using a capstan to unload a

vessel sang 'an English song . . . at the end of which all the rest join in a short chorus' (Hay, 1953, p.201). 20 years later a passenger travelling from London to the Orient aboard an East Indiaman hears 'old ditties' sung at the capstan (Doerflinger, 1951). In 1837 Frederick Marryat, a former naval captain and a novelist, travelled from Portsmouth to New York as a passenger on the *Quebec*. 'The seamen, as usual', he wrote in his diary, 'lightened their labour with the song and chorus, forbidden in the etiquette of a man-of-war. . . . The one they sung was particularly musical, though not refined; and the chorus of 'Oh! Sally Brown', was given with great emphasis by the whole crew between every line of the song, sung by an athletic young third mate'.

Dana (1840) listed 11 shanties by title and described shantying in detail, though without using either word: 'The sailors' songs for capstans and falls are of a peculiar kind, having a chorus at the end of each line. The burden is usually sung by one alone, and at the chorus all hands join in – and the louder the noise the better'. A few years later Charles Nordhoff described how his ship was loaded with cotton at Mobile Bay (Doerflinger, 1951). Many of the stevedores (otherwise known as hoosiers or cotton-screwers) were sailors who preferred to spend their winters doing such work rather than going to sea. Nordhoff observed:

> Singing, or *chanting* as it is called, is an invariable accompaniment to working in cotton, and many of the screw-gangs have an endless collection of songs . . . answering well the purposes of making all pull together, and enlivening the heavy toil. The foreman is the *chanty-man*, who sings the song, the gang only joining in the chorus, which comes in at the end of every line, and at the end of which again comes the pull of the screw handles.

This account, published in 1856, predates the *Oxford English Dictionary*'s first record of 'shanty' (1869) and 'shanty-man' (1876). While the dictionary suggests that 'shanty' may be a corruption of the French *chantez* (from *chanter*, 'to sing'), the English word 'chant' could be the root of 'chanty' and 'shanty'. The latter pronunciation has also given rise to the theory first advanced by R.R. Terry, based on his own observations in the West Indies during the 1890s, where he saw what he calls the 'very ancient custom' of resiting huts:

> The object moved was a *shanty*; the music accompanying the operation was called . . . a *shanty* tune; its musical form (solo and chorus) was identical with the sailor *shanty*; the pulls on the rope followed the same method which obtained at sea; the soloist was called a *shanty*man; like the shantyman at sea he did no work, but merely extemporized verses to which the workers at the ropes supplied the chorus.

Another idea suggests a connection with the Canadian lumberjacks, who in the early 19th century were known as 'shantyboys'. This seems more likely to have stemmed from the shanties in which they lived than from their songs, but they did accompany with solo and chorus singing their work of floating great rafts of logs down the rivers in spring. The French-speaking *voyageurs* who travelled the same rivers with similar songs have also been put forward as a possible source of the word but this seems unlikely: their contact with the wider world, like that of the lumberjacks, was very restricted.

3. TEXTS AND TUNES. Shanties were subordinate to the tasks they accompanied. The command 'belay' (known as the shanty full-stop) or 'avast heaving' put an instant end to both work and singing. Solo lines (but not choruses) were often coarse and sometimes obscene, and shantymen might disguise offensive lyrics in deference to passengers or the captain's wife. For example, in the couplet 'Oh Sally Brown [or 'Shenadore'], I love your daughter, And I love the spot where she makes water', the second line could be varied to: 'And I love the place where first I sought her'. Few of the uncamouflaged words, even now, have been published.

A good shantyman was expected to improvise. He would also borrow verses from different shanties and adapt entire songs to his purposes. British, Irish, West Indian and American seamen all brought material to the common stock, some of it drawn from traditional repertories ashore and some from popular contemporary songs. The capstan shanty *Whoop Jamboree*, for example, started life as one of *White's Ethiopian Melodies*, published in 1851.

Ex.1 Windlass or capstan shanty, *Storm Along*, sung by John Perring, Dartmouth, Jan. 1908 (Grainger, *JFSS*, 1908)



From the hoosiers of the American south sailors picked up songs such as *General Taylor*, *Mobile Bay* and *Roll the Cotton Down*. The 30 versions of *Blow the Man Down* noted by one collector combined the texts of two 'forebitters' or sailors' off-duty songs (*Ratcliffe Highway* and *Tiger Bay*), two traditional songs (*The Farmer's Curst Wife* and *Windy Old Weather*), a broadside (*The Indian Lass*) and four other shanties (*Knock a Man Down*, *The Black Ball*, *The Flying Fish Sailor* and *The Ship 'Neptune'*) (Carpenter, 26 July 1931, p.10). Chaotic though it may be, the shanty corpus provides a vivid picture of sailors' life ashore and afloat, ranging from accounts of sordid encounters in dockside dives to stirring evocations of real or mythical heroes such as Napoleon or Stormalong.

In 1908 Percy Grainger met John Perring of Dartmouth, whom he described as a 'Genius Sea Chanty singing man', who recalled the days when ships' captains vied with one another to sign on the best shantyman. Grainger transcribed several fine shanties, including *Storm Along* (ex.1), in meticulous detail, and was struck by the 'wayward, random impulsiveness, and profuse melodic, rhythmic and dynamic variations' of Perring's singing (Grainger, 1908, p.231). Many shanties, with their opportunities for virtuoso singing such as this, show modal influence. The well-known *Drunken Sailor* is in the Dorian mode, as are versions of *The Plains of Mexico*, *Bring 'em Down* and *Lowlands Away* (the last, like a number of other Dorian tunes, having no sixth, in both its major and its minor-key versions). *Haul away for Rosie* is Mixolydian, and others are Aeolian in at least one version, such as *Randy Dandy O*, *The Hog-eye Man* and *Shenandoah* (the last again lacking the sixth degree). *Sally Brown* swings between minor and tonic major, with a passing Mixolydian inflection in an otherwise major section. *A-rolling Down the River* (also known as *The Saucy 'Arabella'*) (ex.2) passes through three different keys and finishes a tone lower than it began. Often shanties do not end on the tonic, creating an 'unfinished' effect; examples include

Ex.2 Capstan or pumping shanty, *A-rolling Down the River* (Hugill, 1961)



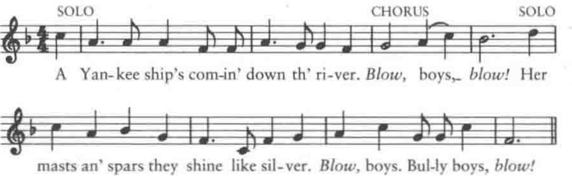
Goodbye, Fare Ye Well (also known as *Homeward Bound*), which modulates to the dominant in the final bar. Most shanties were in cheerful major keys, however, and modal and minor-key melodies tended also to evolve towards the major mode. They seem, nevertheless, to have cast a lasting spell over generations of sailors, and some, such as Grainger's setting of Perring's *Shallow Brown*, can be almost unbearably beautiful.

4. Categories. Shanties fall into two main groups: those for use at the windlass or capstan, and those for hauling on ropes, although the boundaries are by no means rigid.

The windlass had a horizontal barrel turned by levers that were moved up and down. The capstan, a later development, was an upright version of the same device, powered by men who shuffled round in a circle, pushing bars as they went. The boast of a good shantyman was that his singing supplied 'the best bar of the capstan'. The windlass or capstan was used to weigh anchor, to warp a ship alongside her berth, or to raise heavy objects such as a spar or an item of cargo. Songs tended to be quite long, and singing continued throughout a spell of work. Windlass shanties such as *Sally Brown* and *Storm Along* consisted, much like halyard shanties, of four-line stanzas with alternating solo and chorus lines. The last note in a shantyman's line would invariably overlap with the chorus's first note; the shantyman would then re-enter on the chorus's last note, and so on throughout. Although windlass shanties were taken over for use at the capstan, with many like *Shenandoah* and *We're All Bound to Go* retaining the familiar double solo-chorus pattern, others added a further four-line chorus. *The Banks of Sacramento* does this, while *A-rolling Down the River* adds two.

Shanties for hauling on ropes also used a four-line stanza with alternating solo and response. Although all the men involved sang the choruses in a halyard shanty as they hoisted a yard up the mast, they pulled only twice in each case. In *Blow, Boys, Blow* they pulled on the words italicized in ex.3. 'Hand over hand' songs such as *Sally*

Ex.3 Halliard shanty, *Blow, Boys, Blow* (Bone, 1931; Sailors pull on italicized words)



Racket, used for hoisting a light sail, went to a quicker rhythm and had verses of four solo lines alternating with four choruses, on each of which there was one pull: '*Haul* 'em away'. With a bowline or foresheet shanty such as *Haul Away, Joe* or *Haul on the Bowline* the concerted pull came only once, on the last word of the chorus: 'Haul on the bowline, the bowline, *haul*'. Since there was no shantyman aloft when sails were furled, the men would simply sing in unison. Standing on a swaying footrope, perhaps in half a gale, they would cling to the yard with one hand and grasp a fistful of canvas in the other just as they reached the end of each two-line stanza: 'To me way, ay-ee ay, ya!/We'll pay Paddy Doyle for his *boots*'. Unison singing applied, too, though without any particularly emphasized words, in 'stamp and go' songs like *The Drunken Sailor*, when a gang of men would pick up a

rope and run along the deck with it. The manoeuvre took place when the ship went about or a boat was hoisted inboard.

After a month at sea, when the men had worked off their advance in wages, they would sing *The Dead Horse* and raise to the main yardarm an effigy made of scraps of wood, canvas and perhaps a barrel which was then ceremonially dropped into the sea. The same shanty could be heard in ports of the west coast of South America when the last bag of salt petre came aboard before a vessel sailed for home.

For pumping, depending on the type of machine used, windlass or capstan shanties usually served. At the end of a voyage, as a ship was pumped out for the last time or the capstan was manned to warp alongside, the customary choice would be *Leave her, Johnny*, with its bitter criticisms of officers and ship:

> Oh the captain was a bastard and the first mate was a turk,
> Leave her, Johnny, leave her;
> And the bosun was a bugger with the middle name of work,
> It's time for us to leave her.

5. Revival and survival. As early as 1884 a newspaper article lamented: 'The beau-ideal chanty-man has been relegated to the past. His death-knell was the shriek of the steam-whistle and the thump of the engines' (L.A. Smith, 1888, p.5). Three years later the first of many anthologies of shanty texts with their tunes appeared. Haswell's *Collection of Sea Shanties* was published on board ship in Australia in 1879, and as early as 1841 two shanties with music had been included in Olmstead's account of a whaling voyage. Nostalgia stimulated an appetite for memoirs of sailors' lives at sea, and many of these included accounts of shantying. Folksong collectors, too, began to take an interest: Frank Kidson noted a shanty in 1893, Cecil Sharp followed suit with 150 more obtained from retired sailors, while Anne Gilchrist, Percy Grainger and several others found further material.

Sailors had seldom sung shanties ashore, but now landsmen started to take them up, with bowdlerized words and prettified styles of delivery. In 1905 John Masefield, noting that he had 'heard chanties sung upon the stage both in this country and America', complained that 'they were not in the least like the real thing'. The same could have been said for the next half-century of the 'folk-chanteys' set to piano accompaniment by Cecil Sharp that were sung in schools or on the concert platform.

The folksong revival of the 1950s, led by Ewan MacColl and A.L. Lloyd, encouraged the search for a more authentic style of singing shanties and less inhibited texts. Several sailors who had sung shanties at sea were traced and recorded in the 1960s, including Paddy Walsh, a Liverpool Irishman, and Stanley Slade of Pill, near Bristol. The most influential figure, though, was Stan Hugill, an accomplished singer who had served as a shantyman and produced an authoritative book on the subject (1961).

With such models available it proved possible to revive the singing styles of the original shantymen sailors of a century earlier. Although some modern performers have sung as they worked aboard sailing ships at sea, shanties are now overwhelmingly an entertainment and a recreation for people ashore. By a quirk of cultural history the songs of 'the sailor, the stoker of steamers, the man with the clout, / The chantyman bent at the halliards putting a tune to the shout, / The drowsy man at the wheel and the tired look-out' (Masefield) seem destined for a long life on land.

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ROY PALMER

Shape-note hymnody. A body of rural American sacred music published in any of several musical notations in which a note head of a certain shape is assigned to each of the solmization syllables *fa*, *sol*, *la*, *mi* (in the four-syllable 'fasola' system) or *do*, *re*, *mi*, *fa*, *sol*, *la*, *si* or *ti*. Most shape notations (also sometimes called 'buckwheat', 'character' or 'patent' notations) employ key signatures, deploy the notes on a five-line staff and use the rhythm signs of conventional notation (*see* NOTATION, §III, 5, fig.151). They are intended to help singers with little musical expertise to sing at sight without having to recognize pitches on the staff or understand the key system.

1. Repertory and practice. 2. Four-shape tune books. 3. Seven-shape tune books. 4. Shape-note gospel hymnody. 5. After 1924.

1. REPERTORY AND PRACTICE. The shape-note tradition originated early in the 19th century and flourished among many whites and some blacks, particularly in the South and Midwest, where it still survives, and furnished the principal printed sources of folk hymns and white spirituals. A later 19th-century offshoot formed an important branch of white gospel music.

Much of the music in the shape-note hymnbooks was written by the late 18th-century singing-school composers of New England, who also introduced the practice of including a pedagogical preface to a tune book, and were responsible for its oblong format. To the New England repertory of psalm and hymn tunes, fuging-tunes, set-pieces and anthems the shape-note hymnbook compilers made a significant addition – folk hymns and spirituals drawn from oral tradition. All these types of music were set for three or four voices, with the principal melody in the tenor and the other parts composed quite independently to produce a rugged, harmonically crude, 'archaic' style that has reminded some (e.g. Seeger, 1940) of medieval polyphony. The first shape-note tune book to contain a sizable number of folk hymns and to influence later tune books published in the American South and West was the *Repository of Sacred Music, Part Second* (1813/*R*) compiled by John Wyeth.

Shape-note collections not only preserved the 18th-century New England repertory (when it had given way in New England to other kinds of psalmody) and introduced into print a large body of folk melodies, they also became the means of imparting to many generations the pleasures of choral singing by note and of sharing a rich repertory of Anglo-American music. Indeed, the practice of shape-note hymnody was more social and recreational than liturgical; the title-pages of the hymnbooks often emphasize their nondenominational character, and, from very early, groups met in 'singings' apart from worship services. Some singings were informal meetings of small numbers from a single parish or town, held perhaps one evening a month (often a Sunday); others were larger-scale, annual events which functioned as religious services, lasting for many hours and attracting perhaps as many as 100 participants; largest of all, and least numerous, were annual 'conventions' lasting two days (often Saturday and Sunday) or even longer, and attracting singers by the hundreds.

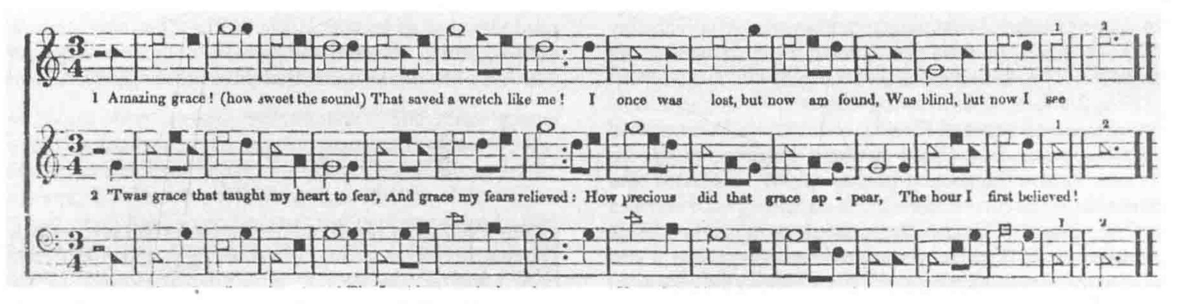
Characteristic of shape-note singings, which persist to this day, are the disposition of the singers in the form of a hollow square; unaccompanied performance, with trebles and tenors often doubling each others' parts; and the rotation among various singers of the responsibility for choosing the work to sing next, setting its pitch and leading the group (usually first singing the solmization syllables, then a second time with the text).

2. FOUR-SHAPE TUNE BOOKS. The first shape-note system to gain acceptance was that in *The Easy Instructor* of William Little and William Smith (1801), based on four-syllable or 'fasola' solmization (ex.1). Another experi-

Ex.1 Shape-note system based on fasola solmization



menter, Andrew Law, developed systems of staffless shapes which he used in tune books published between 1803 and 1819. The appearance of these tune books coincided with a significant migration of settlers into the South and Midwest, and shape-note publications ap-



1. Four-shape notation in 'Amazing Grace' from William Walker's 'The Southern Harmony and Musical Companion' (Philadelphia, 5/1854)

peared in the centres along the routes of travel. Wyeth, an editor and printer in Harrisburg, Pennsylvania, published the *Repository of Sacred Music* (1810) for settlers passing through to the new lands; modelled on Isaiah Thomas's extremely successful *Worcester Collection* (1786) and Andrew Adgate's *Philadelphia Harmony* (1789), it contained anthems, psalm tunes and fuging-tunes of the New England composers. The *Repository of Sacred Music, Part Second*, for which Wyeth's musical adviser was the Methodist minister Elkanah Kelsey Dare, included many folk hymns in addition to the earlier repertory. After 1813 shape-note publications appeared in three areas. The first stretched westwards from the Shenandoah Valley, Virginia, and Cincinnati to St Louis; the second, the centre of German-language shape-note hymnody, lay between the Shenandoah Valley and the city of Philadelphia; and the third was further south, embracing South Carolina and Georgia.

The first southern shape-note tune book was Ananias Davisson's *Kentucky Harmony* (1816), which included 15 tunes from Wyeth's *Repository ... Part Second* (though Davisson claimed that several were his own). Davisson's *Supplement to the Kentucky Harmony* (1820) contained many more folk hymns than his initial book, and included some of the newer spirituals from the frontier camp-meeting revivals. In Tennessee William Caldwell issued his *Union Harmony* (1837), in which he listed himself as composer of 42 tunes. Describing his relation to the folk tradition, however, he admitted 'Many of the airs which the author has reduced to system and harmonized have been selected from the unwritten music in general use in the Methodist Church, others from Baptist and many more from Presbyterian taste'. James M. Boyd borrowed from both Wyeth and Davisson for his *Virginia Sacred Musical Repository* (1818). James P. Carrell and David L. Clayton published *The Virginia Harmony* in 1831. This was very successful and, although Carrell deplored his contemporaries' use of 'light airs' for sacred music, was comparatively rich in the best of the folk hymn repertory.

From the second decade of the 19th century Cincinnati became a significant centre of shape-note publications. The first shape-note tune book, *Patterson's Church Music* (1813), was followed in 1820 by the most popular tune book of the Midwest, *The Missouri Harmony* by Allen D. Carden. Carden drew heavily on Davisson's *Kentucky Harmony*. His other tune books, *Western Harmony* (1824), compiled with S.J. Rogers, F. Moore and J. Green, and *United States Harmony* (1829), did not achieve the success of *The Missouri Harmony*.

The most active publisher of German-language shape-note hymnody was the Mennonite Joseph Funk. In 1816 he compiled *Die allgemein nützliche Choral-Music*, the first German-language shape-note tune book to be widely used. Another collection, *A Compilation of Genuine Church Music* (1832), was in English, reflecting the acculturation of the area; its fifth edition (1851) was retitled *Harmonia sacra, being a Compilation of Genuine Church Music* and published in seven-shape notation (it reached its 25th edition in 1993 under the title *The New Harmonia sacra*). Although Funk was only one of several German-Americans to publish shape-note tune books in German (during the period 1810–83 at least 14 German or German-English books were published, mainly in Pennsylvania), his influence on Southern musical thought and practice was considerable. His family successors adopted the more flexible seven-shape notation and introduced the new gospel songs of the urban North into the South.

The first tune book to become widely popular in the Deep South was William Walker's *The Southern Harmony and Musical Companion* (1835). This was the first Southern shape-note book to be distributed nationally, and Walker reported in 1866 that it had sold 600,000 copies. Walker, a Baptist layman, made extensive use of folk hymns and spirituals and composed or arranged about 90 tunes, including such popular folk hymns as 'Complainer', 'Sweet Prospect' and 'Amazing Grace' (fig.1), one of the best-known, which had first appeared in *The Virginia Harmony* and was widely used by other tune book compilers under the names 'Harmony Grove' and 'New Britain'.

The best-known and most widely used shape-note tune book, *The Sacred Harp* (1844), was compiled by Benjamin Franklin White and E.J. King. King wrote two popular tunes in *Southern Harmony* and *The Sacred Harp*, 'Bound for Canaan' and 'Weeping Savior'. White exerted a lasting influence on so-called Sacred Harp singing, a tradition of hymn singing based on the book, through his own compositions (of which there are more than 30 in *The Sacred Harp*), his work on the revision committees for the editions of 1850, 1859 and 1869, and his establishment in 1845 of the Southern Musical Convention, which fostered Sacred Harp singings. Other singing conventions using *The Sacred Harp* were established in the late 19th century and early 20th; Sacred Harp singings spread from Georgia to Alabama, west to Texas and Oklahoma, north to Tennessee and south to northern Florida.

Four 20th-century revisions of *The Sacred Harp* remain in use. J.L. White's version (1911) is used for a few singings each year in the area around Atlanta. J.S. James's *The Original Sacred Harp* (1911) had alto parts added by Seaborn M. Denson to 327 previously three-part pieces. This revision, reprinted in 1965, is used in about 15

singings in central and southern Georgia. A revision by W.M. Cooper, entitled *The Sacred Harp: Revised and Improved* (1902) and retitled *The B.F. White Sacred Harp* (1949, 2/1960), is used along the Gulf Coast, especially in northern and central Florida, in southern Alabama and Mississippi, and in about a dozen singings in eastern Texas. This is the second most popular version of *The Sacred Harp* in current use. The most widely used revision is *The Original Sacred Harp, Denson Revision* (1936, 2/1960, 4/1971), which is increasing in popularity and gradually replacing some of the others. The Denson revision is most used in central and northern Alabama and western Georgia; it is used at only a few annual singings in Tennessee, Mississippi and northern Florida. It is also used in universities (e.g. the University of Illinois and the University of North Carolina). Singings that use the Denson revision are announced and recorded in the annual *Directory and Minutes of Annual Sacred Harp Singings* (Birmingham, Alabama). J.L. White's and Cooper's editions of *The Sacred Harp* attempted to modernize the book by including gospel-style music, whereas those of James and Denson, while admitting new pieces, remained basically within the style originally associated with four-shape-note music.

A 20th-century tune book modelled on Cooper's revision of *The Sacred Harp*, *The Colored Sacred Harp* (1934/*R*) by Judge Jackson, consists of songs composed by black shape-note singers. As in Cooper's book, some of the songs are in the older, predominantly folk hymn style, and others are influenced by the gospel hymn idiom. Black singers use Cooper's edition of *The Sacred Harp* for most of their singing, but sing from *The Colored Sacred Harp* on special occasions.

Two competitors of *The Sacred Harp* in Georgia before the Civil War were *The Hesperian Harp* and *The Social Harp*. *The Hesperian Harp* (1848) was compiled by perhaps the most learned and versatile of the shape-note musicians, the Methodist minister William Hauser; it was the largest shape-note tune book (552 pages), but does not seem to have been widely used. Hauser provided 36 of its tunes, including many carefully recorded from oral tradition. *The Social Harp* (1855/*R*), compiled by John Gordon McCurry, a Baptist farmer, contained what Jackson (1943, p.121) called 'by far the biggest single-book and single-edition batch of revival spirituals produced in the South'. The 49 pieces in *The Social Harp* attributed to McCurry include numerous folk hymns.

Thus in the period from the second decade of the century until the outbreak of the Civil War the publication of shape-note hymnody spread from Pennsylvania through the Shenandoah Valley of Virginia south to Georgia and west to Missouri. Shape-note tune books were also published in Tennessee, Kentucky and Ohio; use of *The Sacred Harp* spread into Alabama; and *The Missouri Harmony* was used as far south as Mississippi. With the Civil War, however, the publication of new rural shape-note tune books ceased, and after the war newer developments from the urban North brought about a considerable change in shape-note hymnody.

3. Seven-shape tune books. Northern composers influenced by European music, such as Lowell Mason, opposed shape notes and advocated seven-syllable solmization; as their solmization method became accepted in the South there was a gradual change from four-shape to seven-shape notation. The first such system to be widely used was that of Jesse B. Aikin in *The Christian Minstrel* (1846), which retained the *fa*, *sol*, *la* and *mi* shapes of *The Easy Instructor* but added three others (ex.2). Aikin's

Ex.2 Seven-syllable solmization



system eventually prevailed over several rival seven-shape systems, invented because it was thought that Aikin's had been patented (hence the name 'patent notes'). In the development of shape-note hymnody the systems of notation and the physical appearance of the various publications were associated with different types of music. The oblong four-shape tune book, associated with a combination of folk hymnody and earlier New England music, was followed by the oblong seven-shape tune book, with less folk hymnody and earlier New England music and more European music, music of the Lowell Mason school, music with secular texts and early Southern gospel hymnody. When Southern gospel hymnody became the main repertory of shape-note books the format changed again: the collections, known as songbooks, were smaller, taller than they were wide and often had paper covers.

Only two years after the appearance of Aikin's seven shapes, *The Harp of Columbia* (1848) by W.H. Swan and M.L. Swan was published in the compilers' own seven-shape notation. After the Civil War M.L. Swan published *The New Harp of Columbia* (1867), which is still used in eastern Tennessee; the singers who use it are known as 'Old Harp singers'. Also in 1867 Walker yielded to northern influences and published his *Christian Harmony* in his own seven-shape notation; he included in it a preponderance of European music and music by Mason and his followers. Like his earlier *Southern Harmony*, it is still used in singings in several southern states, especially Alabama, which has a state Christian Harmony Convention; an extensively revised version of the book, by O.A. Parris and John H. Deason (1958) is also used at a number of annual singings (25 reported in 1974, mostly in Alabama). Although a number of seven-shape notations had been developed after 1846, in 1877 Aldine S. Kieffer, a grandson of Funk and the leading seven-shape competitor of Aikin, negotiated an agreement to use Aikin's shapes. He promoted shape-note music chiefly through *Musical Million*, a monthly periodical edited mainly by himself and published at Singers Glen and later Dayton, Virginia, from 1870 to 1914. Kieffer's other activities included editing tune books and the new style of songbooks, and writing numerous texts and tunes, both sacred and secular.

Aikin's system became the standard seven-shape notation, and predominated in a large area of the South. Hauser, another of the older tune book compilers to adopt seven-shape notation, published *The Olive Leaf* (1878), in which he used Aikin's seven-shape system and included music influenced by the urban gospel hymns that Bliss and Sankey were publishing in the North. In addition to its use in tune books and gospel music collections Aikin's notation was used extensively in the 20th century for church hymnals, such as B.B. McKinney's popular *Broadman Hymnal* (1940) and those published by the southern branches of such denominations as the Church of God and the Primitive Baptists. Most of these hymnals contain gospel music, but a few, such as C. Cayce's *The*

Good Old Songs (1913, 23/1961) which is used by conservative Primitive Baptists, contain mainly songs from the older shape-note tradition.

4. Shape-note gospel hymnody. The term 'gospel hymn' originated in the popular northern hymnal *Gospel Hymns and Sacred Songs*, compiled from 1875 by Ira D. Sankey. Unlike the northern gospel hymns, those of the South often have melodies that use pentatonic and other scales inherited from the folk hymn tradition. Of the numerous late 19th-century southern shape-note gospel hymn composers, three of the most prominent were Asa Brooks Everett, Rigdon McCoy McIntosh and A.J. Showalter, some of whose hymns are still sung.

A.B. Everett, with his brother L.C. Everett and McIntosh, propagated musical knowledge in the manner of Lowell Mason's normal music schools in the North. Despite Everett's European training, some of his gospel hymns reflect the older shape-note tradition, for example his famous *Footsteps of Jesus*, which has a hexatonic melody. McIntosh exerted influence beyond the usual shape-note musical circles, for he directed the music departments of Vanderbilt University in Nashville, Tennessee, and Emory College in Oxford, Georgia, and was also music editor for the Nashville publishing house of the Methodist Episcopal Church, South, for about 30 years. He produced over 15 music collections, and his reputation can be gauged from the back cover of one of them, *New Life* (1881), where he is called 'The Most Eminent Composer of Music in the South'. A.J. Showalter published over 1000 of his own compositions and left hundreds more in manuscript. His most famous gospel hymn (still widely used) is his setting of the text 'Leaning on the everlasting arms', a predominantly pentatonic melody with diatonic harmony and dotted rhythms. By 1903, 165,484 copies had been sold of his *Class, Choir and Congregation* (1888) and 385,969 of *Rudiments of Music* (1887).

5. After 1924. By the time of Showalter's death (1924) numerous publishers of shape-note gospel music had appeared who were more interested in popularising their songs than elevating musical tastes. Jackson (1933) listed 29 shape-note publishers of gospel music active in ten Southern and Midwestern states in the early 1930s. This number had diminished by the 1940s, and in the decade following World War II three firms emerged as the leading publishers of shape-note gospel music: James D. Vaughan, Stamps-Baxter and Stamps Quartet.

James D. Vaughan established the firm bearing his name in 1912 in Lawrenceburg, Tennessee, and in the period 1912–64 it published 105 shape-note gospel songbooks. These collections were usually published twice a year and were known as convention books because they were used in singing conventions; for many years the company sold an average of 117,000 copies of such books annually. In 1964 the Vaughan Company was bought by the Skyliters Recording Co. of Memphis, a firm formed by the Blackwood Brothers and Statesmen Quartets, but after a few months it was resold to a group in Cleveland, Tennessee, associated with the Church of God, a denomination which has made much use of shape-note gospel music. In 1965 the publication of convention books under Vaughan's name was resumed under the editorship of Connor B. Hall, also editor for the Church of God's Tennessee Music and Printing Co.

In 1926, two years after the death of Showalter, one of his associates, Jesse Randall Baxter jr, joined with V.O. Stamps to establish the Stamps-Baxter Music Co., known from 1929 as the Stamps-Baxter Music and Printing Co., with main offices in Dallas, Texas. Stamps-Baxter became the largest publisher of shape-note gospel music, publishing convention books and other song collections as well as a monthly magazine, *Gospel Music News*. Much of the spread of the gospel music published by Stamps-Baxter can be attributed to the success of their male quartets, through which this tradition became widely known in recordings and radio broadcasts (the firm purchased station KRLD, Dallas).

The music of the new Southern rural shape-note hymnody is a synthesis of the gospel hymnody of the North and the four-shape hymn repertory. It is based on diatonic scales (which, however, often omit the fourth and seventh degrees) and is generally lively; dotted rhythms appear frequently, particularly dotted quaver and semiquaver patterns with the semiquavers on chromatic lower-neighbour notes, imparting a swing to the rhythm. The songs always contain refrains that are inseparable from the stanzas, with frequent answering figures between the voices (fig.2). Performers usually employ a nasal tone quality, without vibrato, but with extensive sliding between notes. The gospel male quartet



2. Seven-shape notation in the gospel song 'I'll fly away' from 'Wonderful Message' (Powell, MO, 1932)

consists of a lead singer (second tenor), who sings the principal melody, a high tenor chosen for his bright frontal tone placement, a baritone and a bass. The quartets often sing *a cappella*, though they are sometimes accompanied by a guitar or (since the 1930s) a piano. Indeed, a 'hot' gospel piano style, similar to that of the urban revivals around 1900, has developed, which in many ways resembles ragtime.

An important force in shape-note gospel music has been its organisation in singing conventions at county, state and national levels. The National Singing Convention was founded in 1936 in Birmingham, Alabama; its annual singings, lasting as long as four days, attract more than 1000 participants. These organizations (unlike the Sacred Harp conventions) do not use a single shape-note collection, but a variety of paperback songbooks supplied by different publishers. It is difficult to assess the full extent of shape-note gospel singings; however, *Gospel Music News* listed more than 1900 for 1974 (calculated from the January issue), not only in the South and Midwest but as far west as California and as far north as Michigan. Nevertheless after 1945 the increasing urbanization of the South and the introduction of traditional notation in the music programmes of public and private schools contributed to a decline in shape-note singing. Singing-schools and singing conventions tended to be replaced by gospel music concerts, where the music was increasingly similar to the popular secular repertory and audiences listened rather than participated.

See also GOSPEL MUSIC, §I, 2.

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B.E. Cobb: *Sacred Harp: a Tradition and its Music* (Athens, GA, 1978), 2/1989

R.J. Stanislaw: *A Checklist of Four-Shape Shape-Note Tunebooks* (Brooklyn, NY, 1978)

E.J. Lorenz: *Glory Hallelujah! The Story of the Camp-Meeting Spiritual* (Nashville, TN, 1980)

HARRY ESKEW/JAMES C. DOWNEY

Shape-note notation [buckwheat notation, character notation]. A type of notation used for SHAPE-NOTE HYMNODY.

Shapero, Harold (Samuel) (*b* Lynn, MA, 29 April 1920). American composer and pianist. He studied the piano with Eleanor Kerr and composition with Sergey Slonimsky (1936–7) and Ernst Krenek (1937), under whom he wrote a 12-note string trio (1938). He also studied with Piston at Harvard (1938–41), Hindemith at the Berkshire Music Center (1940–41) and Boulanger at the Longy School of Music (1942–3). His works from the 1940s earned high praise from Stravinsky and Copland, as well as a series of awards, including the Prix de Rome (1941) and a Naumburg Fellowship (1942). An accomplished pianist, he gave the premières of and also recorded a number of his keyboard and chamber works.

Shapero's first published work, like Piston's, was a set of Three Pieces for the flute, clarinet and bassoon (1939). He dedicated his String Quartet (1941) to Piston, whose influence can be heard in the music's dissonant counterpoint, quartal harmonies and driving rhythms. After hearing Boulanger play Beethoven's string quartets at the piano, he began to assimilate 18th-century models, a practice he defended in his best-known article, 'The Musical Mind' (*MM*, xxiii, 1946, p.31). A series of works strongly reminiscent of old masters followed, including the witty Three Sonatas for piano (Domenico Scarlatti, C.P.E. Bach and Joseph Haydn), the graceful Serenade in D (Mozart), the grand Symphony for Classical Orchestra (Beethoven), and the more romantic Piano Sonata in F

minor (Schubert). These works adhere more closely than those of Piston or Stravinsky to the melodic phrase structure and harmonic rhythm of the Classical style; Copland, while admiring Shapero's 'technical adroitness' and 'wonderfully spontaneous musical gift', questioned this seeming 'compulsion to fashion his music after some great model'. Still, Shapero used traditional resources freshly and the Three Sonatas and the Symphony remained in the repertory, the latter enjoying renewed interest following a 1988 revival by Previn and the Los Angeles PO.

During the 1940s Shapero formed close associations with three fellow Piston students: Arthur Berger, Irving Fine and Leonard Bernstein. Berger included Shapero, Fine and himself in a 'Stravinsky school' of American composers, a phrase first coined by Copland; Shapero had close ties as well to Bernstein, who conducted the première of the Symphony in 1948 and recorded it in 1954. All four shared an interest in jazz and popular music, which Shapero knew well as a pianist and dance band arranger. Together they formed Brandeis University's first music department, where Shapero taught for over 30 years, eventually founding and directing its electronic music studio. His students included Joel Spiegelman, Richard Wernick, David Epstein and Sheila Silver.

Shapero composed less in more than three decades at Brandeis than during the period 1940–50. He never became identified with the 12-note method, as did Fine and Berger, nor a jazz-classical idiom, as did Bernstein, though he participated in both trends with the large 12-note Partita in C for piano and small orchestra (1960) and *On Green Mountain* for jazz ensemble (1957), after Monteverdi. Shapero also explored Renaissance techniques in Two Psalms for chorus (1952), Jewish styles in the Hebrew Cantata for chorus (1943), and electronic media in Three Studies in C♯ for synthesizer and piano (1969). This last composition and similar works were written for himself and his daughter, Hannah, to play together. With its homorhythmic textures, unisons and simple triads, Shapero's later music reveals a continuous search for directness and purity of musical thought.

WORKS

Dramatic: Woodrow Wilson (TV score), 1958

Orch: 9-Minute Ov., 1940; Serenade, D, str, 1945; Sym., orch, 1947; Sinfonia (The Travelers Ov.), c, 1948; Conc., 1950; Credo, 1955; Lyric Dances, 1955; On Green Mountain, jazz ens, 1957, arr. orch, 1981; Partita, C, pf, small orch, 1960; Tpt Conc., 1995

Vocal: 4 Baritone Songs (e.e. cummings), 1942; 2 Psalms (from Pss cxlvi, cxvii, c), SATB, 1952; Hebrew Cant. (J. Halevi), S, A, T, Bar, mixed chorus, fl, tpt, vn, hp, org, 1954; 3 Hebrew Songs: They who Sow at Night (S. Shalom), Eagle! Eagle Over Your Mountains (S. Tchernikovsky), Will There Yet Come Days of Forgiveness (L. Goldberg), T, pf, str orch, 1988

Chbr: Str Trio, 1938; 3 Pieces for 3 Pieces, fl, cl, vn, 1939; Sonata, tpt, pf, 1940; Str Qt, 1941; Sonata, vn, pf, 1942; 3 Improvisations, B, pf, synth, 1968; 3 Studies, C♯, pf, synth, 1969; 4 Pieces, B♭, pf, synth, 1970; In the Family, fl, trbn, 1991; Six for Five, ww qnt, 1994

Pf: Sonata, 4 hands, 1941; 3 Sonatas, 1944; Variations, c, 1947; Sonata, f, 1948; American Variations, 1950

Principal publisher: Southern

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EwenD; GroveA (H. Pollack) [incl. further bibliography]
E. Carter: 'The Changing Scene', *MM*, xvii (1939–40), 237–41
A. Copland: '1949: the New "School" of American Composers', *New York Times Magazine* (14 March 1948), repr. in *Copland on Music* (Garden City, NY, 1960, 3/1976), 164–75
I. Fine: 'Shapero Symphony Given Premiere', *Musical America*, lxviii/4 (1948), 14 only
A. Berger: 'Stravinsky and the Younger American Composers', *The Score*, no.12 (1955), 38–46
H. Pollack: *Harvard Composers* (Metuchen, NJ, 1992)

HOWARD POLLACK

Shapey, Ralph (*b* Philadelphia, 12 March 1921). American composer and conductor. Raised in Philadelphia by Russian Jewish immigrant parents, he studied the violin with Emmanuel Zetlin (1937–42) and composition with Stefan Wolpe (from 1938). At the age of 16 he was selected as the youth conductor of the Philadelphia Youth Orchestra. He graduated from public high school in 1939, but received no other formal education. During the early 1950s he taught at the Third Street Settlement Music School, New York and from 1956 to 1959 worked at the MacDowell Colony. At the invitation of Rochberg, he accepted a part-time position at the University of Pennsylvania in 1963. The following year he joined the composition department at the University of Chicago, a position he retained until his retirement in 1992. He also founded and directed Chicago University's Contemporary Chamber Players and guest conducted such ensembles as the Chicago SO and the London Sinfonietta.

Shapey forged his iconoclastic, highly Expressionist style in postwar New York, influenced by Wolpe and abstract Expressionist painters, many of whom he counted among his friends. Artists such as Willem De Kooning and Jack Tworkov, and critics such as Harold Rosenburg and Dore Ashton attended his concerts. In return, he was one of the few non-painters admitted to the legendary Artists Club. His numerous honours include a MacArthur prize (1982) and first prize in the Kennedy Center Friedheim Competition (1990). In 1992 his *Concerto fantastique* (1991) was chosen to receive the Pulitzer Prize, but, in an event widely publicized at the time, the prize was withdrawn for consumer-related reasons. He was elected to the American Academy of Arts and Letters in 1989 and the American Academy of Arts and Science in 1994.

Shapey has described himself as a classicist structurally, a romantic emotionally and a modernist harmonically. His use of highly flexible, unsystematic 12-note chromaticism derived from Wolpe's style. In 1981 he began to compose based on what he called his 'Mother Lode Worksheet', a document published at the front of his String Quartet no.9. This reference, Shapey explained, 'contains my cantus firmus [a 12-note row] with harmonic aggregates assigned to each cantus note. It is constructed so that there are always common tones from any one aggregate to another. As in traditional tonal practice, this allows me to easily shift from one aggregate to another'.

The emotional quality of Shapey's music arises from many factors. His habit of juxtaposing sections of widely different characters provokes dramatic contrast. Many themes (such as the opening music of *Evocation no.4*, 1994) present bold, clearly memorable gestures. Other works encapsulate basic human passions from the lofty and religious (*Praise*, 1962–71) to the carnal (*Songs of Ecstasy*, 1967). Structurally, Shapey strives to create unforgettable sound images, carving his music into large, distinct blocks. Classical clarity governs most works. Traditional variation form, for example, appears in the *Fromm Variations* (1966, rev. 1973). The theme, a chorale of 20 slow-moving atonal chords, yields 31 variations, each with an individual character. Subsets of

the original group of chorale chords return at the end of each variation to delineate the structure. Less conventional forms also divide into distinct sections, such as the alternation between prologues, duets and solos in the first movement of *Evocation no.4*. Many works, however, also possess a complexity of texture that rivals the style of Elliott Carter. Passages in the String Quartet no.7 (1972), for example, feature dense tangles of distinct, angular lines.

Shapey's *Concerto fantastique* (1989–91) confirms his reputation as a 'radical traditionalist'. The work, adopting a classical four-movement plan, features rugged gestures within traditional developmental processes. The movements divide into discernible, self-contained sections defined by their scoring, texture and rhythmic patterns. In the middle of the first movement, for example, a series of long, well-chiselled passages appear: one combines reiterated dotted rhythms in the wind instruments with a slow string melody; another uses repeating semiquaver string chords to support a craggy four-part counterpoint in the trumpets; a third presents a quartet of piccolo, clarinet, violin and bass, with each instrument maintaining its own rhythmic and melodic character. In other characteristic passages, streams of thick chords in one orchestral grouping are juxtaposed against busy counterpoint in another. In the second movement, an elegy, Shapey presents three elements: a long, lyrical melody; chordal accompanimental material; and a short, distinctive rhythmic figure. As one section gives way to another, the three elements rotate from one instrumental group to another. Characteristic of his style, the elements evolve dramatically during the course of the movement, while remaining consistent within each section.

Although Shapey wrote primarily for traditional instruments and ensembles, several works also use tape. The second song of *Songs of Ecstasy* combines a recording of a soprano quoting Joyce's *Ulysses* with a live performance of her singing the same text. The third song requires a recording of scraped piano strings, notated graphically using the method employed by Cowell in *Banshee*.

WORKS

Orch: Conc., cl, chbr orch, 1954; Challenge (The Family of Man), 1955; Ontogeny, 1958; Invocation, vn conc., 1959; Rituals, 1959; Chbr Sym., 1962; Double Conc., vn, vc, orch, 1983; Symphonie concertante, 1985; Conc., vc, pf, str, 1986; Concerto fantastique, 1991

Vocal: Cantata (S. Shapey), nar, S, T, B, orch, 1951; Walking Upright (V. Klement), female v, vn, 1958; Dimensions (textless), S, 23 insts, 1960; This Day (Klement), female v, pf, 1960; Incantations (textless), S, 10 insts, 1961; Praise (orat, Bible: Old Testament), Bar, double chorus, chbr orch, 1962–71; Songs of Ecstasy (J. Joyce: *Ulysses*), S, pf, perc, tape, 1967; Songs of Eros (W. Whitman, Joyce, P. Loüys, Bible: *Song of Solomon*, *Genesis*), S, orch, tape, 1973–5; O Jerusalem (Bible: Old Testament), S, fl, 1975; The Covenant (N. Sachs, Whitman, Loüys, K. Molodowsky, H. Bialk, Klement, Bible), S, 16 insts, 2 tapes, 1977; Trilogy (Bible: Song of Songs): no.1, S, orch, 1979; no.2 Bar, orch, 1980; no.3 S, Bar, orch, 1980; Songs (many authors incl. E.A. Poe, C. Rossetti, H.W. Longfellow, R. Browning, P.B. Shelley, J. Milton, W.B. Yeats, A.L. Tennyson, W. Shakespeare), S, pf, 1982; Psalm no.1, S, ob, pf, 1984; Psalm no.2, S, chorus, ob, va, vc, db, pf, 1984; Songs no.2, S, cl, vn, vc, pf, 1984; In memoriam, S, Bar, 9 insts, 1987; Songs of Joy, S, pf, 1987; Songs of Life, S, vc, pf, 1988; Centennial Celebration, S, Mez, T, Bar, 12 insts, 1991; Lullaby, S, fl, 1992; Goethe Songs (J.W. von Goethe), S, pf, 1995

Chbr and solo inst: Pf Qnt, 1946–7; Str Qt no.2, 1949; Sonata, ob, pf, 1951–2; Ob Qt, 1952; Pf Trio, 1953–5; Sonata, vc, pf, 1953; Str Qt no.4, 1953; Duo, va, pf, 1957; Rhapsody, ob, pf, 1957; Str Qt no.5, female v, str qt, 1957–8; Evocation no.1, vn, perc, pf, 1959; Soliloquy, nar, str qt, perc, 1959; De profundis, db, 16 insts, 1960; Five, vn, pf, 1960; Movts, wind qnt, 1960; Discourse, fl, cl, vn, pf, 1961; Convocation, 2 ob, 2 tpt, 2 trbn, b trbn, 2 vn, db, 1962; Piece, vn, 8 insts, 1962; Brass Qnt, 1963; Str Qt no.6, 1963; Configurations, fl, pf, 1965; Str Trio, 1965; Partita, vn, 1966; Partita, vn, 13 insts, 1966; Poème, va, perc, 1966; For Solo Tpt, 1967; Partita-Fantasia, vc, 16 insts, 1967; Reyem (Musical Offering), fl, vn, pf, 1967; Sonata no.1, vn, 1977; Str Qt no.7, 1972; Evocation no.2, vc, perc, pf, 1979; Three for Six, fl + pic, cl + b cl, vn + va, vc, perc, pf, 1979; Evocation no.3, va, pf, 1981; Concerto grosso, wind qnt, 1981; Fanfares, brass qnt, 1981; Discourse, no.2, cl, vn, vc, pf, 1983; Fantasy, vn, pf, 1983; Krosnick Soli, vc, 1983; Mann Duo, vn, va, 1983; Concertante no.1, 1984; Gottlieb Duo, perc, pf, 1984; Kroslish Sonata, vc, pf, 1985; Soli, perc, 1985; Concertante no.2, 1987; Variations, va, 9 insts, 1987; Soli, perc, 1989; Intermezzo, dulcimer, pf, cel, 1990; Duo, 6 wind, 2 players, 1991; Movt of Varied Moments, 2 fl, vib, 1991; Inventions, cl, perc, 1992; Trio concertante, vn, perc, pf, 1992; Trio, vn, vc, pf, 1992; Constellations for Bang-On-A-Can All-Stars, 1993; Dinosaur Annex, vn, vib, mar + glock, 1993; Rhapsody, vn, pf, 1993; Str Qt no.8, 1993; Evocation no.4, vn, vc, perc, pf, 1994; Sonata appassionata, vc, pf, 1995; Str Qt no.9, 1995; Discourse Encore, cl, vn, vc, pf, 1996; Interchange, perc qt, 1996; Stony Brook Conc., fl + pic, ob, cl, bn, hn, tpt, b trbn, 2 perc, pf, vn, vc, 1996; Inter-Two (Between Two), perc duo, 1997

Kbd (for pf, unless otherwise stated): 3 Essays on Thomas Wolfe, 1948–9; 7 Little Pieces, 1951; Suite, 1952; Sonata-Variations, 1954; Mutations I, 1956; Form, 1959; Birthday Piece, 1962; Seven, pf 4 hands, 1963; Sonance, carillon, 1964; Fromm Variations, 1966, rev. 1973; Mutations II, 1966; Deux, pf 4 hands, 1967; 21 Variations, 1978; Passacaglia, 1982; Harmaxiemanda, 1984; Variations, org, 1985; Theme + 10, hpd, 1987; Variations on a Cantus, 1987; Sonata profondo, 1995

MSS in *US-Cu*

Recorded interviews in *US-NHoh*

Principal publishers: Presser, Smith

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C. Gagne and T. Caras: *Soundpieces: Interview with American Composers* (Metuchen, NJ, 1982)

J. Rockwell: 'Romantic Defiance: Enlightened Patronage and Misanthropy in the Midwest', *All-American Music: Composition in the Late 20th Century* (New York, 1983)

R. Cogan: 'Ralph Shapey', *Sonus*, v/1 (1984), 1–13 [interview]

K. Gann: 'Ralph Shapey Doesn't Live Here Anymore', *Reader* [Chicago] (10 Jan 1986)

P. Finley: *A Catalogue of the Works of Ralph Shapey* (Stuyvesant, NY, 1997)

STEVEN JOHNSON

Shapira, Arie [Arik] (*b* Kibbutz Affikim, nr Tiberias, 29 Nov 1943). Israeli composer. He studied with two of the most influential Israeli composers at that time, Oedoen Partos and Mordecai Seter, at the Rubin Academy at Tel-Aviv University (BM 1968), but did not follow either stylistically. He turned instead to an extreme, politically motivated avant-garde style, influenced by Webern, Stockhausen, minimalism and the electro-acoustic music of the 1960s and 70s, an artistic direction which has led to his marginalization in Israel. A composer mainly of electro-acoustic music, Shapira is also an established private composition teacher. He was awarded the Prime Minister's Prize for Composers (1986), and, more controversially, the Israel Prize (1994), only the fifth such award to an Israeli composer in 40 years. He started teaching part time at the Open University, Tel-Aviv, in 1986 and at the Rubin Academy, Tel-Aviv, from 1990 to 1995; he became a full time lecturer in Haifa University in 1995. Shapira's style is intentionally tense, atonal, often loud, densely packed and fierce, using repetitive, rapid patterns and attacks in short, minimalistic works. Distortion of

sound, rhythm and text emerges as a crucial characteristic of his style; Shapira claims it to be the only possible compositional means to express the tension of life in Israel, and in Tel-Aviv in particular. The rhythms and sounds of Hebrew are significant in many of his works.

WORKS
(*selective list*)

Ops: Sacrifice (Bible and D. Ben-Gurion), solo vv, chorus, chbr orch, el-ac, 1982; The Kastner Trial (13 scenes), el-ac, 1991–4

Inst: Kammermusik, cl, 23 solo str, 1974; Missa Viva, orch, rock group, 1978; Left Over, vn, va, hpd, 'ud, saz, darbuka, jimbush, congas, tape, 1989; Off Piano, pf, tape, 1991; Ear Drum, perc, tape, 1995; Str Qt Etc., 1998

Vocal: Letzte Briefe aus Stalingrad, Bar, pf, hpd, Fender-Rhodes, Hammond org, sampler, el-ac, 1983–94; We are Heading Hiroshima Towards the Rising Sun (R.P. Warren), singer + spkr, chbr orch, el-ac, 1989; The Prophet is a Fool (Bible), S, fl, ob, tpt, 2 gui, 1991

Principal publisher: Israel Music Institute

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Israel Music Institute News (1994), no.2 [incl. article, list of works]
R. Fleisher: *Twenty Israeli Composers: Voices of a Culture* (Detroit, 1997), 180–94
R. Seter: *Yuvalim be-Yisrael* [Homage to Israeli art music] (Jerusalem, 1998), 50–57

RONIT SETER

Shapiro, Gerald (Mark) (*b* Philadelphia, 14 May 1942). American composer. He studied at the Eastman School (BMus 1964) and with Milhaud at Mills College (MA 1967); he also worked with Subotnick (1964–5), Messiaen and Boulanger (1965–6), and Stockhausen (1966–7). In 1967 he joined the faculty of Brown University, where he is director of the MacColl Electronic Music Studio. Shapiro was attracted early in his career to the musical possibilities of live electronic music. His compositions encouraged performers to be 'involved in an intensely communicative relationship with one another and with the technology of the piece' (Shapiro), which often consisted of circuits built by him that responded to touch or pressure and in turn controlled the frequency, amplitude or other quality of the sound. This approach produced performances that were unique to the time, place and performers, and placed Shapiro among the experimentalists of the 1960s and early 1970s. In the mid-1970s he began using more traditional forms, incorporating them into modern idioms that often employ tape or live electronics. The use of such devices receded during the 1980s as Shapiro increasingly embraced aspects of traditional Western ideals of melody, harmony and texture. His music since has become even more accessible, while retaining a richly evocative quality that has characterized it from the outset.

WORKS

ELECTRO-ACOUSTIC

Antiphonie I, pf, tape, 1965; Chbr Music, cl, pf, vc, tape, 1966; Serenade II, 8 insts, live elecs, 1967; Computer Theater, mixed media, 1968; From the Yellow Castle, live elecs, 1968; Hyperspace, mixed media, 1969; The Second Piece: the Piece about Finding your Way in the Dark: the One for Ros and Harris, live elecs, 1970; Breath, live elecs, 1971; The Yellow Sound, theatre, elec, 1971; Winter Birch, live elecs, 1972; Sitting Quietly Thinking about Last Fall, live elecs, 1973; You are Your Own Energy Source, dance score, 1977; Sailing, jazz musicians, tape, live elecs, 1979; Arrival, solo pfmr, tape, 1981; A mon cher maître, fl, tape, 1984; Prayer for the Great Family, 4vv, tape, 1986, rev. for chorus, 1993; Phoenix, 4vv, elec, 1987

OTHER

Inst: Dance Suite, pf, 1977; Dance Suite no.2, pf, 1980; 4 Preludes and a Fugue, pf, 1982; Serenade no.3, str qt, 1983; Nocturne, chbr orch, 1984; Trio, pf, vc, perc, 1987; Mount Hope in Autumn, orch, 1989; Sextet, perc, kbds, 1990; Pf Trio, 1993; In Time's Shadow, orch, 1994; Str Qt no.2, 1994; Dance Suite no.3, pf, vn, cl, 1995

Vocal: For Nancy, wordless vocalise, S, pf, 1977; Questions (J. Schevill), SATB, 1977; The Voice of the Dharma (G. Snyder), SATB, 1978; Nursery Songs, S, chbr ens, 1985; Songs of Love and Dancing, SATB, 1985; For Martin, Mez, pf trio, 1995; The Rising Generation, chorus, orch

DALE COCKRELL

Shapleigh, Bertram (*b* Boston, 15 Jan 1871; *d* Washington, DC, 2 July 1940). American composer. He studied composition with G.E. Whiting and Chadwick, graduating from the New England Conservatory in 1891, and also with MacDowell, as well as in France and Germany. A man of wide interests, he received an MD degree from Vermont Medical College (1893) but became a lecturer on the arts. It was a developing concern with South Asian music that led him to give his attention fully to music and to composition. He played the piano and cello, and gave lecture-recitals on music history, Eastern music and Wagner's operas. In 1898 he left the USA for Europe, eventually settling in England in 1902. However, after his house, with his library of 7000 volumes, had been destroyed by fire, he returned to the USA in 1917, to serve as an adviser to Breitkopf & Härtel and editor of the *Concert Exchange*. He lectured widely, wrote for magazines and newspapers, published three books of poetry and a novel, and composed numerous pieces in various forms. His works are in a Romantic style, sometimes using themes and timbres imitative of Indian music. After his death a Bertram Shapleigh Foundation was established in Washington, DC, and his manuscripts are deposited there.

WORKS
(*selective list*)

Chorus, orch: The Raven (E.A. Poe), op.50, 1907; The Song of the Dervishes, op.53, 1905; Mirage, tone poem, op.57, 1910

Unacc. choral: Romance of the Year, op.53, 1v, small chorus, 1907; The Fir Tree and the Brook, op.54, 8vv, 1912; The Tale of the Dismal Swamp, op.55, 8vv, 1912; Vedic Hymn, op.56, 1910

Orch: Ramayana, suite, op.45, 1908; Gur Amir, suite, op.51, 1908; Sym. Prelude, op.61; Sym. no.1, b, op.62; Sym. no.2, A, op.68; Poem, vc, orch

Other works: 2 grand ops, 5 1-act ops; Grand Mass, D, and other Roman Catholic church music; chbr and solo inst pieces; over 200 songs

ERIC BLOM, BARBARA A. RENTON

Shaporin, Yury Aleksandrovich (*b* Glukhov, 8 Nov 1887; *d* Moscow, 9 Dec 1966). Russian composer and teacher. A cellist in the local Gymnasium orchestra, he composed salon pieces throughout his youth, but, under his stepfather's influence, he initially decided against a musical career and in 1906 enrolled at the philological faculty of Kiev University. There he pursued his musical interests as an accompanist to the student choir and as a theory and composition pupil of Lyubomirsky. Two years later, on the advice of the composer Lysenko, he moved to the more stimulating atmosphere of St Petersburg and entered the university as a law student. An attempt to enrol simultaneously at the conservatory failed, so it was not until after his graduation in 1912 that, encouraged by Glazunov, he became a full-time music student. At the St Petersburg Conservatory (1913–18) he studied composition with Sokolov, orchestration with Steinberg and score-reading with Nikolay Tcherepnin. His compositional style was thus formed in the nationalist tradition, and, more particularly, within the school of Rimsky-Korsakov.

After graduating from the conservatory Shaporin became actively involved in the progressive artistic life of Petrograd: he allied himself with the revolutionary trends in drama and stage production, and, along with Gor'ky, Lunacharsky and Blok, he founded the Grand Drama Theatre (1919), with which he worked, eventually as musical director, until 1928. Thereafter, until 1934, he was associated with the Academic Theatre of Drama (now the Pushkin Theatre). This period of work for the theatre was the most dynamic of his creative career, and his intense compositional activity, some of it fairly experimental, was stimulated by his close friendships with the innovatory writers of the time: Aleksey Tolstoy, Blok, Zamyatin, Mayakovsky, Fedin, Gor'ky and others. In collaboration with Gork'y he planned an opera based on *Mat'* ('The Mother'), but the project was abandoned after the writer's death. In return, the young Soviet theatre received invaluable assistance from Shaporin as adviser, conductor and composer of incidental music to plays by Aleksey Tolstoy, Zamyatin, Trenev and Bill'Belotserkovsky, as well as many Western classics.

At the same time Shaporin had a variety of contacts with the musical world of Leningrad, and in particular with Asaf'yev. Both were founder-members of the Leningrad Association for Contemporary Music (1926–30), which promoted professionalism, experiment and (not uncritical) interest in new Western ideas. This period witnessed a concentration on instrumental music that produced two piano sonatas and the orchestral suite *Blokha* ('The Flea'). With the dissolution of the ACM, however, and a subsequent involvement with the Leningrad branch of the Soviet Composers' Union, his career took a new direction. The incidental music apart, his scores always tended to grow slowly to their final forms; from the 1930s his rate of composition became still slower, and in his last 30 years he completed only a handful of major works, many of which occupied him over several years. Of these later works the best known is the opera *Dekabristï* ('The Decembrists'), which was partly responsible for his move away from Leningrad. This work, based on an idea of Aleksey Tolstoy, had been started as early as 1920, and in its first, incomplete form, *Polina Gebl'* ('Paulina Goebbel'), it was performed in Leningrad in 1925. Ten years later, with the work still in progress, Shaporin received a commission from the Moscow Bol'shoy; he settled for a time in Klin, and thereafter resided in Moscow. In 1939 he was appointed professor of instrumentation at the Moscow Conservatory, where he was made professor of composition after the war; his pupils included Shchedrin and Vol'konsky.

With *The Decembrists* still unfinished, in 1939 Shaporin completed the symphony-cantata *Na pole Kulikovom* ('On the Field of Kulikovo'), dealing with the Russian-Tatar war of 1380. The Romantic idiom of the score brought it immediate popularity, and Shaporin followed it with a series of epic-heroic works on themes of national struggle. Symphonic suites from the film scores for *Minin i Pozharsky* (1939), *Suvorov* (1941) and *Kutuzov* (1943) entered the repertory; the oratorio *Skazaniye o bitve za russkuyu zemlyu* ('The Story of the Battle for the Russian Land'), written during a wartime evacuation to Tbilisi, was acclaimed at its Moscow première in 1944 and is possibly his most impressive score; and the 'battle' series concluded with the less successful *Dokole korshunu kruzhit'?* ('How Long Shall the Kite Soar?'). All three of his oratorios show Shaporin's mastery of an essentially Romantic nationalist style, whose refined lyricism has had a continuing appeal.

Shaporin devoted the immediate postwar years to song composition, perhaps in preparation for a final assault on *The Decembrists*, which was directly anticipated in the subject matter of *K Chaadayevu* ('To Chaadayev'). The opera, his most famous composition and his life's work, eventually reached completion and performance in 1953. It has remained firmly established in the Soviet repertory, but has not exported. Wholly in the great Russian tradition, it is a work of nobility and strong lyricism, despite its rather static and oratorio-like presentation; perhaps it has most in common with *Prince Igor*, whose composer Shaporin most closely resembles. After this achievement Shaporin's creative career waned considerably. His last years were devoted to the composition of small-scale works – songs, the Five Pieces for cello and piano, and the piano *Ballad* and to further revision of the larger scores. He continued to teach almost until his death, and in this sphere he won the respect of the youngest Russian composers. His collected essays were published as *Izbrannïye stat'i* (Moscow, 1969).

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(*selective list*)

Op: Polina Gebl' [Paulina Goebbel], 2 scenes, perf. 1925; rev. and enlarged as Dekabristï [The Decembrists] (4, V. Rozhdestvensky, after A. Tolstoy), 1920–53

Orats and cants.: Na pole Kulikovom [On the field of Kolikovo], op.14 (sym.-cantata, after Blok), solo vv, chorus, orch, 1918–39; Skazaniye o bitve za russkuyu zemlyu [The story of the battle for the Russian land], op.17 (orat, K. Simonov, M. Lozinsky and others), solo vv, chorus, orch, 1943–4; Dokole korshunu kruzhit'? [How long shall the kite soar?], op.20 (orat, after Blok), Mez, B, chorus, orch, 1945–7, rev. 1963; K Chaadayevu [To Chaadayev] (after Pushkin), T, chorus, orch, 1949

Orch: Blokha [The flea], op.8, comic suite, after N. Leskov, 1928; Sym., op.11 (Mayakovsky), chorus, orch, band, pf, 1928–33

Solo vocal: Pesni zhar-ptitsï [Songs of the firebird], op.2, 1v, 7 insts, 1923–4; Songs, op.4 (Ye. Zamyatin), 1v, orch, 1926; 6 Romances, op.6 (Tyutchev), 1v, pf, 1925; 5 Romances, op.10 (Pushkin), 1v, pf, 1937; Dalyokaya yunost' [Faraway Youth], op.12 (Blok), 10 songs, 1v, pf, 1935–9; Pamyat' serdtsa [The Heart's Remembrance], op.26 (F. Tyutchev), 8 romances, 1v, pf, 1958

Pf: Sonata no.1, b♭, op.5, 1924; Sonata no.2, f♯, op.7, 1926; 5 Pieces, op.25, vc, pf, 1956; Ballad, op.28, pf, 1959

Many film scores, *c*80 scores for the theatre

WRITINGS

'Pamyati S.V. Rakhmaninova' [In memory of Rachmaninoff], *Pravda* (31 March 1943)

'Val'keriya: novoye postanovka Bol'shogo teatra SSSR' [Die Walküre: a new production at the Bol'shoy], *Pravda* (23 Nov 1943)

'Novoye v tvorchestve Shostakovicha' [New aspects of Shostakovich's music], *Sovetskoye iskusstvo* (18 April 1944)

'Sovremennaya tema v opere' [The contemporary theme in opera], *Sovetskiy teatr i sovremennost': statey i materialov* (Moscow, 1947), 226–9

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N. Malkov: 'Polina Gebel'', *Zhizn'i iskusstvo* (1926), no.2, p.10 only

N. Malkov: 'Muzïka v dramteatre: popovodu muzïkal'nogo oformleniya "Blokhi"' [Music in the drama theatre: concerning the staging of 'The Flea'], *Zhizn'i iskusstvo* (1926), no.50, pp.8–9

I. Glebov [B. Asaf'yev]: 'Muzïka Yu.A. Shaporina', *Izvestiya* (11 May 1933)

V. Bogdanov-Berezovsky: *Yu.A. Shaporin i yego simfoniya* (Leningrad, 1934)

G. Sh.: 'Ispolneniye simfonii Yu.A. Shaporina v Londone' [The performance of Shaporin's Symphony in London], *SovM* (1935), no.5, pp.106–7

G. Abraham: *Eight Soviet Composers* (London, 1943), 89ff

V. Vasina-Grossman: *Yu.A. Shaporin* (Moscow, 1946)

Ye. Grosheva: *Yuriy Aleksandrovich Shaporin* (Moscow, 1957)
S. Katonova: *Shaporin Yu.: Dekabristï opera* (Leningrad, 1959)
I. Remezov: *Kantatï oratorii Shaporina* (Moscow, 1960)
S. Levit: *Yuriy Aleksandrovich Shaporin: ocherk zhizni i tvorchestva* [Shaporin: a sketch of his life and work] (Moscow, 1964)
I. Martïnov: *Yuriy Shaporin* (Moscow, 1966)
Ye. Sadovnikov: *Yu.A. Shaporin: notograficheskiy i bibliograficheskiy spravochnik* [Reference book of works and writings] (Moscow, 1966)
I.A. Smirnov: *Romansï Shaporina* (Moscow, 1968)
R. Shchedrin: 'Uchitel' i drug' [Teacher and friend], *Muzïkal'naya zhizn'* (1987), no.22, pp.6–7
V. Kukharsky: 'Dostoinstvo mastera' [The virtue of the master], *SovM* (1987), no.11, pp.87–100
Yuriy Aleksandrovich Shaporin: literaturnoye naslediye, stat'i, pis'ma; stat'i o tvorchestve Shaporina; vospominaniye sovremennikov [Literary legacy, articles, letters; articles about Shaporin's work; reminiscences of his contemporaries] (Moscow, 1989)
P.D. Roberts: *Modernism in Russian Piano Music: Skriabin, Prokofiev and their Contemporaries* (Bloomington, IN, 1994) [the Piano Sonata no.2 is referred to as Shebalin's]

RITA McALLISTER, IOSIF GENRIKHOVICH RAYSKIN

Shaposhnikov, Adrian Grigor'yevich (*b* St Petersburg, 27 May/9 June 1888 or 1887; *d* Moscow, 22 June 1967). Russian composer. He studied at the St Petersburg Technical Institute (1905–9) while taking music lessons with Kalafati, and in 1913 he graduated from the St Petersburg Conservatory as a pupil of Glazunov, Sokolov and Vītols. After working in Moscow as an engineer-economist and freelance composer (1920–35), he lived in Ashkhabad (1937–48) directing the Composers' Union of the Turkmen SSR, which in 1943 granted him the title Honoured Art Worker. He returned to Moscow in 1949. Impressionist influences are discernible in the *Triolettï* for voice and piano; *Zokhre i Takhir* was the first Turkmenian opera.

WORKS
(*selective list*)

Stage: Pir korolya [The King's Feast] (ballet, A. Gorsky), 1912–13; Otravlennïy sad [The Poisoned Garden] (opera-poem, F. Sologub), 1913; Zokhre i Takhir (op, B. Amanov), 1941, rev. (A. Karkliyev), 1953, collab. V. Mukhatov; Gyul' i Bil'bil' (op, K. Burunov), 1943; Shasenem i Garib (op, Burunov), 1944, rev. 1955, collab. D. Ovezov; Kemine i kazï [Kemine and the Goats] (comic op, Burunov, I. Keller), 1945–6, collab. L. Mukhatov; Ayna (op), ?1965, collab. Ovezov
Orch: Baletnaya syuita, 1914; Turkmenskaya rapsodiya, 1939; Dances, 1941–7; Ov., 1946; Pf Conc., 1947, rev. 1953; Turkmenian March, 1949; Sinfonietta, 1954; Liricheskaya poėma, 1962
Folk orch: March, 1945; Rhapsody, 1949
Chbr and solo inst: P'yesï [Pieces], vn, pf, 1921; Pf Sonatina, 1923; 2 suites, str qt, 1924–5, 1947; Sonata (fl, hp)/(vn, pf), 1925–6; Sonata, vc, pf, 1925–6; Pf Sonata, 1926; Vospominaniye [Remembrance], Melodiya, vc, pf, 1948; many other pieces
Songs for 1v, pf: Triolettï (F. Sologub), 1925; many others
Incid scores, film music, choral works, Turkmenian army songs, Turkmenian and Ukrainian folksong arrs.

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I.A. Shaposhnikov, ed.: *A.G. Shaposhnikov: sbornik stat'yey i vospominaniy* [Collection of essays and reminiscences] (Moscow, 1973)
V. Gurevich: *Adrian Shaposhikov* (Moscow, 1985)

DETLEF GOJOWY

Sharara, Attia (Hassan) (*b* Cairo, 15 Nov 1923). Egyptian violinist and composer. He studied at the Fuad I Music Institute (1941–5) and, proving a proficient violinist, was engaged to play with several composers. He conducted the Radio Music Ensemble and later the Reda Folkdance Troupe (1982–6).

His earliest compositions, from 1948, are instrumental monodic works employing traditional forms. But in 1950, after becoming acquainted with Western classical music through a private recording collection, he decided to compose Arabic music in a Western idiom. He studied with two Italians residing in Egypt, Menato and Isaiga, and now divides his time between playing and composing. He formed the Sharara Sextet (which includes his two sons Hassan and Ashraf), with which he has toured the Arabian countries, England, France and Germany. From 1956 to 1979 he travelled to Tunisia, Libya, Lebanon and Jordan to teach and help found ensembles of traditional music. Since 1984 he has been teaching violin and traditional song at the Cairo Conservatory. He was awarded a state prize for composition (1983) and an Order of Merit (1985).

His non-monodic works consist largely of concertos, including one for the *nāy* (a wind instrument), one for the *'ūd* (lute) and three for the violin, the first of which draws on folk tunes. His Western-style works are conservative and simple, with short development sections containing frequent sequences. They employ Arabic rhythmic patterns such as the *Maṣmūdī* (in 4/4 time) and the *Dārij* (in 3/4 time).

WORKS

Orch: Arab Suite; 3 ovs.; Dance Suite; Sama'i in the Nahawand Mode
Solo inst and orch: 3 Vn concs, B♭, c, g; Vc Conc., G; 'Ūd Conc., A♭; Nāy Conc.; Fantasy (Rhythm and Tune), perc, orch; Fantasy 'Noor mina'l sharq', qānūn, orch
Ballet: Al-balleh al sharqi (Oriental Ballet)
Works for chorus and orch: Bal el Salam; Masr el khadra [Egypt the Green]; works for children's vv; 6 songs, chorus, pf
Chbr: Sonata, c, str; Str Qt, g; 2 str qnts; Sonata, str qnt, pf; 'Oriental' Trio, pf trio; Longa 'Al farasha' [The Butterfly], str
Film scores; arrs.; monodic pieces for *takht* [small ens]; works for 1 inst and pf

SAMHA EL KHOLY

Sharet, Yehuda (*b* Kherson, 13/26 Jan 1901; *d* Afiquim, 22 June 1979). Israeli composer and violinist of Russian birth. He emigrated to Palestine with his family at the age of five. After studying at the Shulamit Conservatory in Tel-Aviv with Hopenko and Karchevski, he joined the 'Ein Ḥarod Kibbutz, where he formed the Valley Quartet. In 1926 he moved to the Yagur Kibbutz. During 1929–30 he studied choral singing with F. Jöde in Germany. Upon his return to the kibbutz, he wrote many songs on texts by Rachel Blovshtain (1890–1931) and Chaim Nachman Bialik, as well as on versicles from the Bible and prayer books. In addition to songs marking the Israeli agricultural tradition, he wrote sermons for Jewish festivals, the most famous of which is a version of the Passover legend. Sharet's best-known works are the eight *Anot* collections (1937–9) which predominantly contain new Israeli songs. The final part of the collection includes 80 European choral songs, many of which were reset to Hebrew texts.

NATAN SHAHAR

Sharma, Prem Lata (*b* Nakodar, Punjab, 10 May 1927; *d* Varanasi, 4 Dec 1998). Indian scholar of Sanskrit and Indian music and musicology. Her early studies were in classical Indian literature and poetics. She took the PhD in Sanskrit at Banaras Hindu University and enrolled at the university's College of Music and Fine Arts; there she studied singing in the early 1950s and collaborated with the singer and teacher Omkarnath Thakur in his production of *Saṅgītāñjali*, a pedagogical treatise on Hindustani

music, and other works. On Thakur's retirement in 1957 she became principal of the College and took charge of its research section, the interest of which was focused on the collecting and editing of primary sources in the history and theory of music, principally in Sanskrit. The section became the University's department of musicology after a reorganization in 1966. Sharma started new postgraduate programmes in musicology which attracted a large number of Indian and Western students and scholars to Banaras; many of the leading specialists of the last forty years of the 20th century were in some way associated with her and her 'school'. Her experience and interests widened to embrace the southern and eastern traditions of Indian music as well as those of the north. The close study of Sanskrit texts on music became routine, and important editions of some of these texts were published by Sharma and by her students. The first volume of her edition of the *Saṅgītarāja* of Kumbhakarṇa appeared in Banaras in 1963. Under her guidance her one-time research assistant R.K. Shringy brought out the first part of a new translation of the *Saṅgīta-ratnākara* of Śārṅgadeva in 1978, and she continued this project after Shringy's early death. Sharma was involved in numerous other translating and editing projects, not only of music-theoretical treatises but also of important song texts; in 1972 she published the *dhrupad* texts of Nāyak Bakhśū under the title *Sahasarasa* with a substantial historical introduction. She encouraged the study of the history and current performing traditions of *dhrupad* and took editorial charge of the journal *Dhrupad Annual*, of which ten volumes appeared between 1986 and 1995, incorporating scholarly research by Indian and Western scholars.

From 1983 to 1986 Sharma was chairperson of the Uttar Pradesh Sangeet Natak Akademi, and from 1985 to 1988 she became vice chancellor of the Indira Kala Sangit University in Khairagarh, Madhya Pradesh. Thereafter she returned to Banaras, having joined a Government of India committee on the organization of the country's music and arts academies; she had also become involved with the academic and publishing programmes of Kapila Vatsyayan's Indira Gandhi National Centre for the Arts in Delhi. Her scholarly and organizational work continued and in 1994 she became vice chairman of the Sangeet Natak Akademi. Among her later achievements was the planning and staging of three international musicological seminars. A special issue (no.173, Feb 1999) of the Chennai (Madras) music journal *Sruti* contains a detailed account of her life and work by her former student N. Ramanathan.

WRITINGS

Saṇgītarāja by Mahārāṇa Kumbhā, ed. P.L. Sharma, i (Varanasi, 1963)

'The Concept of *sthāya* in Indian Saṅgītaśāstra', *Indian Music Journal*, no.3 (1965), 29-38; no.4 (1965); no.5 (1966), 29–40

'Music and Musicology', *Indian Music Journal*, no.6 (1970), 59–64

Sahasrasa: Nāyak Bakhśū ke dhrupadoṃ kā saṅgrah, ed. P.L. Sharma (New Delhi, 1972) [Eng. trans. 'Saharasa: a Compilation of Dhrupad Texts Ascribed to Bakshoo, Synopsis of a Treatise', *Indian Music Journal*, nos.15–20 (1972–4)]

'Traditional View of Drama, Music and Dance as an Integral Part Thereof', *Indian Music Journal*, no.9 (1975–80), 43–80

'Rāga and Rasa', *IMSCR XII: Berkeley 1977*, 525–28

Saṅgitā-Ratnākara of Śārṅgadeva, ed. R.K. Shringy and P.L. Sharma (Delhi, 1978–9)

Bṛhaddeśī of Śrī Mataṅga Muni, ed. A.B. Boehar and P.L. Sharma (New Delhi, 1992–4)

JONATHAN KATZ

Sharma, Shiv Kumar (*b* Jammu, 13 Jan 1938). Indian *santūr* player. He began his training in vocal music and *tablā* at an early age. He was taught by Pandit Umadutt Sharma, a Kashmiri disciple of Pandit Bade Ramdasji of Varanasi. Having been persuaded to take up the SANTŪR, which although well known in Kashmir was not used in Indian classical music at that time, he set out to build a career as a concert soloist. Even after giving his first public performance in Bombay in 1955, he continued to make changes to the layout and tuning of the instrument, creating new playing techniques in order to perform *dhrupad*-style *ālāp* and *gats* and incorporating many of the rhythmic techniques he had learned as a *tablā* player into his *santūr* playing. His efforts have been successful in establishing the instrument within the Hindustani music tradition, and a number of young *santūr* players are now following in his footsteps. His many honours include the Sangeet Natak Academy Award.

RECORDINGS

Call of the Valley, HMV ECSD 2382 (1968)
Santur – Inde du nord, Ocora OCR 77 (1976)
Raga mian ki malhar, Navras NRCD 0032 (1993)

MARTIN CLAYTON

Sharman, Rodney (*b* Biggar, SK, 24 May 1958). Canadian composer. He studied composition at the University of Victoria with Adaskin and Komorous, at the Staatliche Hochschule für Musik (Freiburg) with Ferneyhough, and at SUNY, Buffalo (PhD 1990) where he studied with Morton Feldman. Sharman's many awards include the Darmstadt Kranichsteiner Prize (1990). He is one of the few Canadian composers to establish a reputation in Europe, where his compositions are regularly performed at new music festivals. He is also known as a lobbyist and administrator for new music, especially in his role as the president of the Canadian League of Composers. Much of Sharman's work, such as his *Predators of Light* (1989), consists of austere, static sound fields strongly emphasizing orchestral colour. Recent works such as his opera *Elsewhereless* (1996), a collaboration with librettist Atom Egoyan, suggest a move towards a more lyrical style. Sharman has described his compositional aesthetic as follows:

> Although I am always conscious of music as a temporal art, writing music seems to begin with a sonic image. My concern is to work closer to the essence of the image and to allow music to radiate from the sound source outward, blurring distinctions between harmony and timbre, material and instrument.

He is included in T. Gerlich, H.W. Helster and W.W. Sparrer, eds.: *Komponisten der Gegenwart* (Munich, 1996).

WORKS
(*selective list*)

Stage: Predators of Light (ballet, B. James), stereo tape, 1989; Elsewhereless (op, A. Egoyan), Mez, T, 2 Bar, B, 2 fl, 2 b cl, perc, mand, gui, hp, vn, db, 1996

Orch: Chiaroscuro, 1982; In transii, 1983; Orpheus's Garden, db, str, 1986–1987; Fandance, small orch, 1988; Phantom Screen (Egoyan), S, orch, 1991; In Changing Light, 1995; Archaic smile, 1997; Still Light – fanfare for Chihuly, 1998; Variations on a Quiet Song, hp, chbr orch, 1998

Chbr: Towards White, fl, stereo tape, 1983; Erstarrung, baroque fl, b cl, perc, mand, gui, hp, vn, db, 1984; Canons and Ritornello (J. Griebel), 6 part mixed chorus, fl, ob, bn, hn, hpd, str, 1985; Dark Glasses, baroque fl, b cl, pf, perc, vn, va, vc, db, 1988; The Proximity of Mars, 2 fl, 2 hn, 2 tpt, 2 trbn, pf, perc, hp, vn, vc, 1988; In Deepening Light, db, pf, 1989; September, 3 gui, 1987–1989; Nader Tot U (G. Reve), Bar, fl, cl, mand, gui, pf, perc,

hp, vn, va, db, 1992; After Truth, baroque fl, perc, 1994; Dedication, S, fl, 1996

Solo inst: Kore, hpd, 1980; Narcissus, pf, 1981; The Black Domino, org, 1982; Parhelia, vn, 1983; Cordes vides, hp, 1990; Apollo's Touch, vib, 1992; Elysium, org, 1993

PETER HATCH

Sharp (Fr. *dièse*; Ger. *Kreuz*; It. *diesis*; Sp. *sostenido*). In Western notation the sign ♯, normally placed to the left of a note and indicating that that note is to be raised in pitch by one semitone. Such a note is described in English usage as 'sharpened' and in American usage as 'sharped'. The adjective 'sharp' is used to denote intonation above the notated pitch (though the phrase 'sharp six', and so on, is colloquially used to signify a note or chord of the sharpened 6th by reference to the figuring '♯6'). In some sources of the late 13th century to the mid-18th the diagonal *croix* form, ⨳, is used; this is often placed below the note concerned.

A double sharp (Fr. *double dièse*; Ger. *Doppelkreuz*; It. *doppio diesis*), the notational sign 𝄪, indicates that a note is to be raised in pitch by two semitones. In some early sources a double sharp is shown simply as ♯♯.

See also ACCIDENTAL; NOTATION; and PITCH NOMENCLATURE.

□

Sharp, Cecil (James) (*b* London, 22 Nov 1859; *d* London, 28 June 1924). English folk music collector and editor. He was educated at Uppingham and Clare College, Cambridge, where he read mathematics and took the first part of the MusB examination. At the end of his life Cambridge made him an honorary MMus (1923). He began working in Australia, where among other activities he played the organ at Adelaide Cathedral and became a partner in a music school. In 1892 he returned to England and became music master at Ludgrove Preparatory School (for which he edited a collection of national songs) and then in 1896 principal of the Hampstead Conservatory, a post that he held until 1905.

Two events turned his attention to folk music: on Boxing Day 1899 he saw the Headington Morris side at Oxford dance *Laudnum Bunches* and four other traditional dances; and in the summer of 1903, while staying at Hambridge, Somerset, he heard a gardener sing *The Seeds of Love* as he mowed a lawn. He quickly realized the potential significance and value of traditional arts, dance as well as song, for musical, social and educational purposes and thereafter devoted his life with missionary fervour to their preservation and propagation. Although not the first English folksong collector (the Folk-Song Society had been founded in 1898), he soon became the most important.

His first publication was *Folk Songs from Somerset*, issued in five parts between 1904 and 1909. *English Folk Song: Some Conclusions* (1907) was the first serious comprehensive study of the subject and remained so for half a century. His first publication on the dance was *The Morris Book* (1907–13). From then on he continued to collect both songs and dances, enlarging both categories to include carols and shanties in the one and John Playford's social dances in the other. By 1911 he was convinced of the need for a society to treat traditional dance as the Folk-Song Society, of which he was a member, treated folksong; he conceived the English Folk Dance Society though as a more active body that practised as well as collected and studied the surviving traditional dances. In 1914 he was able to provide traditional songs and dances for Granville Barker's production of *A Midsummer Night's Dream* in London and later in New York, which he visited during a lecture tour after the outbreak of war.

Sharp's visit to America had far-reaching consequences. It led him to make a large collection of songs of English origin and local 'square dances' in Appalachia. This in turn gave impetus to American efforts, subsequently taken up by American universities, to collect and publish their traditional ballads and songs, both English and indigenous, and to conserve their other traditional arts. Maud Karpeles accompanied him as amanuensis and assistant on his three later wartime visits to the USA, and after his death she edited and published two volumes of his *English Folk-Songs from the Southern Appalachians* in a library edition; Sharp himself published several books of these and other Appalachian songs between 1917 and 1923. After the war he devoted himself to re-establishing the work he had started: he founded vacation schools, gave lectures and demonstrations and revised earlier publications. He also did research on the history of the dance in collaboration with his friend Paul Oppé, who provided the illustrations for Sharp's posthumously published book on the subject. His aim of 'restoring their songs and dances to the English people' was further advanced by his appointment by the Board of Education as occasional inspector of training colleges. Sharp made a unique contribution to the movement to preserve and disseminate the heritage of English folksongs and dances: he collected 4977 tunes, of which he published 1118 and provided accompaniments for 501. This was not only an outstandingly valuable achievement in itself; he also gave an impetus to the renaissance of English art music through the use that composers such as Vaughan Williams, Holst and Butterworth made of material that he had collected and made known to them.

FOLKSONG EDITIONS

Folk Songs from Somerset (London, 1904–9)

with S. Baring-Gould: *English Folk Songs for Schools* (London, 1905)

with S. Baring-Gould and others: *Songs of the West* (London, 1905) [rev. of S. Baring-Gould and H. Fleetwood Sheppard, eds.: *Songs and Ballads of the West* (London, 1889–92)]

Folksongs without accompaniment, *JFSS*, ii/6 (1905); v/18 (1914); v/20 (1916); viii/31 (1927)

with H.C. MacIlwaine: *The Morris Book* (London, 1907–13, 2/1911–24) [dance notations]

with H.C. MacIlwaine and G. Butterworth: *Morris Dance Tunes* (London, 1907–24) [arr. pf]

with G. Butterworth and M. Karpeles: *The Country Dance Book* (London, 1909–22/*R*) [dance notations]

Country Dance Tunes (London, 1909–22) [arr. pf]

with A. Gomme: *Children's Singing-Games* (London, 1909–12/*R*)

English Folk-Carols (London, 1911)

The Sword Dances of Northern England (London, 1911–13/*R*, 2/1950–51 ed. M. Karpeles) [dance notations]

The Sword Dances of Northern England: Song and Dance Airs (London, 1911–13) [arr. pf]

English Folk-Chanteys (London, 1914)

with O.D. Campbell: *English Folk-Songs from the Southern Appalachians* (London, 1917) [without accompaniment; 2/1952/*R*, ed. M. Karpeles]

Folk-Songs of English Origin collected in the Appalachian Mountains (London, 1919–21)

English Folk-Songs (London, 1920) [2/1959]

Nursery Songs from the Appalachian Mountains (London, 1921–3)

ed. M. Karpeles: *Cecil Sharp's Collection of English Folk Songs* (London, 1974)

WRITINGS

English Folk Song: Some Conclusions (London, 1907, rev. 4/1965 by M. Karpeles)

Folk-Singing in Schools (London, 1912)

Folk-Dancing in Elementary and Secondary Schools (London, 1912)
'The Folk-Song Fallacy: a Reply', *English Review*, xi (1912), 542
'Some Notes on the Morris Dance', *The English Folk-Dance Society's Journal*, i/1 (1914), 16
'English Folk Dance: the Country Dance', *MT*, lvi (1915), 658–61
with A.P. Oppé: *The Dance: an Historical Survey of Dancing in Europe* (London and New York, 1924/*R*)

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W.S. Shaw: 'Cecil Sharp and Folk Dancing', *ML*, ii (1921), 4–9
A.H. Fox Strangways and M. Karpeles: *Cecil Sharp* (London, 1933/*R*, 2/1955) [contains lists of edns and writings]
J. Reeves, ed.: *The Idiom of the People: English Traditional Verse ... from the Manuscripts of C.J. Sharp* (London, 1958)
M. Karpeles: *Cecil Sharp: his Life and Work* (London, 1967) [rev. version of book by Fox Strangways and Karpeles above]
A.L. Lloyd: *Folk Song in England* (London, 1967)
F. Howes: *Folk Music of Britain – and Beyond* (London, 1969/*R*)
G. Shimer: 'English Country Dances: Cecil Sharp (1859–1924) and John Playford (1623–*c*1687)', *Country Dance and Song*, xiii (1983), 24–30
G. Cox: 'The Legacy of Folk Song: the Influence of Cecil Sharp on Music Education', *British Journal of Education*, vii (1990), 89–97
J. Porter: 'Muddying the Crystal Spring: from Idealism and Realism to Marxism in the Study of English and American Folk Song', *Comparative Musicology and Anthropology of Music*, ed. B. Nettl and P.V. Bolhman (Chicago, 1991), 113–30
G. Boyes: *The Imagined Village: Cultural Ideology and the English Folk Revival* (Manchester, 1993)

FRANK HOWES

Sharp, Elliot (*b* Cleveland, 1 March 1951). American composer. He was initially inspired to study the electric guitar through an admiration for rock artists such as Jimi Hendrix. His scientific background, however, together with the diverse influences of musicians such as Iannis Xenakis, Albert Ayler, John Coltrane, Ornette Coleman and John Cage, motivated him to deconstruct the existing principles applied to electric guitar composition and supplant them with his own musical language. He is best known for his exploration of alternative methods of sound production on the instrument. Based in New York, he performs and records on a specially designed eight-string Douglas Thompson electric guitar featured as the principal solo instrument of his ensemble Carbon. The group, consisting of percussion, electric harp, computerized sound samplers, electric bass and two bass clarinets, performs in an improvisational format.

Sharp's compositional approach is based largely on his adaptation of Benoit Mandelbrot's mathematical theories. Using Mandelbrot's book, *The Fractal Geometry of Nature* (New York, 1983), Sharp connects or 'maps' mathematical functions onto natural forms and phenomena, such as turbulence, chaos and seeming randomness, and converts them into compositional principles. He has also worked with the Fibonacci series, which he has adapted to govern the production and ordering of pitch, rhythm and timbre. A discussion of his music appears in R. Tomaro: 'Contemporary Compositional Techniques for the Electric Guitar in United States Concert Music', *Journal of New Music Research*, xxiii (1994), 349–67.

WORKS
(*selective list*)

for the ensemble Carbon unless otherwise stated

CIA Pope; Cochlea, orch; Cryptid Frags.; Datacide; Geometry; Hammer Anvil Stirrup; Helicopters; Intervention; Inverse Proportions; Iso; Lacunar; Last Laugh; Not-Yet-Time; Racing Hearts, orch; Re-iterations, orch; Singularity; Spring and Neap, orch; Squig; Turbulence; Vicious Cycle; Westwerk

Principal publisher: Zoar

ROBERT TOMARO

Sharp, Granville (*b* Durham, 10 Nov 1735; *d* London, 6 July 1813). English philanthropist and amateur musician. Best known for his fight to abolish slavery, he was also a keen amateur musician who played the flute, clarinet, oboe, flageolet and kettledrums. He had a good bass voice and his *Short Introduction to Vocal Musick* was published in 1767. Together with his brothers, William (1729–1810), surgeon to George III, and James (*d* 1783), an engineer, from 1775 until 1783 he held concerts on two barges on the Thames, attended by 'not only men of the most eminent talents and skill, but also those of the highest and most distinguished rank' (Hoare). This activity was recorded in a famous painting by Johan Zoffany which shows 15 music-makers, many of them members of the family, on their barge. The brothers also hosted fortnightly concerts of sacred music on Sunday nights in London.

The Sharp brothers owned a significant collection of music, a library established by their father, Thomas (1693–1758), Archdeacon of Northumberland; a manuscript catalogue is preserved in the New York Public Library. It included works of Handel, solo concertos, catches and glees, symphonies and overtures, as well as a substantial collection of Anglican sacred music; over 350 composers are represented. The description of the orchestral works includes musical incipits and the number of performance parts. A large part of the collection was sold by Leigh & Sotheby at auction in 1814. Some of the Sharp family instruments are now on loan to the Bate Collection of Historical Instruments in the Faculty of Music at Oxford.

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LENORE CORAL

Sharp, Ronald (William) (*b* Kogarah, 8 Aug 1929). Australian organ builder. He is self-taught, and built his first organ in 1960 for St Mary's Cathedral, Sydney. Between 1960 and 1982 he built numerous organs for Australian colleges, chuches and concert halls, also constructing ten medieval-style hand-pumped portative organs, each with one or two stops and 20–40 pipes. Between 1969 and 1979 Sharp built his most important instrument, for the Sydney Opera House. At the time this was the world's largest mechanical-action organ. It has five manuals, 127 stops and 10,500 pipes and is acknowledged as one of the most successful concert organs of the 20th century. The façade, *Positiv* and *Brustwerk* pipes are by Jacques Stinkens (Zeist), the large reeds and some of the wooden pipes are by Laukhuff (Weikersheim) and other reed pipes were made by Carl Geisecke (Göttingen). The console, wind-chests and some of the wooden pipes were made by Sharp from local timber.

Sharp conceived the Sydney Opera House instrument as a means to present to an Australian audience the finest tonal characteristics of outstanding European organs. His

design is indebted to the organ building schools of four nations (and to a handful of exemplary instruments in particular): England (Trinity College, Cambridge), northern Germany (St Jacobi, Hamburg), Italy (St Giuseppe, Brescia), the French Classical school (St Gervais, Paris) and the French Romantic school (Ste Clotilde, Paris). Sharp's work is inspired by the desire to create instruments which have a strong audience appeal. and which, in the early 20th-century English 'town hall' tradition, will attract the public to organ recitals. He is concerned that many organs are built to satisfy the technical considerations and demands of a coterie of specialist players and listeners, and that beauty of sound has become a consideration. He employs simple, traditional designs in combination with highly refined voicing and regulation.

Sharp was awarded the Silver Jubilee Medal in 1977 and the British Empire Medal in 1980 for his services to organ building.

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W.D. JORDAN

Sharvit, Uri (*b* Jerusalem, 24 Oct 1939). Israeli composer. He studied with Sadai (composition) at the Rubin Academy, Jerusalem (1961–4), and with Besson (composition), Rhodes and Christensen (ethno-musicology, PhD 1975) at Columbia University (1961–71). From 1966 to 1968 he was director of the Israel Institute for Sacred Music, Jerusalem, and in 1971 he was appointed lecturer in the musicology department of Bar-Ilan University and conductor of its orchestra. His works, published by Israeli Music Publications and the Israel Music Institute, include a Duo for violin and cello (1963), Psalm xxx (1963), a Passacaglia for orchestra (1971) and Duets for violin and viola (1975).

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W.Y. Elias: *The Music of Israel* (Tel-Aviv, in preparation)

WILLIAM Y. ELIAS

Shatin, Judith (*b* Boston, 21 Nov 1949). American composer. She studied composition with Milton Babbitt, Otto Luening, Jacob Druckman, J.K. Randall, Peter Westergaard and Gunther Schuller, earning degrees from Douglass College, the Juilliard School of Music and Princeton University. Founder of the Virginia Center for Computer Music, she has taught at the University of Virginia, Charlottesville, where she has also served as chair of the McIntire School of Music. Among her numerous honours are Juilliard's Abram Ellstein Award (1973) and commissions from the Kronos Quartet and the Women's PO.

Shatin's early works, which employ acoustic instruments in conventional solo and ensemble contexts, later gave way to a style combining electronic and acoustic sound. She has described this development by explaining: 'As I [became] fascinated by the intertwining of electronic and acoustic, my sense of music [grew] to include the rumble of machines in a working coal mine, the crunch of a potato chip, the blast of a shofar, the clink of a fork against a cup'. Her preoccupation with timbre, characterized as an 'exploration of timbral edges', has led to experiments with computer-generated digital synthesis and processing; her works often feature improvised acoustic responses to electronic tape or live electronic music.

WORKS
(*selective list*)

OPERAS

Job (op-orat, Bible), S, Mez, T, Bar, B, fl, bn, vn, vc, hpd, 1978–9; Follies and Fancies (chbr op, G. Russo and J. Allen, after Molière: *Les précieuses ridicules*), S, Mez, T, Bar, B, pf, 1981–92

INSTRUMENTAL

Orch: Arche, va, orch, 1978; Aura, 1981; The Passion of St Cecilia, pf conc., 1983–4; Ruah, fl, chbr orch, 1985; Piping the Earth, 1990; Stringing the Bow, str, 1991

Chbr and solo inst: When the Moon of Wildflowers is Full, fl, va, 1972; Quatrain, cl, b cl, vn, va, 1975; Nightshades, vc, pf, 1977; Lost Angels, tpt, bn, pf, 1979; Wind Songs, wind qnt, 1980; Study in Black, fl, perc, 1981; Sursum corda, vc, 1981; Werther, fl, cl, vn, vc, pf, 1983; Glyph, va, str qt, pf, 1984; Assembly Line no.1, ob, 1985; Monument in Brass, fanfare, brass qnt, 1986; View from Mt Nebo, pf trio, 1986; L'étude du coeur, va, 1987; Fasting Heart, fl, 1987; Doxa, va, pf, 1989; Gabriel's Wing, fl, pf, 1989; Secret Ground, fl, cl, vn, vc, 1990; 1492, pf, perc, 1992; The Janus Qt, str qt, 1995; Dreamtigers, fl, gui, 1996; Spin, fl, cl, bn, vn, va, vc, 1997; Fantasia sobre el flamenco, 2 tpt, 2 trbn, tuba, 1998

Kbd (pf, unless otherwise stated): Postlude, org, 1975; Scirocco, 1981; Sphinx, 1982; Widdershins, 1983; Chai Variations on Eliahu HaNavi, 1995; Fantasy on St Cecilia, 1996

OTHER WORKS

Vocal: Entreat Me Not to Leave Thee (Ruth) (after Bible), S, 1971; Wedding Song (C. Marlowe), S, eng hn/a fl/cl/va, 1974; Ps xiii, chorus, org, 1978; Akhmatova Songs (A. Akhmatova), Mez, fl, cl, vn, vc, pf, 1982; 'Tis a Gift to be Simple (trad.), chorus, 1984; Marvelous Pursuits, 4vv, pf 4 hands, 1987; We Bring You Peace (Shatin), chorus, 1990; We Hold These Truths (after The Declaration of Independence, T. Jefferson), chorus, brass qnt, timp, 1992; Sister Thou was Mild and Lovely (S.F. Smith), S, va, 1994; Adonoi Roi (after Ps xxiii), chorus, opt. str orch, 1995; Baruch HaBah (trad.), male v, 1995; Songs of War and Peace (A. Kaufman, E. Bat-Tzion, E. Eytan, E. Netzer), chorus, pf, 1998

El-ac: Music for Emergence, tape, 1988; Hearing Things, amp vn, MIDI kbd, cptr, elecs, 1989; Three Summers' Heat (T. Weh), Mez, tape, 1989; Tenebrae super faciem abyssi, tape, 1990; Spinnerets (C. Stevens), actor, S, kbd, tape, 1990; Kairos, fl, cptr, elecs, 1991; Beetles, Monsters and Roses (4 Songs) (M. Hoberman, W. de la Mare, G. Stein, O. Nash), girls' chorus, elecs, 1993; COAL (Shatin), 2 vv, banjo, fiddle, gui, dulcimer, synth, DAT tape, 1994; Elijah's Chariot, str qt, tape, 1995; Sea of Reeds, cl, elecs, 1997

Principal publishers: American Composers Edition, Arsis, Peters, Laureate, Plymouth, Lawson-Gould, Music for Percussion

ANNIE JANEIRO RANDALL

Shavlokhashvili, Tengiz (*b* Tbilisi, 1 Nov 1946). Georgian composer. He studied at the Tbilisi Conservatory taking composition with Machavariani and counterpoint with Mamisashvili, graduated in 1972, then continued his studies at the Moscow Conservatory with Fortunatov (orchestration) and Yury Kholopov (analysis) for three years before he returned to Tbilisi for postgraduate work which occupied him until 1978. He worked as a music editor for the *Gruzia Film* studio (1975–84) before he took up a post of assistant professor at the Tbilisi Conservatory. He was also secretary of the Georgian Composers' Union (1992–6). During his time in Moscow

he gained first-hand acquaintance with contemporary techniques of composition in the seminars for young composers held in Ivanovo; his use of chromaticism and atonal, sonoristic and aleatory techniques bear witness to this striving for expressive means. Although he works in most genres, he is particularly attracted to instrumental writing, and among the most significant of his works should be counted the First Symphony, the Concerto for flute and chamber orchestra, the String Quartet and the Piano Trio. The instrumental orientation of his thinking is revealed in his demanding and frequently expressionistic vocal writing; these atmospheres, however, are tempered by the rationalism inherent in his approach to formal procedures. The slow, meditative unfolding of the musical argument is underpinned by a strong sense of the contrapuntal and of the spatial possibilities of timbre. The sum of his achievements as a composer is represented by his one-act opera *Tetri mandili* ('The White Shawl').

WORKS
(selective list)

Op: Tetri mandili [The White Shawl] (1, M. Potskhishvili, after M. Hartmann), 1972, rev. 1989, Kutaisi, 15 May 1993

Inst: Sonata, pf, 1969; Str Qt, 1974; Dzveli Tbilisis tskhovrebidan [From the Life of the Old Tbilisi], 2 sym. pictures, orch, 1977; Konzertstück, pf, orch, 1977; Vn Conc., 1979; Sym. no.1, 1983; Trio, vn, vc, pf, 1986, rev. 1991; Fl Conc., 1989; Vc Conc., 1996; also pieces for pf, 1967; vn, pf, 1968; gui, 1993

Vocal: Deda [Mother] (Potskhishvili, S. Petöfi, M. Kakhidze), song cycle, 1 female v, pf, 1970; Cant. (after W. Shakespeare), S, inst ens, 1976; Rtsmenis kedeli [The Believer's Wall] (vocal-inst poem, J. Charkviani), S, Mez, B, perc, str, org, 1980; unacc. choruses, 1989, 1990

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LEAH DOLIDZE

Shaw. *See* SHORE family.

Shaw, Alexander (*b* c1650; *d* Durham, bur. 23 July 1706). English organist, sackbut player and composer. He was at Durham Cathedral, first as a chorister (1660–64) and then as a 'sackbutter' (1664–72). In 1677 he was appointed organist (but not, uniquely, master of the choristers as well), but he proved to have an unsatisfactory personality and was 'ejectus ob contumaciam' at Christmas 1681. His activities thereafter are not known, though the notice of his wife's burial in 1701 describes him as 'organist' and that of his own as 'musician'. Parts of two anthems and two services by him survive (*GB-DRc*). Since he was associated with Thomas Preston as a copyist of the manuscript *GB-Lbl* K.7.e.2 (bass decani) he was probably the Shaw who was organist of Ripon Minster in 1677.

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BRIAN CROSBY

Shaw, Artie [Arshawsky, Arthur Jacob] (*b* New York, 23 May 1910). American jazz clarinettist, bandleader, composer and arranger. He grew up in New Haven, Connecticut, where in summer 1925 he joined Johnny Cavallaro's dance band as an alto saxophonist. While touring with Cavallaro the following year he took up the clarinet, which later became his principal instrument. From 1926 to 1929 he worked in Cleveland as musical director and arranger for an orchestra led by the violinist Austin Wylie. He then toured as a tenor saxophonist with Irving Aaronson's band, and while in Chicago in 1929 played in jam sessions with several local musicians. At the same time he discovered the music of Debussy and Stravinsky; both influences were important in Shaw's musical development.

Later that year Shaw played in Harlem jam sessions and came under the influence and tutelage of Willie 'the Lion' Smith. From 1931 to 1934 he worked as a freelance studio musician and in 1936 he formed his first group, for a concert at the Imperial Theater. Shaw's unorthodox band, consisting of a string quartet, three rhythm instruments and clarinet, created a sensation by performing his chamber composition *Interlude in B♭*. He then added two trumpets, trombone, saxophone and a singer, and led a band at New York's Lexington Hotel. However, the public remained indifferent to the group's unusual style and instrumentation, and Shaw was forced to disband in March 1937.

One month later Shaw formed a conventional swing band. With this group, which briefly included Billie Holiday, he recorded his first big hit – Jerry Gray's arrangement of Cole Porter's *Begin the Beguine* (1938, Bb). This marked his breakthrough to public fame and established him as a rival to Benny Goodman. Constitutionally and emotionally unequal to his role as a matinée idol, however, Shaw withdrew from public view in November 1939, a move which served only to provoke the publicity he sought to avoid.

In early 1940 Shaw worked in Hollywood on the film *Second Chorus* and recorded his next big hit, *Frenesi* (Vic.), using a studio orchestra with a large string section. The success of this recording forced him on tour again with a big band augmented by nine strings. From within this group he organized the Gramercy Five and that group recorded one of his best-known compositions, *Summit Ridge Drive* (1940, Vic.). Despite high critical acclaim, Shaw again dissolved his band a few months later, settling in New York to record with studio groups and to study orchestration.

After enlisting in the US Navy in January 1942 Shaw was asked to form a band which he then led throughout the Pacific war zone in 1943. Following his discharge and convalescence he assembled a new group in 1944, which was by all accounts his best jazz-orientated band; one of its recordings, *Little Jazz* (1945, Vic.) with Roy Eldridge, became a classic. He also continued to perform and record with the Gramercy Five. During the next decade Shaw organized two more big bands. He put together his last Gramercy Five in October 1953, then in 1954 he went into retirement. In 1983, however, he was persuaded to reorganize his band, which he continued to conduct occasionally; it performed mainly under the leadership of the clarinettist Dick Johnson.

Shaw was a leading musician of the swing period, and a public figure whose handsome features and eight

marriages made him a darling of gossip columnists. His clarinet playing has often been compared with that of his rival Benny Goodman; though less hot than Goodman, he demonstrated superb technical facility in his recordings of fast and lively numbers and a genuine sense of jazz phrasing in ballads. The full range of his gifts is displayed in his recording *Concerto for Clarinet* (1940, Vic.). Like Goodman, Shaw was an energetic spokesman for racial equality in jazz, hiring and recording black musicians such as Holiday, Hot Lips Page and Eldridge.

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Collection of scores and other materials in *US-Bu*

RICHARD WANG

Shaw, (George) Bernard (*b* Dublin, 26 July 1856; *d* Ayot St Lawrence, Herts., 2 Nov 1950). Irish dramatist, novelist, critic and polymath. Born into a musical household headed by a trombone-playing father and singing mother, he was initiated early into Italian opera and Mozart. George John Vandeleur Lee, notable in Dublin music as impresario, singing teacher and conductor, also lived with the family; from him Shaw derived his knowledge of singing techniques, an ambition to become an operatic baritone, and possibly the conviction that *Don Giovanni* was the most important item of his education.

In 1876 he moved to London and wrote his first musical criticisms for *The Hornet* as 'ghost' for Vandeleur Lee. From the start his views were trenchant and articulate, couched in a lithe and vivid prose that would venture with assurance on to any subject that might serve the cause of truth as interpreted by Shaw. His five novels date from 1879–83, and as tempestuous hero of the third one, *Love among the Artists*, he invented the composer-pianist of genius, Owen Jack. Shaw joined the editorial staff of *The Star* in January 1888, began to deputize for E. Belfort Bax as its music critic in June, and took over the job in February 1889 as 'Corno di Bassetto'. In May 1890 he transferred to *The World* and continued to write weekly criticism until August 1894.

Shaw's collected writings on music stand alone in their mastery of English and compulsive readability. He made many foes, if only on the ground that to him poor performance was a personal insult to be treated accordingly; but an exact knowledge of the law of libel earned for his pen a subjective licence without parallel in music criticism. Determined to interest stockbrokers in the art, he eschewed academic jargon, disposing once and for all of standard analytical practice in an outrageous parsing of Hamlet's monologue that must have nipped in the bud many a promising programme note. Shaw was fortunate in having to hand in Wagner a musical giant whose cause still needed pleading in London. His essay on the *Ring*, published in 1898 as *The Perfect Wagnerite*, combined a clear and entertaining interpretation of the myth in terms of the capitalist society Shaw found increasingly damnable with a ready interpretation of the work's power as music. If the case is weakened by his decision to regard *Götterdämmerung* and the last scene of *Siegfried* as grand opera rather than music drama and therefore unworthy of serious attention, he was right to note Wagner's change of direction during the composition of the *Ring*. Shaw's admiration for Wagner never ousted Verdi from his affection, even if it blinded him to the merits of Brahms, whose *German Requiem* inspired some of his most ribald paragraphs, and made him insensible to the worthiness of native oratorios that in Shaw's view seemed to equate inspiration with sin.

After abandoning professional criticism, he followed the development of music with keen interest. He took up the cudgels against Ernest Newman on behalf of Strauss's *Elektra*, recognized Elgar's genius and became his close friend, watched with approval the emergence of a new line of British composers, supported the pioneer work of Arnold Dolmetsch, and was as ready to stretch his ears backwards in time as to sit out the latest Schoenberg or Skryabin. He turned down Elgar's request for an opera libretto, but was involved in the BBC's commissioning of the composer's Third Symphony. Most of his judgments have stood the test of passing years: if he neglected Haydn, he could hardly do otherwise at the end of the 19th century; if he overpraised Goetz, at least he arouses curiosity; if Mendelssohn is dismissed, it is by the standards of the B minor Mass; if Rossini has to go, it is because of *Parsifal*.

He claimed he had learnt force of assertion from Handel, and from Mozart the ability to say important things conversationally. 'Don Giovanni' was his nickname in the early London days, and Mozart's opera haunted his work from the short story of 1887, *Don Giovanni Explains*, to *Man and Superman* of 1901–3, in which Act 3 descends to a hell where 'music is the brandy of the damned', accompanied by the strains of Mozart's overture. The fourth play of *Back to Methuselah*, an ambitious scheme owing much to Wagner, introduces the oracle scene with the priests' chords from *Die Zauberflöte*. Among Shaw's dramatic characters are such musicians as Clementina Buoyant, who charms alligators and rattlesnakes with her saxophone, Lord Reginald Fitzambey and Strega Thundridge, duet-pianists in *The Music-Cure*, Shaw's 'piece of utter nonsense', the temporary Salvation Army trombonist, Andrew Undershaft, and the melancholy flautist Randall Utterword of *Heartbreak House*, while the artistic creed of the dying Louis Dubedat in *The Doctor's Dilemma* looks back to the young Wagner's tale *An End in Paris*. The operatic layout of many Shaw scenes generates a characteristic music of its own, and no heroine in music drama has a more effective curtain than Lilith's monologue in *Back to Methuselah*.

In 1908 Oscar Straus turned *Arms and the Man* into a musical comedy, *The Chocolate Soldier*; and in 1956 *Pygmalion* became Loewe's musical, *My Fair Lady* (with adaptation of the music by Previn for the film). Composers who have written music to Shaw films include Honegger for *Pygmalion* in 1938; Walton for *Major Barbara* (1941);

Auric for *Caesar and Cleopatra* (1945); and Richard Rodney Bennett for *The Devil's Disciple* (1959).

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ROBERT ANDERSON

Shaw, Christopher (*b* London, 30 July 1924; *d* Gatehouse-of-Fleet, 27 Sept 1995). English composer. He studied at New College, Oxford (1942–4) with R.O. Morris and H.K. Andrews. Although he subsequently showed some early compositions to Vaughan Williams, and retained a lifelong admiration for that composer, the Clarinet Sonata (1948–9), with which he had his first public success, tends towards the lighter Hindemith, but not in such a way as to call in question the later and more powerful influence of Dallapiccola. While the relatively approachable Sonata found a publisher, every work of the next 20 years, apart from the written-to-order *No Room at the Inn*, remained in manuscript. Although the successful première of the cantata *Peter and the Lame Man* brought an immediate offer of publication, Shaw declined it, and for the rest of his life preferred to compose in relative seclusion while at the same time leading an active life as accompanist, coach, translator and a key figure in the touring programme of the Opera Players. Most of his later works, including the piano Fantasia, the Wind Quintet and a second cantata, *In Memoriam Jan Palach*, remained unperformed at the time of his death.

Whereas *Peter and the Lame Man* proved accessible to a relatively broad public, despite affinities with the Schoenberg of *Moses und Aron* and the Stravinsky of *A Sermon, a Narrative and a Prayer*, *In Memoriam Jan Palach* takes the asceticism of *A Lesson from Ecclesiastes* to its solitary and hermetic conclusion. Already at odds with the spirit of the time when first composed, it was revised in the mid-1980s without the slightest concession to the prevailing climate of post- or anti-modernism. For Shaw there was never any contradiction between the absolute values embodied in the two cantatas and related works, and the practical considerations that dominated his occasional pieces. The most substantial of these is *Garden Songs*, a cantata in all but name, and one that belongs squarely to the tradition of Holst, Vaughan Williams and Britten, despite the fact that each number is a musical homage to a specific (not necessarily English) composer. Like the choral music for church occasions, *Garden Songs* presupposes a broad musical culture embodying a set of shared aesthetic values. Shaw's awareness that such compositions had become in principle anachronistic did not diminish his sense of their usefulness in local circumstances. Among British composers indebted to Schoenberg's serial method, Shaw stands almost alone between the generation of Lutyens, Searle and Darnton, and that of Birtwistle, Goehr and Maxwell Davies.

WORKS
(selective list)

Cants.: Croagh Patrick (E. Fawcett), A, Bar, spkr, str, timp, 1950; Peter and the Lame Man (Bible: *Acts*, iii), T, B, SAT, orch, 1965–7; Garden Songs (G. Chaucer, W. Dunbar, T. Herrick, 16th- and 17th-century Eng.), T, SATB, orch; In Memoriam Jan Palach (J. Hus, Thomas à Kempis), S, B, spkr, orch, 1974, rev. 1985
Other choral: The Shepherd's Wonder (S. Godolphin), SATB, org, 1956; The Year's Christmas (E. Muir), 8vv, 1956; No Room at the Inn, SATB, pf, 1961; A Lesson from Ecclesiastes, SATB, org, 1962; 3 Poems of D.G. Rossetti, SATB, 1963; Music, when soft voices die (P.B. Shelley), SATB, 1972
Other solo vocal: The Cherry Tree (A.E. Housman), 1v, pf, 1944; Ode to Evening (William Collins), S, 2 cl, pf, 1948; 4 Poems of James Joyce, S, hp, str qt, 1951–3; Bright Star (J. Keats), T, cl, 1953; 7 Songs from Chios, 1v, pf, 1958; Jubilate Deo, S, org, 1959; 6 Greek Folksongs, 1v, pf, 1959; 6 Songs from Scotland, 1v, pf, 1963; The Isle of Skye (Jacobite), S, B, pf, 1969; A Love Song (W. Cartright), 1v, lute, vc, 1984
Inst: Variations on a theme by Bartók, pf, 1947; Suite, E, pf, 1948; Sonata, cl, pf, 1948–9; Trio, cl, va, pf, 1953–4, rev. 1973; Variations on 'Le ranz des vaches', pf duet, 1971; Canon, pf, 1971; Fantasia, pf, 1980; 5 Pieces for Wind Quintet, 1983; pf pieces, 1989–95, 6 of projected set completed
Incid music: Cymbeline (W. Shakespeare), 1951; Between Two Worlds (dir. T. Lemkov), film balle 1951; The Mitchell Case (dir. P. Zadek), film score, 1955
Edns and arrs.: J. Offenbach: La belle Helène, trans. J. and C. Shaw, ed. and arr. for chbr orch, 1995; K. Weill: Der Kuhhandel, sections arr. 1970

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D. Drew: 'Christopher Shaw', *MT*, civ (1963), 479–81
D. Drew: 'Christopher Shaw', *Tempo*, no.195 (1995) 19–21

DAVID DREW

Shaw, Francis (*b* Maidenhead, 23 June 1942). English composer. He studied at the London College of Music, with Goehr at the University of Southampton (BMus 1972) and privately with Petrassi and Berkeley. From

1990 to 1995 he was head of music at the National Film and Television School, and in 1978 became lecturer in composition at the GSM; from 1997 to 1999 he was coordinator of the film composition course at the RCM. His opera *The Selfish Giant* was awarded first prize at the Caerphilly International Opera Festival in 1972 (the same year his Divertimento for strings was commissioned by Menuhin for the Windsor Festival). Shaw's fluency in a wide range of styles has brought him many commissions for film and television. While he works in a variety of media, including electronic, his strengths as an orchestral composer have enabled him to be particularly effective in supporting suspense and drama, for example in *Merlin of the Crystal Cave*, *Jamaica Inn* and the contemporary action-thriller *Vendetta*.

WORKS
(*selective list*)

Film, TV scores: Crime and Punishment, 1978; Ireland: a Television History, 1980; The Barretts of Wimpole Street, 1982; Shackleton, 1982; The Country Girls (film score, dir. D. Davis), 1983; Jamaica Inn, 1983; The Master Builder, 1987; A Dinner of Herbs, 1988; And a Nightingale Sang (film score, dir. R. Knights), 1989; Merlin of the Crystal Cave, 1991; Flowering Passions, 1991; Held in Trust, 1994; Vendetta (film score, dir. M. Hafstrom), 1994; The Life and Loves of Oscar Wilde, 1995; My Sister, 1997

Other: Divertimento, str, 1972; The Selfish Giant (op, 4 scenes, M. Ffinch), 1972; Voices 'round a Star (meditation for Christmas) (radio score) 1972; The Stable and the Star (meditation for Christmas) (radio score) 1973; A Step to Reality (radio score, G. Baker), 1982; Aspects of Summer, 1986; Variations and Fugue, str, 1987; Pf Conc., 1988; 2 Dreamscapes, vc, str, 1994; Bright Phoenix (J. White), SATB, org, 1997

DAVID BURNAND

Shaw, Martin (Fallas) (*b* London, 9 March 1875; *d* Southwold, 24 Oct 1958). English composer. The brother of the music educationalist and composer Geoffrey Shaw (1879–1943), he studied at the RCM, where he was a composition pupil of Stanford. After a number of years' work for theatrical productions associated with Gordon Craig and Isadora Duncan in England and Europe, he became organist at St Mary's, Primrose Hill (1908–20); he later served as organist at St Martin-in-the-fields (1920–24). An interest in specifically English music led to his foundation of the Purcell Operatic Society and its production of *Dido and Aeneas* in 1900. Traditional vocal music through which the community expressed itself (whether in school, church or on national occasions) also proved to be a lifelong commitment. He worked tirelessly as an arranger, editor and lecturer to bring this music to the public's attention. He received the Lambeth degree of DMus in 1932, was appointed OBE in 1955 and was made a fellow of the RCM in 1958.

As a composer, Shaw wrote stage music, influenced by his early theatrical experiences, choral music and solo songs. His prolific output of songs, which leaves an impression of good taste without strong character, were welcomed by fastidious singers of their day. The *Song of the Palanquin Bearers* (1898) stands out as particularly successful in the evocation of its subject; one or two songs were intended for school use. His more orthodox church music (such as the anthem *Jesu, the very thought is sweet*, 1933) is lyrical and well contrived. His most influential music, the hymn tunes *Little Conrad* and *Marching* for example, was designed for congregational singing.

WORKS
(*selective list*)

Stage: The Vikings (incid music, H. Ibsen), 1900; Brer Rabbit and Mr Fox (musical frolic, 5 scenes, M. Dearmer), 1914; Mr Pepys (ballad op, 3, C. Bax), 1926; The Thorn of Avalon (op, 3, B. Baron), 1931; Philomel (operetta, E. Farjeon and Bax), 1932; The Rock (pageant, T.S. Eliot), 1934; Master Valiant (masque, Baron), 1936; Waterloo Leave (ballad op, Bax); Faithful Jenny Dove (ballad op, Farjeon)

Sacred music: A Modal Setting of the Communion Service, 1914; An Anglican Folk Mass Founded on Native Hymn Melodies, 1918; A Parish Communion Service, 1920; Simple Traditional Music for the Eucharist, 1958

Other: Suite, a, str qt, 1923; The Ungentle Guest, 1v, insts, 1931; Water Folk, 1v, insts, 1932; Sursam corda (cant., L. Binyon), perf. 1933; The Redeemer (cant., Cobbold); over 100 songs

EDITIONS AND ANTHOLOGIES
(*selective list*)

with F. Kidson: *Songs of Britain* (London, 1913)
with P. Dearmer: *The English Carol Book*, i–ii (London, 1913, 1919)
with P. Dearmer: *Song Time* (London, 1915)
with G. Shaw: *The Motherland Song Book*, ii (London, 1919)
with P. Dearmer: *The Canson Book* (London, 1921)
with P. Dearmer: *The League of Nations Song Book* (London, 1921)
with P. Dearmer and R. Vaughan Williams: *Songs of Praise* (London, 1925, enlarged 2/1931)
with P. Dearmer and R. Vaughan Williams: *The Oxford Book of Carols* (London, 1928, rev. 25/1964)
The Folk-Chant Book (London, 1932)
with H. Coleman: *National Anthems of the World* (London, 1960, rev. 5/1978 by T.M. Cartledge and W.L. Reed)

WRITINGS

The Principles of English Church Music Composition (London, 1921)
Up to Now (London, 1929)

BIBLIOGRAPHY

W. Lyle: 'Martin Shaw', *The Sackbut* (1922)
E.M. Campbell: 'Martin Shaw, a Personal Recollection by his Daughter', *English Church Music* (1975), 11–22
E. Routley: *Martin Shaw: a Centenary Appreciation* (London, 1975) [incl. work-list]
D. Jones and W.E. Studwell: 'The *Oxford Book* Trio: Martin Shaw', *American Organist*, xxvii/3 (1993), 34

WATKINS SHAW/JULIAN ONDERDONK

Shaw [née Postans], **Mary** (*b* Lea, Kent, 1814; *d* Hadleigh Hall, Suffolk, 9 Sept 1876). English contralto. She studied at the RAM, London (1828–31), and afterwards with Sir George Smart, making a successful début (as Mary Postans) in London (1834). In 1835 she sang at the York Festival and in the same year she married the painter Alfred Shaw and began to appear under her married name. During the Liverpool Festival of 1836 she sang in the first performance in Britain of Mendelssohn's *St Paul*. For the season of 1838–9 she was engaged at the Leipzig Gewandhaus concerts under the direction of Mendelssohn, who referred to her and Clara Novello as 'the best concert singers we have had in this country for a long time'. On 17 November 1839 she made her operatic début at La Scala, Milan, as Cuniza in the première of Verdi's first opera, *Oberto*. She returned to England in 1842 and made her local stage début in Adelaide Kemble's Covent Garden season, also scoring great successes in Cimarosa's *Il matrimonio segreto* and Rossini's *La donna del lago* at Drury Lane. On 22 April 1844 she appeared in the first performance of Benedict's *The Brides of Venice* (Drury Lane). Later that year her husband went insane, and the shock affected her voice so that she had to retire from the stage while at the height of her career. For a few years she taught privately and appeared in public at an annual benefit concert. After her husband's death in 1847 she remarried and retired to the country.

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C. Gatti: *Il Teatro alla Scala nella storia e nell'arte (1778–1963)* (Milan, 1964)

F. Mendelssohn: *Briefe*, ed. R. Elvers (Berlin, 1968)
J. Budden: *The Operas of Verdi* (London, 1973–81)

HAROLD ROSENTHAL/GEORGE BIDDLECOMBE

Shaw, Oliver (*b* Middleborough, MA, 13 March 1779; *d* Providence, RI, 31 Dec 1848). American composer, compiler, teacher, singer, organist and publisher. After accidental eye damage leading to blindness, he undertook musical studies with John L. Berkenhead, Gottlieb Graupner and Thomas Granger about 1800. In 1805 he established himself as a teacher of the piano and organ in Dedham, Massachusetts, where he began to issue his music in collaboration with Herman Mann. Moving to Providence in 1807, Shaw became a central figure in the city's musical life as organist, organizer of bands and composer of songs, odes, anthems and marches for patriotic and civic occasions. His 'Military Divertimento', *Welcome the Nation's Guest*, celebrated the visit of Lafayette to Providence in 1824.

Shaw sought to improve the quality of local sacred music, co-founding the Psallonian Society, and provided inspiration to the founding of the Boston Handel and Haydn Society in 1815, frequently participating in its early performance. His tenor voice was described as sweet, simple and natural; his performances of his own compositions were said to be remarkably affective. *Mary's Tears*, *There's nothing true but heav'n* and *All things fair and bright are thine* were particularly popular, establishing him as a leader in the development of American song.

Shaw taught the piano and singing throughout his career, and conducted singing schools in the early decades of the 19th century (Lowell Mason was among his pupils). He also instructed his own children, who later served him as amanuenses. His pedagogical compositions include many easy keyboard pieces, two instructional books for the piano (1811, 1831) and a compilation of ensemble music, *For the Gentlemen* (1807), which was one of the earliest American printed instrumental tutors by a native composer.

WORKS
(*selective list*)

all printed volumes were published by Shaw and contain works by him, listed here in brackets

A Favourite Selection of Music (Dedham, MA, 1800) [3 songs, pf piece]
For the Gentlemen, 2–5 insts (Dedham, MA, 1807) [3 works attrib. O. Shaw, 13 others probably by him]
The Columbian Sacred Harmonist (Dedham, MA, 1808) [13 hymn tunes]
A Selection of Progressive Airs, Songs, &c, pf (Dedham, MA, 1810) [8]
The Providence Selection of Psalm and Hymn Tunes (Dedham, MA, 1815) [13 hymn tunes, choral works]
Sacred Melodies (Providence, RI, 1818) [3 choral works, 3 songs, 2 duets]
Melodia sacra (Providence, RI, 1819) [11 hymn tunes, 3 anthems]
[16] Sacred Songs, Duets, Anthems, &c (Providence, RI, 1823) [all by Shaw]
A Series of Original Songs, Duets, Anthems &c (Providence, RI, n.d.) [5 anthems]
The Social Sacred Melodist (Providence, RI, 1835) [26 songs, duets, anthems, all by Shaw]
Many pf pieces, incl. Welcome the Nation's Guest, 1824, ed. in RRAM, ii (1977); 5 in O. Shaw's Instructions for the Pianoforte (Providence, RI, 1831); other songs, odes, anthems, inst works, many separately pubd
MSS in *US-NYp*, *PROhs*, *Wc*

BIBLIOGRAPHY

T. Williams: *A Discourse on the Life and Death of Oliver Shaw* (Boston, 1851)
F. Denison, A.A. Stanley and E.K. Glezen, eds.: *Memorial of Oliver Shaw* (Providence, RI, 1884)
J. Carlson: 'Oliver Shaw and the Psallonian Society', *Rhode Island History*, xxiii (1964), 35–50
B. Degen: *Oliver Shaw: his Music and Contributions to American Society* (diss., U. of Rochester, 1971)

BRUCE DEGEN

Shaw, Robert (Lawson) (*b* Red Bluff, CA, 30 April 1916; *d* New Haven, CT, 25 Jan 1999). American conductor. He studied at Pomona College, Claremont, California (1934–8), where he directed the glee club, which so impressed Fred Waring, the popular radio conductor, that he asked Shaw to help organize the Fred Waring Glee Club in 1938; Shaw conducted it until 1945. He also founded and conducted (1941–54) the Collegiate Chorale in New York, commissioning, among other works, Hindemith's *When Lilacs Last in the Dooryard Bloom'd* (1946). In 1944 he was awarded a Guggenheim Fellowship, the first conductor to receive this honour. He made his début as a symphonic conductor with the Naumburg Orchestra in New York in 1946, and the same year made his first appearance with the NBC SO, for whose concerts under Toscanini he had several times prepared the chorus. He was director of the choral departments of the Juilliard School, and the Berkshire Music Center from 1946 to 1948. That year he founded the Robert Shaw Chorale, and until it was disbanded in 1965 toured internationally with it and made many recordings. For the Chorale Shaw commissioned works from many composers, including Bartók, Milhaud, Britten, Barber and Copland. His interest in orchestral conducting led him to study with Monteux and Rodziński in 1950. He was associate conductor under Szell of the Cleveland Orchestra (1956–67), where he organized a chorus as adjunct to the orchestra. In 1967 he became music director of the Atlanta SO, a position he held until 1988, when he was named music director emeritus and conductor laureate. In 1988 he founded the Robert Shaw Institute at Emory University, Atlanta to promote choral singing.

Shaw's gift with choruses was remarkable; whether with the 120 or so amateurs of the Collegiate Chorale,



Robert Shaw, 1940s

the 40 professionals of the Robert Shaw Chorale, or with transient groups, the result was likely to be extraordinary. Certain of his innovations, such as seating by quartets rather than by sections for the sake of richer blend, have been widely adopted. In Cleveland he created a chorus that for Verdi's Requiem could produce a massive wall of sound such as one seldom hears in the USA, but which could lighten miraculously for Haydn's oratorios. His performance of Bach's B minor Mass in New York in 1946 was the first to be given there with small chorus and orchestra under other than specifically scholarly direction. He made many recordings, several of which have won Grammy Awards. Notable recordings with the Robert Shaw Chorale are Bach's Mass in B minor, Britten's *A Ceremony of Carols*, Poulenc's *Gloria* and Stravinsky's Symphony of Psalms; and with the Atlanta Symphony Orchestra and Chorus the requiem settings of Berlioz and Verdi and Britten's *War Requiem*. Shaw was made a member of the National Council on the Arts in 1979; in 1992 he was awarded the National Medal of Arts, and in 1993 the Conductor's Guild Theodore Thomas Award.

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J. Mussulman: *Dear People ... Robert Shaw: a Biography* (Bloomington, IN, 1979)
Choral Journal, xxxvi/9 (1995–6) [Shaw issue]

MICHAEL STEINBERG/DENNIS K. McINTIRE

Shaw, Thomas (*b* ?Bath, *c*1752; *d* ?Paris, *c*1830). English violinist and composer. He was the son of Thomas Shaw (*c*1716–1792), one of Bath's leading string players and early 18th-century concert directors. His earliest known performance was in Bath in April 1769, but he was clearly an accomplished player by then, for during the following autumn and spring of 1770 he led the orchestra in Thomas Linley's subscription concerts. He was a member of the theatre band in 1771 and his first known composition, an overture, was performed in a concert at the end of December. By 1772 he was playing his own compositions in Bath and Bristol but difficulties with Thomas Linley made London a more attractive centre for him and his last known performance in Bath was in November 1774. That same year *Six Favourite Minuets* by Shaw were published by Thomas Whitehead in Bath.

Shaw was admitted to the Society of Musicians in 1776 and was a member of the Drury Lane band by 1778. From 1786 until the early 1800s he led the band, and Dibdin thought him a much better leader than Covent Garden's Baumgarten. By 1790 Shaw had published some promising instrumental works and compiled an afterpiece opera, *The Island of St Marguerite* (Drury Lane, 13 November 1789), whose plot was inspired by the recent fall of the Bastille; Michael Kelly played the Prisoner in the Iron Mask. For the Act 1 finale Shaw borrowed the *Figaro* duet, 'Crudel! perchè finora', which had just been published in London. He contributed an interesting overture to *The Island of St Marguerite* in the same unusual form as the one in Mozart's *Die Entführung aus dem Serail*. He also wrote a good overture for a revival of Michael Arne's *Cymon* (Drury Lane, 13 December 1791); according to advertisements both these overtures were published in parts, but they seem to survive only in keyboard arrangement. Thereafter Shaw composed only the occasional song for Drury Lane, even though he later became one of the theatre's proprietors. Sheridan's failure to pay him led to severe financial difficulties, and his debts eventually drove him abroad. In the 1820s Fanny Kemble was sent to school in Paris and found him teaching music there.

Shaw's keyboard sonatas, though seldom striking, have a musical quality that makes them of some interest. The last set (op.13) is perhaps the best, although no.1 is too flimsy for modern tastes. No.2 in B♭ suggests a knowledge of Mozart's Prague Symphony, and no.3 in E ends with a 'Chacone' based on the second subject of the opening movement. The Trio is a seriously intentioned work in G minor that would merit revival.

Shaw may have entertained Haydn to lunch on 14 September 1791; Haydn confided in his second London notebook that Mrs Shaw was 'the most beautiful woman I ever saw'.

WORKS

printed works published in London

INSTRUMENTAL

Violin Concerto in 9 parts (*c*1785)
3 Sonatas, pf/hpd (1787)
3 Sonatas, pf/hpd, op.4 (1790)
3 Sonatas, pf, op.9 (*c*1804)
Trio, g, 2 vn, vc (*c*1805)
3 Sonatas, pf, op.13 (1805)
Solo, fl, op.12 (1819)
Works with other op. numbers unknown

THEATRE MUSIC

Incid music (varying items): The Island of St Marguerite (1789), Cymon (1791), The Mariners (1793), The Stranger (1798), other pasticcios

SACRED

Anthem on the Death of Princess Charlotte (1817)

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C. Dibdin: *The Musical Tour of Mr Dibdin* (Sheffield, 1788)
W.T. Parke: *Musical Memoirs* (London, 1830/*R*)
F. Kemble: *Records of a Girlhood*, i (London, 1878)
K.E. James: *Concert Life in Eighteenth-Century Bath* (diss., U. of London, 1987)

ROGER FISKE/KENNETH E. JAMES

Shaw, (Harold) Watkins (*b* Bradford, 3 April 1911; *d* Worcester, 8 Oct 1996). English teacher of music and musicologist. After private music study with Charles Stott he read history at Wadham College, Oxford (1929–32; BA 1932), and then spent a year at the RCM (1932–3) studying with Alcock, Colles and R.O. Morris. In 1936 he was awarded the Oxford University Osgood Memorial prize for his dissertation on John Blow. He taught in London before becoming music organizer to Hertfordshire County Council in 1946. In 1949 he was appointed a lecturer at Worcester College of Education, a position he held until retirement, and while at Worcester was honorary librarian of St Michael's College, Tenbury (appointed 1948), retaining this position after his appointment as keeper of the Parry Room library at the RCM in 1971, from which post he retired in 1980.

Shaw's work as a musicologist was for many years carried out against the background of his work as a teacher. He published books on the teaching of music in schools at primary and secondary levels. Work for his edition of *Messiah* occupied the years between 1957 and 1965, when his textual companion to the work was published: a searching analysis of the sources, it is nevertheless elegantly written and has been described as the only textual commentary that might be read for pleasure. In 1974 he contributed a preface to a facsimile edition of the Tenbury manuscript of the oratorio. Though eventually used, the edition at first aroused suspicion on

account of its attempts in several directions to break the crust of convention surrounding the work in the British Isles. *Messiah* is only one of many Handel works of which he prepared editions both scholarly and practical. As a writer, specializing in English music from the Elizabethan era to the 18th century, his critical work was discerning and precise. In 1967 Shaw was awarded the DLitt in the faculty of music by Oxford University, and he was appointed OBE in 1985.

WRITINGS

'The Musical Teaching of John Curwen', *PRMA*, lxxvii (1950–51), 17–26
Music in the Primary School (London, 1952)
The Three Choirs Festival ... c1713–1953 (Worcester and London, 1954)
'A Collection of Musical Manuscripts in the Autograph of Henry Purcell and other English Composers *c*.1665–85', *The Library*, 5th ser., xiv (1959), 126–31
'A Contemporary Source of English Music of the Purcellian Period', *AcM*, lix (1959), 38–44
'A Cambridge Manuscript from the English Chapel Royal', *ML*, xlii (1961), 263–7
Music in the Secondary School (London, 1961)
The Story of Handel's 'Messiah', 1741–1784 (London, 1963)
'The Autographs of John Blow', *MR*, xxv (1964), 85–95
A Textual and Historical Companion to Handel's 'Messiah' (London, 1965) [with bibliography of Shaw's earlier *Messiah* writings]
'Thomas Morley of Norwich', *MT*, cvi (1965), 669–73
'William Byrd of Lincoln', *ML*, xlviii (1967), 52–9
'Church Music in England from the Reformation to the Present Day', in F. Blume: *Protestant Church Music: a History* (London, 1974), 691–732
'The Achievement of S.S. Wesley', *MT*, cxvii (1976), 303–4
'John Curwen', *Some Great Music Educators*, ed. K. Simpson (Borough Green, Kent, 1976)
'The Harpsichord Music of John Blow: a First Catalogue', *Music and Bibliography*, ed. O. Neighbour (London, 1980), 51–68
'Handel's Vesper Music, i: Some MS Sources Rediscovered', *MT*, cxxvi (1985), 392–3
'John Blow: an English Harpsichord Composer', *Slavonic and Western Music*, ed. M.H. Brown and R.J. Wiley (Ann Arbor, 1985), 49–62
'Some Original Performing Material for Handel's Latin Church Music', *Göttinger Händel-Beiträge*, ii (1986), 226–33
A Study of the Bing-Gostling Part Books in the Library of York Minster together with a Systematic Catalogue (Croydon, 1986)
The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538 (Oxford, 1991)
'Handel: Some Contemporary Performing Parts Considered', *Eighteenth-Century Music in Theory and Practice*, ed. M.A. Parker (Stuyvesant, NY, 1994), 59–75

EDITIONS

with A. Lewis: *John Blow: Coronation Anthems and Anthems with Strings*, MB, vii (1953, 2/1969)
John Blow: Complete Organ Works (London, 1958, 2/1972)
G.F. Handel: Messiah (London, 1965) [vocal score, 1959]
Henry Purcell: Rejoice in the Lord alway (London, 1967)
G.F. Handel: 'Utrecht' Te Deum (Borough Green, Kent, 1969)
G.F. Handel: Dixit Dominus, vs (Borough Green, Kent, 1979)
G.F. Handel: The Ways of Zion do Mourn, vs (Borough Green, Kent, 1979)
G.F. Handel: Theodora, vs (Borough Green, Kent, 1984)
G.F. Handel: Nisi Dominus, vs (Borough Green, Kent, 1985)
G.F. Handel: Laudate, pueri, Dominum, vs (London, 1988)
G.F. Handel: 'Utrecht' Jubilate, vs (London, 1994)

DAVID SCOTT/R

Shawān, 'Azīz al-. *See* AL-SHAWĀN, 'AZĪZ.

Shawe-Taylor, Desmond (Christopher) (*b* Dublin, 29 May 1907; *d* Long Crichel, Dorset, 2 Nov 1995). English music critic. He was educated at Shrewsbury College, Oxford (1926–30). Before World War II he was employed mainly in literary criticism, but occasionally wrote about music in *The Times*, *The Spectator*, the *London Mercury* and the *New Statesman*. In 1945 he was appointed music critic of the *New Statesman*, and in 1958 he succeeded Ernest Newman as music critic of the *Sunday Times*. He was guest critic of the *New Yorker*, 1973–4. He contributed a quarterly article to the *Gramophone* surveying recordings of vocal music (1951–78) and a series of 17 articles, 'A Gallery of Great Singers', to the magazine *Opera* (1955–88). He retired from the *Sunday Times* in 1983.

Shawe-Taylor's particular interests were opera, song, vocal technique and interpretation, and recordings. His judgements were based on a deep and wide knowledge and a keen discernment, particularly as regards the human voice. Although receptive to new music, he was quick to distinguish pretension or absurdity and sharp in pointing them out. His writing was trenchant and informative, marked by grace, wit, and a strong vein of common sense.

WRITINGS

Covent Garden (London, 1948)
with E. Sackville-West: *The Record Guide* (London, 1951, rev. 2/1955, with A. Porter and W. Mann; suppl., 1956)
with E. Sackville-West and A. Porter: *The Record Year* (London, 1952); *The Record Year 2* (London, 1953)
'The Operas of Leoš Janáček', *PRMA*, lxxxv (1958–9), 49–64
'The Extended Formal Arias in "Don Carlo"', *Atti del II° congresso internazionale di studi verdiani* (Parma, 1971), 389–93
'Peter Grimes', *Peter Grimes*, ed. P. Brett (Cambridge, 1983), 53–8
'Schubert's C-Major Quintet: Two Variations', *Words on Music*, ed. J. Sullivan (Athens, OH, 1990), 160–85

ERIC BLOM/R

Shawki (Moustafa), Youssef [Shawqī Muṣṭafá, Yūsuf] (*b* Tanta, 1925; *d* Masqaṭ, 20 Nov 1987). Egyptian musicologist. He studied science in Cairo and at Harvard, taking the doctorate in 1950, concurrently investigating Arab and European music. He began teaching at the Cairo Conservatory and later at the University of Cairo. He took part in conferences on Arab music in 1964 and 1969, his paper on Arabic music scales from the latter being one of his most important essays. In 1983 he was invited by the Sultan Qaboos bin Said of Oman to carry out field research on Omani music. He became the supervisor of the Oman Centre for Traditional Music in Masqaṭ, compiled a dictionary of Omani music, published posthumously, and in 1985 organized a conference on traditional Omani music. Shawki is one of the major figures of Arab music in the 20th century. His writings are carefully investigated, and are characterized by their scientific approach.

WRITINGS

'al-Nazariyyah al-Sullamiyyah lil-Mūsīqá al-'Arabiyyah' [The theory of the scale in Arab music], *al-Halqah al-Thāniyah li-Baḥth al-Mūsīqá al-'Arabiyyah* (Cairo, 1964), 33–40
Qiyās al-Sullam al-Mūsīqá al-'Arabī [Measuring the Arab music scale] (Cairo, 1969) [with Eng. summary]
Risālat al-Kindī fi Khubr Sinā 'at al-Ta'līf [Al-Kindi's essay on composition] (Cairo, 1969) [with Eng. summary]
Risālah Ibn al-Munajjim fī al-Mūsīqá wa-Kashf Rumūz Kitāb al-Aghānī [Ibn al-Munajjim's essay on music and melodic ciphers of Kitāb al-Aghānī] (Cairo, 1976) [with Eng. summary]
Mu'jam Mūsīqá 'Umān al-Taqlidiyyah [A dictionary of the traditional music of Oman] (Masqaṭ, 1989; Eng. trans., 1994)

CHRISTIAN POCHÉ

Shawm [scalmuse, shalm, shalmie, schalmuse] (from Lat. *calamus*: 'reed'; Fr. *chalemelle*, *chalemie*, *chelemele*; Ger. *Schalmei*, *Schalmey*; It. *cialamella*, *ciaramella*, *piffaro*; Lat. *celimela*, *gingrina*, *tibia*; Sp. *chirimía*, *xirimía*). A woodwind instrument, usually with a double reed. The

term 'shawm' has developed more than one meaning; since Hornbostel and Sachs ('Systematik der Musikinstrumente', 1914) it has been used as a generic term denoting both single-reed and double-reed aerophones, but in organological literature it is applied for the sake of precision to double-reed instruments only, many of whose names are linguistically related to 'shawm' (e.g. the Arab *zamr*, the Turkish *zūrnā*, the Persian *surnāy*, the Chinese *suona*, the Javanese *saruni* and the Hindu *sahanai/sanayi*). This article is concerned with European types (for non-European types, *see* OBOE, §I, 1), primarily with the shawm as the double-reed instrument extensively used in European art music from the 12th century to the 17th and reappearing in the early music revival of the 20th. It was made in many different sizes.

The larger sizes of European shawm also became known as 'bombarde' or 'bumbard' (from Lat. *bombus*, 'drone, buzz'; It. *bombardo*, Ger. *Pumhart* or *Pommer*), a term deriving from a medieval artillery piece. The distinction already present in German in the middle of the 14th century between 'schalmigen und bumbart' (Strassburg, 1322) did not occur in English of the period, where all sizes were usually called 'shawm' or 'hoboy' indiscriminately. In fact there are some indications that the *Pommer* had an independent type of construction used only for instruments in the lower registers. During the 15th century the term 'hautbois' (from Fr., literally 'high wood') was also applied to the higher instrument, although it was transferred in the late 17th century to the newly developed oboe; an analogous term for lower ones was 'grosbois'. English also had the term 'wayghte' or 'waits pipe' (still used for the English shawm by James Talbot, MS *c*1695, *GB-Och* Mus.1187), named after the city watchman's duty of sounding the hours. In late medieval Germany and the Low Countries the term RAUSCHPFEIFE was sometimes used for the shawm both with and without a wind cap. For discussion of shawms with wind caps, *see* WIND-CAP INSTRUMENTS, §2.

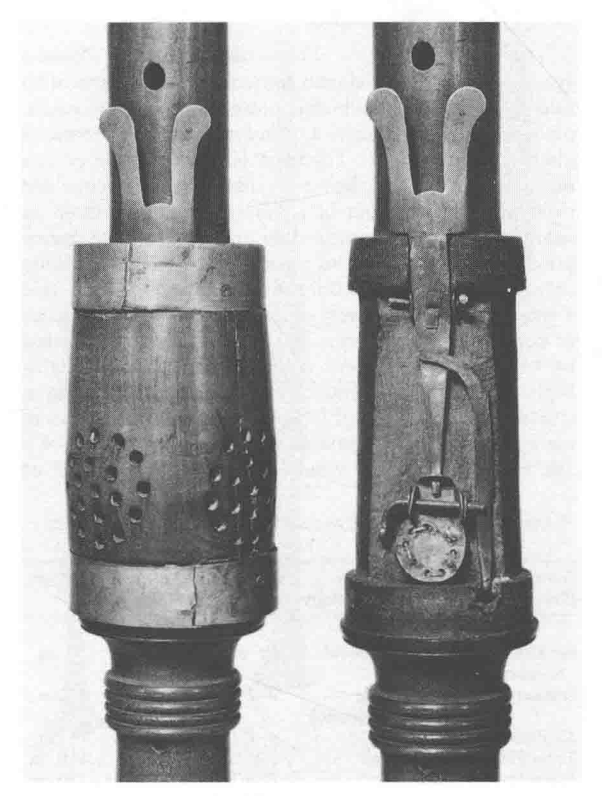
As no original pre-16th-century instruments have been preserved, it is necessary to resort (with due caution) to modern folk survivals and to iconographical evidence for clues as to the early form and history of the shawm. Even the few later instruments that have survived are difficult to date and to classify in accordance with the diversity of original terminology whose meaning is not always clear. It is difficult to reconstruct playing practices from the meagre written documentation, and misleading concepts have become entrenched from attempts to reintroduce the shawm consort by 20th-century early music groups. A thorough history of the shawm and of shawm playing has not yet been written.

1. General description. 2. The shawm family. 3. History. 4. The *deutsche Schalmey*. 5. Other versions of the European shawm.

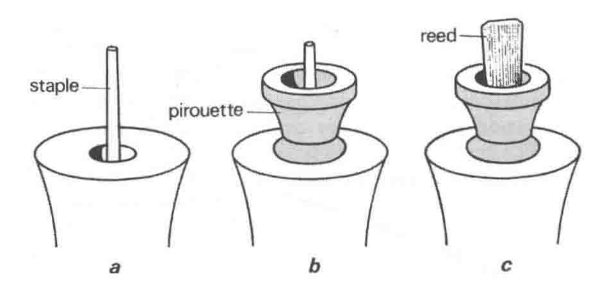
1. GENERAL DESCRIPTION. Shawms were made of various hardwoods, often maple. They have a conical bore expanding into a bell and are usually made in one piece, except the larger instruments which consist of several sections fitted together. They generally have little external ornamentation and are cylindrical or slightly tapered in outline. Internally, the bore is conical for some four-fifths of its length. The instruments have seven finger-holes at the front; in the larger instruments the lowest hole is closed by a key which operates inside a protective, slide-on wooden barrel (Fr. *fontanelle*) perforated by small holes, arranged in ornamental patterns, to let the sound through (fig.1). Below the lowest finger-holes there are several vent-holes to correct the effect of the acoustically overlong bell section (which is necessary for tonal stability), and in some original instruments to make the production of diatonically descending extension notes possible by closing them.

As a rule these instruments, apart from the lowest ones, were played with a pirouette (Fr., also *Rosette*, Engl. 'fliew'); although only a few original pirouettes have been preserved, Mersenne (*Harmonie universelle*, 1636–7) and Talbot both gave precise descriptions of their nature. They were usually made of turned wood in a cup shape with a flat or slightly concave top (fig.2). The double reed was placed on a staple (a conical brass tube), which in turn was fitted into the pirouette so as to leave the upper part of the reed clear. The lower part of the staple is wound with thread and fitted into the neck of the shawm. The player's lips could rest against the top of the pirouette, supporting the embouchure against fatigue and allowing the reed to vibrate freely inside the mouth, or the reed could be subject to direct lip control thus allowing variable sound production. The many depictions of a musical ensemble in which one shawm player is resting illustrates the strain placed on the lips in performance (see fig.8 below). The reeds were probably shorter and somewhat broader than those of modern double-reed instruments, although with a wider opening. However, such details as whether they were bound to a sleeve or constructed on a dummy are not known.

The few early accounts of the sound of the shawm suggest that it was extremely loud and powerful. As early as 1350 Konrad von Megenburg said that the 'bombina'



1. Details showing the fontanelle (left), and single key with fontanelle removed (right), of a German alto shawm, late 16th century (Musikinstrumenten-Museum, Berlin)



2. Diagram of the top of a shawm: (a) the staple, its lower part wound with thread; (b) the pirouette; (c) the reed, also shown in place

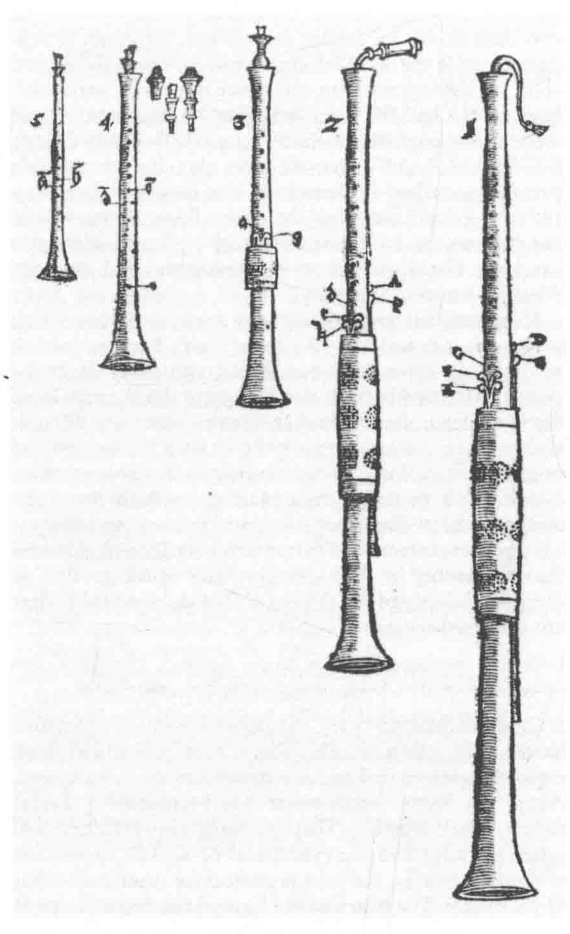
is so called because 'it buzzes with a great trumpet blast or din of sound'. In 1588 Arbeau (*Orchésographie*, f.23v–24) commented that 'the "haulbois" greatly resemble trumpets, and they make a very pleasing consonance, when the large ones play in the lower octave ... with the little "haulbois" playing in the upper octave'. Consequently, he continued, they are 'good for making a loud noise, such as is needed for village feasts and large gatherings'. Praetorius (*Syntagma musicum*, ii, 2/1619) suggested that the Latin term 'Gingrina' for the treble instrument refers to 'the sound it makes, like a goose' (from Lat. *gingrire*: 'cackling'). In 1636 Mersenne wrote of shawms that 'they make the loudest and the fiercest sound of all the instruments, with the exception of the trumpet'. Depending on the reed and the manner of playing, the instrument could produce an open and brilliant sound, which accounts for the popularity of the shawm over many centuries.

2. THE SHAWM FAMILY. The works of Virdung (*Musica getutscht*, 1511) and Martin Agricola (*Musica instrumentalis deudsch*, 1529), which contain drawings of shawms, mention only two sizes: a *Schalmey*, and a *Bombardt* pitched a 5th lower. Tinctoris (*De inventione et usu musicae*, iii, *c*1483), however, had already recognized three sizes of the *tibia* or *celimela*, describing them as *suprema*, *tenor* or *bombardam* and *contratenor*, terms previously used in a list of a consignment of instruments sent from Bruges to the Burgundian court in 1423. Table 1 shows the shawm family of the 16th and 17th centuries as described by Praetorius in 1619 (fig.3) and illustrated by surviving instruments, for example in collections in Berlin (Musikinstrumenten-Museum; fig.4) and Prague (National Museum) and in Salamanca Cathedral. As in many wind families, shawms were built at intervals of a 5th from each other, which can lead to problems of intonation in ensemble playing. Praetorius therefore suggested additional instruments in a series of alternating 5ths and 4ths. It is important to note, however, that normally only two or three members of the family were played together at any one time, and not the whole family, as was sometimes practised in the 20th-century revival in shawm playing.

TABLE 1: Names and approximate sizes of 16th- and 17th-century shawms

German (Praetorius)	*Modern terminology*	*Compass*	*Length*
gar klein Discant Schalmeye	high treble	*?a′–e‴*	50 cm
Discant Schalmey	treble (soprano)	*d′–b″*	65 cm
Alt Pommer	alto	*g–d″* (1 key)	75 cm
Tenor Pommer	tenor	*c–g′* (1 key)	110 cm
Basset Pommer		*G/A/B/c–f′/g′* (4 keys)	130 cm
Bass Pommer	bass	*C/D/E/F–c′* (4 keys)	180 cm
GrossBass Pommer	great bass	*F′/G′/A′/B♭′–f* (4 keys)	290 cm

The *gar klein Discant Schalmeye* is mentioned only by Praetorius, presumably because of the problems caused by both its short length and its impractical diatonic disposition a 5th above the treble; there is a rare 16th-century example in the Kunsthistorisches Museum, Vienna. The treble shawm (*Discant Schalmey*) is the main descant instrument of the family. The seventh hole, placed on the side to accommodate the little finger, is duplicated left and right to allow the player to choose which hand is held uppermost; the unused hole is plugged with wax. With all finger-holes covered the treble shawm sounds *d′*. The top note given by Praetorius is *b″* and by Mersenne *d‴* (*dessus haut-bois*); the difference may result from a different reed, mode of playing and perhaps from the absence of a pirouette. Fingering is like that of the recorder or cornett, except for the absence of a thumb-hole, since here the octave break is controlled by the lips, air pressure and the reed alone. The instrument's best diatonic scale is



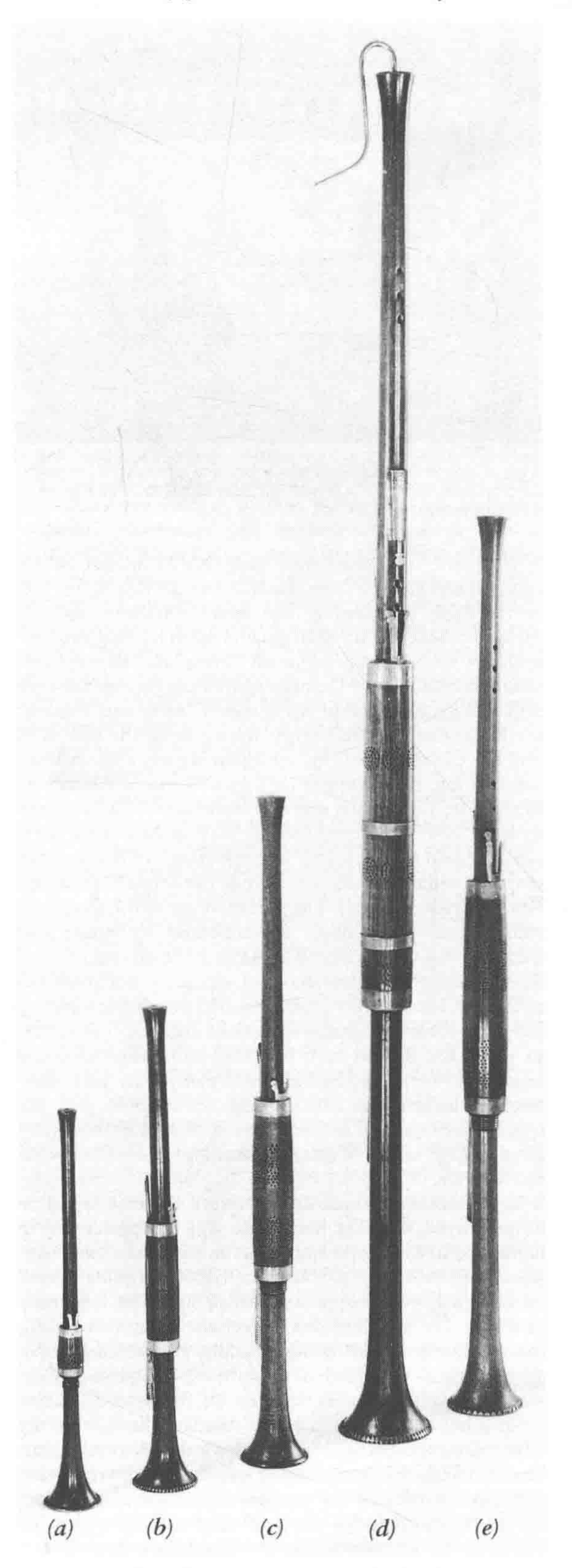
3. Shawm family, (from left to right) Klein Schalmey, Discant Schalmey (with optional wind cap), Alt Pommer, Basset oder Tenor-Pommer (with wind cap), Bas-Pommer: woodcut from Praetorius's 'Syntagma musicum' (2/1619–20)

G major, which nonetheless involves cross-fingering for *g′*, *g″*, *c″* and *d″*. Hence Praetorius's recommendation that when treble shawms are used the music should be transposed from the customary C or F into G (*f′* is in any event difficult to produce accurately on shawms with *d′* as the lowest note).

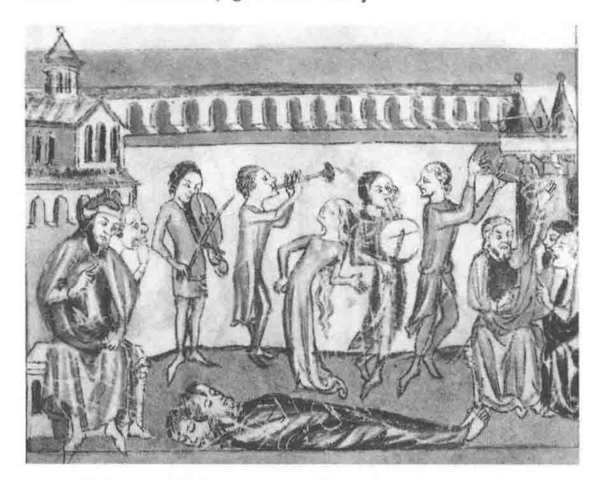
The alto shawm and all instruments below it were known by the term 'bombarde' (Ger. *Pommer*, *Pumhart*). Instead of the treble's duplicated hole for the little finger, the alto has a brass key to cover the hole, protected by a *fontanelle* (see fig.1). Its tone is mellower than that of the treble shawm, a result of different principles of construction which indicate that it was originally an independent instrument. There is still some uncertainty about the significance of numerous representations of shawms from the late 14th century to the middle of the 15th, depicting the final section from the end of the flare to the bell as cylindrical (cf Duffin, 1997–8). As an extant instrument in Berlin shows (fig.4*b*), the alto shawm could sometimes be fitted with additional keys to extend its range, as was usual for the deeper instruments, the basset, bass and great bass shawm. Here the little finger controls two keys at the front of the instrument, and the remaining two keys are at the back, operated by the thumb (with a covering protecting the longer keys extending below the *fontanelle*). The lower instruments were played with an S-shaped crook; there is no evidence of a pirouette. Because of their great length and weight the lowest shawms were played with the bell resting on the ground. Their tone is more powerful than that of any other woodwind instrument in the same register, and consequently bass shawms continued in use later than the other members of the family to reinforce the bass register (see §3 below).

In addition Praetorius mentioned a *Basset Pommer* in *c* called a 'Nicolo' and provided with only one extension key, as a supplement to the described family. In contradiction to this, his illustration shows an instrument that had three extension keys and a thumb-hole and that was played with a wind cap. It was probably an instrument with a cylindrical bore, a kind of straight bass crumhorn. Such an instrument was described in an inventory of the Hofkapelle in Kassel in 1613: 'a long straight Basset of the crumhorns'. Other scholars have suggested this instrument could be a kind of SCHREYERPFEIFE or HAUTBOIS DE POITOU (see Kinsky, 1925, and Weber and Van der Meer, 1972). In this context it is striking that Praetorius's illustration of the *Diskant Schalmey* and the *Basset oder Tenor-Pommer* shows the possibility that wind caps could be used on these instruments. Using a wind cap would not permit overblowing, and would thus limit the compass of the instrument to a 9th (*see* WIND-CAP INSTRUMENTS).

In contrast to Praetorius's great variety of sizes, Mersenne knew only three different sizes of 'haut-bois'; the *dessus* (lowest note *c′*), the *taille* (*g*) and the *basse* (C); each with a range of two octaves. However, there are indications that up to the middle of the 17th century there was another French size, the *haute-contre*, between the *dessus* and the *taille*. The comments made by James Talbot (op.cit.) on shawms and their construction provide some interesting details. In writing on the 'hautbois' he distinguished between the 'English or Waits' instrument (with treble *c′*–*b″* and tenor *f*–*f′*, that is, respectively a tone lower than Praetorius's *Discant Schalmey* and *Alt Pommer*), and the new 'French hautbois'. He also mentioned a 'Schalmey' (see §4 below).



4. German shawms, 16th–17th centuries: (a) alto; (b) alto with extension keys; (c) tenor (basset); (d) great bass; (e) bass (Musikinstrumenten-Museum, Berlin)



5. *Small shawm with fiddle, cymbals, pipe and tabor accompanying dancing: miniature from a French MS from Savoy, third quarter of the 14th century (F-Pn lat.688. f.17r)*

3. History. Shawms were probably of ancient origin and reached Europe from the Islamic East during the 9th to the 12th centuries at the latest. Medieval sources present problems: no instruments survive, and illustrations are seldom unambiguous. Terms such as the Latin *tibia* or *musa* and the German *pfeifen* can be used for very different kinds of wind instruments. Although shawms are illustrated in manuscripts dating from the late 12th century, clearer depictions are found in early 14th-century sources (e.g. the *Cantigas de Santa Maria* of Alfonso el Sabio, *E-E* T.j.1, b.I.2, and the *Manessische Liederhandschrift*, *D-HEu* Pal.germ.848). Such instruments were usually small (fig.5), similar in appearance to many of the shawm's oriental counterparts (e.g. the Persian *sornā* and North African *ghayṭa*). The medieval use of the shawm in courtly and civic music accompanied by drum and trumpets (e.g. in the city of Siena in 1252 an ensemble of three trumpets, *cialamella* and drum is documented) reflects a Turco-Arab practice perhaps adopted during extensive trading contacts or in the Crusades. The extent to which the shawm itself followed an oriental model is impossible to judge, but it seems likely that such non-oriental features as the missing thumb-hole and the specific material and construction of the double reed may have origins in the Western technology associated with the Bagpipe.

In 14th-century illustrations longer shawms began to be portrayed, and the bombarde was first described in literary sources as accompanying the higher *chalemie* (e.g. Jean Le Fèvre's *Respit de la mort*, 1386, mentions 'musez et challemellez et grossez bombardez nouvellez'). Because of the greater length of this instrument a key was added; this is clearly shown in illustrations by the early 15th century (fig.6). The pitch of a 5th below the treble shawm was first specified by Agricola in his fingering diagrams (1529), but no doubt it had been standard throughout the 15th century, when the principal wind-instrument combination of the *hault menestrels* was shawm (for the treble part), bombarde (for the tenor) and bombarde or trumpet (or slide trumpet; for the contratenor). An order for instruments by Philip the Good of Burgundy, from Bruges in 1423, illustrates such an ensemble, calling for two *bombardes a clef*, one *contre* and two *chalemies*, and a trumpet to be played with them. The presence of a *contre* in the order confirms the fact, for which there is much other evidence, that the contratenor part was performed on a bombarde (in 1406, for instance, Niccolo d'Allemagna was hired in Florence as a player of *ceremella contra tenorem*). This type of ensemble, playing 'loud music' (*see* Alta (i)), accompanied major ceremonies, led processions and played for the basse danse. The shawm's further versatility may be seen from many illustrations portraying shawms (possibly a *douçaine*, or 'styll shawm' as it is called in the court records at the beginning of Henry VIII's reign; *see* Dolzaina) played in a 'soft' consort with fiddle, lute and harp (fig.7). Shawm players were therefore central not only to court music but particularly to medieval town music (e.g. as played by the German *Stadtpfeifer*).

There is an indication of the instrument's musical potential in two late 14th-century songs by the Monk of Salzburg ('Das nachthorn' and 'Das taghorn'; *A-Wn* 2856); the manuscript provides notation for a second part and carries the comment that the simple counterpoint may be played on a wind instrument: 'Das Ist der pumhart darzu'. Chronicling the Duke of Burgundy's wedding in 1468, De La Marche (*Mémoires*, 1562, p.369) related that a motet was performed by 'les haulz menestriers' on three 'schalmayes' (which would have included bombardes) and a 'trompette saicqueboute' (trombone or slide trumpet). The use of the shawm in complex art music is confirmed by Tinctoris in his statement that any composition could be played on the instrument if its holes were correctly placed.

The growing musical literacy of wind musicians and their ability to arrange and perform written polyphonic



6. *Shawm with pirouette, and key under a fontanelle: detail from the 'Assumption of the Virgin' by the Master of the Legend of St Lucy, late 15th century (National Gallery of Art, Washington DC)*



7. Shawm in ensemble with rebec, harp and (not shown here) lutes and dulcimer: detail of a Brussels tapestry, early 16th century (Germanisches Nationalmuseum, Nuremberg)

compositions is demonstrated in a treatise written for the Berne *Stadtpfeifer* in 1491 (*Tütsche musica*, MS, *CH-BEsu* Hist.Helv.LI.76). Although Jean Charlier de Gerson (*De canticorum originali ratione*, before 1426) stated that in church the organ was only rarely joined by shawms, the practice of shawms playing motets together with cornets and trombones is documented, for example, in Mantua at the end of the 15th century (the repertory performed there is possibly that preserved in collections such as *F-Pn* Rés.Vm⁷.676, or *I-Bc* Q18).

Information given by Martin Agricola (1529) indicates that in the 15th century shawms transposed their music 'alla alta', i.e. a 5th higher than written. An echo of this practice may be preserved in various instructions found in 16th-century sources of shawm music, e.g. 'notate in clave da sonare', 'alla quarta bassa' or 'alta'. Praetorius also described the pragmatic transposition of compositions when they fell below the compass of the instruments.

During the 16th century the shawm family was extended by the invention of larger instruments, and the bombarde began to be referred to as the alto shawm (the contratenor and bass roles being taken by a lower instrument). The first documentary evidence of shawms in five sizes comes from the Nuremberg woodwind instrument maker Sigmund Schnitzer the elder in 1539: besides a *grossen Pumhart* he mentions the *vagant*, *thenor*, *discant* and *klain pumhart*, which, except for the high treble, can be identified with the sizes listed by Praetorius. A so-called 'bass pwmhart' mentioned in an Augsburg town band inventory of 1540 had only one key and may (by later standards) have been hardly larger than a basset shawm. But no doubt the 'dobbele bombaerde' which the town of Ghent acquired in 1551 was a real bass, for 'twee bassetten' arrived with it, completing the ensemble already consisting of 'twee boven sanghen ende twee teneuren scalmeye'. In England one of the York waits added a 'Base Shalme' in 1546. While there was a movement during the 16th century towards blended ensembles of strings, cornetts, trombones and organs, shawms remained popular for ceremonial music at court and in town bands. A French court band (later called 'les Douze Grands Hautbois de l'Ecurie ou même de la chambre'), instituted under Louis XIII, is documented as having two shawms and two cornetts on the two treble parts (their exact disposition is not recorded), four alto shawms for the *haute-contre* and *taille* parts (perhaps with an intermediate size, probably in A), two trombones for the *basse-taille* and two bass shawms on the *basse*; all the musicians could also play the violin. Part of their repertory is preserved in the first volume of the Philidor Collection (*F-Pn* Rés.F671 and *F-V* 1163). In London, James I and his successors had a similar band with at least six musicians ('Hoboies and Sagbuttes'), but its precise composition is not known (see *LafontaineKM*). A similar number is found in civic music: Denijs van Alsloot's painting of an Antwerp religious procession in 1616 (fig.9) shows a six-piece band consisting of shawm, cornett, two tenor shawms, trombone and curtal. Examples of the typical repertory of a South German *Stadtpfeifer* band of the second half of the 16th century have survived in manuscript (*D-Rp* MS A.R.775–777), consisting of motets, chansons etc. in four to six parts by Lassus, Striggio, Andrea Gabrieli and others. About that time the curtal (or dulcian; *see* BASSOON, §3) was often used to play the bass part, as for instance in the collection of J.C. Pezel, *Bicinia variorum instrumentorum ... cum appendice a 2 Bombardinis vulgo Schalmeyen e Fagotto* (Leipzig, 1675). A similar combination was found in the 'oboe ensemble' of the Prussian army from 1646 (at the latest) to the 18th century, with two shawms, one alto and a bass dulcian.

While such shawm bands continued in existence, however, there was a perceptible disintegration of the consort during the course of the 17th century with the higher instruments being developed into different types and the lower ones used among ensembles of other instruments. Praetorius's directions for the instrumentation of canzonas and motets (*Syntagma musicum*, iii, 1618) clearly show the reduced status of the shawm consort at the beginning of the century, reflecting changing aesthetic expectations. Praetorius – apart from noting the use of the bass and great bass shawm with other deep instruments in choirs of low tessitura – mentioned the shawm consort only briefly, and commented on the problems created by shawms in consort being at intervals of a 5th from one another. He recommended omitting the high shawms and playing all the music a 4th lower, with the *Altpommer* at the top. J.H. Schein's 'Hosianna dem Sohne David' (*Opella nova*, 1626) contains spirited ritornellos for 'bombardi', apparently two tenors and one bass shawm. The manner of playing the treble shawm began to change too, not least when the pirouette fell into disuse, and it was the point of departure for the new oboe as played at the French court (*see* OBOE, §II, 2).

Although by 1700 even most provincial waits in England were replacing their shawms with the new oboes and bassoons, shawms remained in use in some places



8. Ensemble of two shawms, a pommer and ?slide trumpet, together with a lute and pipe and tabor, accompanying three singers: miniature by the workshop of Cristoforo de Predis from Joannes de Sacrobosco's 'Sphaera mundi', late 15th century (I-MOe lat.209 X.2.14, f.10)

longer than elsewhere, particularly north of the Alps, and especially the deeper *Pommer* sizes. They still featured in *Stadtpfeiferei* to the end of the 18th century. Goethe wrote an account (in *Dichtung und Wahrheit*, 1811) of the anachronistic procession of the Nuremberg *Stadtpfeifer* with *Schalmei* and *Pommer* in the second half of the 18th century, on its way to the Pfeifergericht, an annual confirmation of trading privileges. Two instruments used then, made by Jacob Denner and either Johann Christoph Denner or a successor, are preserved in the Frankfurt Historisches Museum, and there is an example of their music in Fries's treatise (1752). Praetorius had already recommended the doubling of bass lines an octave lower with 'SubBassgeigen, Octav-Posaun, Doppel-Fagotten und gar grossen Bass-Pommern'; *Basspommern* were used in Germany until the end of the 18th century to reinforce the bass register (an example is the 'Schallmeyen-Bass' in the Marienkirche, Halle, used by W.F. Bach). Not surprisingly, therefore, a relatively large number of low shawms are extant, and some of a late date of manufacture (for instance, instruments made by I.G. Strehli after the mid-18th century).

The shawms used in Protestant areas of Switzerland between about 1750 and 1810 are a special case. They were of rather unusual structure, for use in an ensemble of treble and tenor with bassoon to accompany the psalms in divine service, and prefigured the heckelphone (*see* HAUTBOIS D'ÉGLISE).

From the end of the 19th century copies of early shawms were occasionally built to complete the collections of some museums (by makers such as Wilhelm Heckel or the workshop of Victor-Charles Mahillon). Towards the middle of the 20th century more interest in the making and playing of historical instruments arose. Prominent makers and performers include Rainer Weber, who made his first instruments in Hamburg in 1947 before moving to Bayerbach, Bavaria in 1960, and the bassoon player Otto Steinkopf, who worked at the Berlin Instrument Collection of the Institut für Musikforschung before moving to Celle to work with the firm of Hermann Moeck. Early attempts at making reproduction shawms were orientated towards the needs of amateur early music groups and their experiences with recorder playing, which resulted in compromises of construction (with additional keywork, plastic reeds, etc.) and performance, particularly in the simultaneous use of all members of the family. Greater interest in historical evidence after the 1970s led



9. Treble shawm, two tenor shawms, cornett, trombone and curtal in a wind band: detail from 'Procession of the Religious Orders of Antwerp on the Feast Day of the Rosary' by Denijs van Alsloot, 1616 (Museo del Prado, Madrid)

to some makers and players becoming authoritative specialists in these instruments.

4. THE 'DEUTSCHE SCHALMEY'. Parallel to the gradual development of the oboe during the second half of the 17th century, a distinct type of oboe existed; since A.C. Baines wrote about it (1957) it has been described as the *deutsche Schalmey*. This term is also to be found in contemporary sources, for instance the Naumburg inventory of instruments of 1720, and was obviously used at the time to distinguish it from the French oboe, and perhaps to indicate its comparatively high pitch. In musical sources from Germany and the Habsburg territories the term employed is usually *piffaro*, for instance in music manuscripts from Kremsier (now Kroměříž). Baines suggested that the *deutsche Schalmey* might be regarded as 'a German attempt at a quick answer to the new French oboe'; a more recent interpretation is that the *Schalmey* may represent a survival of the earliest form of the prototypical oboe developed in France, one that found a musical niche in the German-speaking area, especially in military *Hautboisten-Banden* beginning in the 1640s. The *Schalmey* and oboe seem to have co-existed rather than being in competition, to judge by the fact that many instrument makers such as Richard Haka in Amsterdam and Christian Schlegel in Basle made both types. The *Schalmey* demanded a less specialized embouchure than the oboe. A great many compositions specify two or three *pifferi*.

Talbot remarked that the instrument he described as a '(Saxon) Schameye' was 'used Much in German Army. Sweeter than Hautbois [i.e. shawm]. Several sizes & pitches.' The instrument was made in two sections; it was slender by comparison with the shawm and the oboe and had considerably thinner walls, a narrow and often roughly turned bore, and smaller finger-holes. Two sizes, treble and tenor, were made and each was provided with a *fontanelle*, although only in the tenors did this cover a key: on the treble instruments it was non-functional, as it covered two or more ventholes (Talbot says that they 'would add a Note if stopd'). The range of the treble is given by Talbot as *c′–c‴*, and the tenor a 5th lower; chromatic tones depend on the kind of reed and manner of playing. The instruments could either have a pirouette or (like the shawm at this date) be blown without one.

A feature of the *deutsche Schalmey* intended for outdoor use (which 17th-century makers in Amsterdam called the *velt-Schelmey*) is the presence of devices fitted to the bell into which the reeds and sometimes the pirouette could be kept for ease of transport; these appear both in pictorial records and on surviving instruments. A *Schalmey* made by Christian Schlegel (*c*1667–1746) in the Basle Historisches Museum has a loosely fitted wooden pin with thickened ends fitted in the cup and extending into the bore; depending on its position, it could function as a drone.

At the beginning of the 18th century the *Schalmey* disappeared. Fleming said in 1726 that as it was 'difficult

to blow, and struck the ear unpleasantly in the higher register' it had been replaced almost everywhere by the 'French hautbois'. Eisel (1738) did not describe it at all, saying merely that it belonged to the outdated group of 'rustic instruments'. However, it remained in use in rural areas for some time longer: it was described disparagingly as a 'boorish Schalmey' by J.C. Weigel (*Musicalisches Theatrum*, *c*1720).

5. OTHER VERSIONS OF THE EUROPEAN SHAWM. Various attempts have been made to revive the concept of the shawm in Germany. From the late 19th century until the 1930s several German firms made simple oboes in a high register (with one to six keys), which were called *deutsche Schalmey*. A similar French instrument, called the *musette*, began to be developed in the 1830s (*see* MUSETTE (2)). The TRISTAN SCHALMEI, combining characteristics of the shawm and the musette, was designed by Wilhelm Heckel in 1904 for a performance of Richard Wagner's *Tristan und Isolde*. The term *Schalmei* was also used for a type of free-reed instrument worked with piston valves, also called MARTINSTROMPETE after its inventor Max Bernhardt Martin of Markneukirchen.

In Catalonia and Roussillon in particular Western shawms have never relinquished their place in civic music. The scores of the 18th-century Catalan villancicos sometimes contain parts for treble and tenor *xirimías* (now known simply as *tiple* (treble) and *tenora*, and modernized with complete keywork in different layouts), the principal melodists in the present-day *sardana* band or *cobla*. The *tiple* is in F, a 4th above the oboe, and has a compass of *d'* to *a'''*. The *tenora* is in B♭ with a compass of *e* to *c'''*. Each has a pirouette (*tudel*) and a broad triangular reed. The dynamic range, from *piano* to *fortissimo*, exceeds that of any other existing woodwind instruments (see Besseler, 1949, and Baines, 1952; for illustration, *see* FRANCE, fig.16*e*, and SPAIN, fig.7).

The Spanish *dulzaina* (or *pito*) and the Catalan *gralla*, smaller shawm-like instruments, were apparently developed independently and in a rural context. Such shawms were taken to America from the early 16th century onwards and are still played there. The demand for the *dulzaina* in Castile and León led to the manufacture of various models with keywork, and in the last decades of the 20th century there has been a revival in making and playing these instruments (music examples are in Ledesma). Bands of players are now a common feature of town and village *fiestas*.

The Breton *bombarde* (*see* FRANCE, fig.16*d*) and south Italian *ciaramella* or *piffaro* (*see* ITALY, fig.22), though they bear former shawm names and may be classified for convenience as traditional shawms, belong more strictly to the class of separate chanters played with bagpipe accompaniment, like the 17th-century HAUTBOIS DE POITOU (first mentioned in 1635 by Mersenne, *Harmonicorum libri*, xii) which could be played with a wind cap and was accompanied by a *cornemuse de Poitou*. A consort of three *hautbois de Poitou* and one *cornemuse* was brought to Paris around 1600 when pastoral arts became fashionable there. The group continued to perform at Versailles beyond the reign of Louis XIV and appears to have played in a 'Menuet pour les hautbois de Poitevins' in the 'Ballet des nations' with which Lully ended his music for *Le bourgeois gentilhomme* (1670); it retained its identity for many years, even after wind-cap instruments in general fell into disuse. It is last recorded in a document of 1733.

A variety of the true shawm – the Wendish *tarakava* – survived in Hungary (as the *tárogató*) and in Wendish parts of Germany until the 19th century. In Hungarian the term TÁROGATÓ occurs as early as the 16th century for reed instruments in general, and in a narrower sense for the shawm adopted from the Turks; a new type, but in the form of a clarinet, was developed by V.J. Schunda at the beginning of the 19th century. Still played today (especially on the island of Krk) is the *sopila* of the Croatian littoral; it is used in two sizes, played together largely in consecutive 6ths and 7ths (description and music examples in Brömse, 1937).

Two instruments of south-east Europe – the *pipiza*, still played by some shepherds in mainland Greece, and the larger *zurla* of the Macedonian Gypsies – are characterized by a thumb-hole placed lower on the pipe than the highest finger-hole, and by a loose lip-disc and soft reed, and are thus related to Turkish shawms. In Turkey the *davul* and *zurna* (drum and shawm) ensemble is traditionally used for dancing, festivals and circumcision ceremonies; the players of the *zurna* practise the continuous-breathing technique, which may also have been used in playing the European shawm.

See also BASSANELLI; DULCIAN (i); DOLZAINA; RAUSCHPFEIFE.

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ANTHONY C. BAINES/MARTIN KIRNBAUER

Shchahlow (Kulikovich), Mikalay [Nikola] **Mikalayevich** (*b* Moscow, 23 March/4 April 1893; *d* Chicago, 31 March 1969). Belarusian composer and musicologist. He studied at the school of the Moscow Synod (where he encountered Kastal'sky's music) and then entered the composition class of Ippolitov-Ivanov at the Moscow Conservatory. He was called up in 1914 and, after having seen active service, was seriously injured two years later. During the 1920s he taught music in Kursk, Voronezh and Smolensk, and in 1936 settled in Minsk, working as a radio editor, critic, composer and teacher of music theory at the Conservatory. During the period of occupation (1941–6) he collaborated with the German authorities and was condemned to death by the Belarusian partisans, but still managed to organize a variety theatre and write several operas and folksong arrangements. He emigrated to Germany in 1944 and to the USA in 1950, after which he was known as Kulikovich – his mother's maiden name. For 12 years he headed the choir of the Uniate Church in Chicago and appeared as a pianist and conductor in addition to activities in journalism and research. When his music was heard at the Ten-Day Festival of Soviet Music which took place in Moscow in 1940, it was judged to be in the mainstream of 19th-century Russian traditions, and while being lyrical in character, it is generally academic in style. An important role is played by Belarusian folklore in his music, which is scarcely known outside the Belarusian émigré Diaspora. His papers are housed at the F. Skorina Library in London.

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TAISIYA SHCHERBAKOVA

Shchedrin, Rodion Konstantinovich (*b* Moscow, 16 Dec 1932). Russian composer. From 1945 to 1950 he studied at the Moscow Choir School and in 1955 he graduated from the Moscow Conservatory in Yury Shaporin's composition class and also in Yakov Fliyer's piano class; he continued his studies with Shaporin as a postgraduate until 1959. In 1958 he married the ballerina Mayya Plisetskaya. Between 1965 and 1969 he taught composition at the Moscow Conservatory and since 1969 has worked freelance. From 1973 to 1990 he was Shostakovich's successor as Chairman of the Composers' Union of the Russian Federation and in 1990 was made honorary chairman of the organization. In 1989 he was a member of the Inter-regional Group of People's Deputies in Support of *perestroyka*, along with Andrey Sakharov and Boris Yel'tsin. Since 1992 he has divided his time between Moscow and Munich. The many prizes and honours he has received include the USSR State Prize (1972), Lenin Prize (USSR, 1984), honorary member of the International Music Council (1985), State Prize of Russia (1992), Dmitry Shostakovich Prize (Russia, 1993) and Crystal Award (Switzerland, 1995); he has also been made a Corresponding Member of the Bavarian Academy of Fine Arts (1976), Corresponding Member of the Academy of Fine Arts of the German Democratic Republic (1983) and honorary professor at the Moscow Conservatory (1997).

Shchedrin is one of the better-known Russian composers of the later half of the 20th century. While occupying a place within academic musical culture, Shchedrin considers it important not to break contact with a broad range of listeners and holds in high esteem the maxim that 'great art must have a great audience'. His work is distinguished by diversity of musical genres and by breadth of musical language. His style unifies contrasting elements by means of organic fusion: freely serial procedures and avant-garde techniques such as pointillism, sonoristic and aleatory methods rub shoulders with complex polyphony, collage and, on the other hand, reflections of various types of Russian folk music ranging from peals of bells, lamentations, church music, shepherds' tunes, the *chastushka* and the style of folk singing.

Shchedrin's operas demonstrate the most important sides of his work: his taste for the themes of classical Russian literature and his desire to rework elements of Russian music in a 20th-century style. His opera *Ne tol'ko lyubov'* ('Not for Love Alone'), based on the stories of Sergey Antonov, was the first piece to incorporate the *chastushka* into an academic genre of music. This popular Russian folk genre of the 20th century is an aphoristic and melodic formula verse with a topical and humorous subtext. In *Myortvïye dushi* ('Dead Souls') the folk line is continued in the parts of folk characters (for example, the violins in the orchestra are replaced by a chamber choir singing in the folk manner). This creates a counterweight to Gogol's basic characters. This deliberate contrast (along with the division of the stage into two) has been seen as an innovative breakthrough and described as 'parallel'. The opera *Lolita*, based on Nabokov's novel and first performed at the Swedish Royal Opera (conducted by Mstislav Rostropovich) continues Shchedrin's post-avant-garde, neo-Romantic style.

Shchedrin's ballets represent an important step in Russian music theatre. His early ballet *Konyok-gorbunok* ('The Little Hunchbacked Horse') renews the images of the Russian folk tale with a characteristic hint of comedy. The *Karmen-syuita*, created for the dances of Mayya Plisetskaya and for the Cuban choreographer Alberto Alonso, is a brilliant transcription of fragments of Bizet's opera for strings and percussion and has become popular in concert performances. In *Anna Karenina*, the musical language attains a great breadth by virtue of its synthesis of 20th-century chromatic harmony and sonority with collages of themes from Tchaikovsky (thus conveying the colour of the epoch) in addition to concrete sound effects (an approaching train). The ballets *Chayka* ('The Seagull') and *Dama s sobachkoy* ('The Lady with a Lapdog'), both on Chekhov, were also written with Plisetskaya's participation in mind. The latter is an unbroken dance duet in which the music, set in a rondo form, unites neo-romanticism and classical stylistic elements. All Shchedrin's operas and ballets written before the 1990s were performed at the Bol'shoy.

He has also written a musical, a rare thing for composers of an academic orientation, for a commission from Japan; performed in Japanese and entitled *Nina i 12 mesyatsev* ('Nina and the 12 Months'), it is based on a tale by Marshak. It is in his symphonic works that Shchedrin is more experimental: his symphonies and concertos are always marked by an unconventional design. The Second Symphony is structured as 25 preludes; the Second Piano Concerto employs a 12-note series, while the finale of the same work includes a collage featuring jazz improvisation); the Third Concerto is set in the form of variations on a theme which is only heard at the end; the Fourth is based only on 'sharp' keys. His concertos and orchestral pieces continue, under 20th-century conditions, the traditions of Glinka's *Kamarinskaya*, namely the symphonic development of Russian national material. This may be seen in the First Concerto for Orchestra, *Ozornïye chastushki* ('Naughty Limericks') and the Second Concerto for Orchestra, *Zvonï* ('Chimes'), with the use of various types of old Russian bell peals. The Third Concerto for Orchestra is based on old music of Russian provincial circuses, while the fourth, *Khorovodï* ('Round Dances') is based on Russian melodic formulae and rhythms. *Stikhira na tïsyachiletiye kreshcheniya Rusi* ('Stikhira for the Millennium of the Conversion of Russia') is built up as variations on the freely stated monophonic stikhira (a form of old Russian sacred music) of tsar Ivan the Terrible. The melodic style peculiar to the named pieces is also characteristic of his other instrumental concertos.

Shchedrin's chamber music may be divided into groups of pieces linked with either the memory of J.S. Bach or with the Russian national tradition. His *Muzïkal'noye prinosheniye* ('Musical Offering') is an instrumental meditation of 90 minutes' duration, interspersed with quotations from Bach's organ works and monograms. Shchedrin's *Ėkho-sonata* ('Echo Sonata') for solo violin is a response to J.S. Bach's D minor Chaconne, with brief quotations from the latter's other solo violin pieces. In terms of piano music the Bach group is represented by 24 preludes and fugues, and by the *Polifonicheskiy tetrad'* ('Polyphonic Notebook') – 25 polyphonic preludes which form a textbook of polyphony. The Russian group developed as a response – in 20th-century language – to the folk traditions of instrumental playing.

Shchedrin has been familiar with choral music since childhood. He has written pieces for choir and orchestra that have both a satirical and a social colouring. These include *Byurokratiada* ('The Bureaucratiad') and *Poėtoriya* ('The Poetorio'). In his purely choral compositions he carries on the tradition of unaccompanied Russian sacred music; his *Zapechatlyonnïy angel* ('The Sealed Angel') for mixed choir and reed pipe (with Orthodox canonical texts in Church Slavonic), inspired by the story by Nikolay Leskov, may be considered a Russian liturgy and one of the finest pieces of Russian sacred music written in the 20th century. Based on the smooth contours of Russian church melody, the piece includes the effects of bell chimes, echo, the characteristically Russian sound of bass 'octavists' and boy soloists, as well as contemporary choral glissando and shouts. Rodion Shchedrin expresses the traditions of Russian culture more directly than any other composer of the second half of the 20th century.

WORKS
(selective list)

STAGE

Ops: Ne tol'ko lyubov' [Not for Love Alone] (3, V. Katanyan, after S. Antonov), 1961, 1971, Bol'shoy, 25 Dec 1961; Myortvïye dushi [Dead Souls] (3, Shchedrin, after N. Gogol), 1976, Bol'shoy, 7 June 1977; Lolita (Shchedrin, after V. Nabokov), 14 Dec 1994

Ballets: Konyok-gorbunok [The Little Hunchbacked Horse] (4, V. Vainonen and P. Malyarevsky, after P. Yershov), 1955–6, Bol'shoy, 1960; Karmen-syuita (1, A. Alonso), 1967 [transcr. of fragments from Bizet: *Carmen*]; Anna Karenina (3, after L. Tolstoy), 1971; Chayka [The Seagull] (after A. Chekhov), 1979; Dama s sobachkoy [The Lady with a Lapdog] (after Chekhov), 1985

Musical: Nina i 12 mesyatsev [Nina and the 12 Months] (S. Marshak), 1988

Incid music and film scores

INSTRUMENTAL

12 concs.: Pf Conc. no.1, 1954, reorchd 1974; Conc. for orch no.1 'Ozornïye chastushki' [Naughty Limericks], 1963; Pf Conc. no.2, 1966; Conc. for orch no.2 'Zvonï' [Chimes], 1968; Pf Conc. no.3 'Variatsii i tema', 1973; Conc. for orch no.3 'Starinnaya muzïka rossiyskikh provintsial'nïkh tsirkov' [The Old Music of Russian Provincial Circuses], 1989; Conc. for orch no.4 'Khorovodï' [Round Dances], 1989; Pf Conc. no.4 'Diyeznïye tonal'nosti' [Sharp Keys], 1991; Tpt Conc., 1993; Vc Conc., 1994; Va Conc. 'Conc. dolce', 1997; Vn Conc. 'Conc. cantabile', 1997; Pf Conc. no.5, 1999

Other orch: Sym. no.1, 1958; Kamernaya syuita, accdn, hp, 20 vn, 2 db, 1961; Sym. no.2 '25 prelyudiy', 1965; Karmen-syuita, perc, str, 1967 [after ballet]; Anna Karenina, 1972 [after ballet]; Avtoportret [Self-Portrait], 1984; Muzïka dlya goroda Kyotena [Music for the City of Koethen], chbr orch, 1984; Geometriya zvuka [The Geometry of Sound], chbr orch, 1987; Stikhira, 1988; Na bis dlya Vosburga [Encore for Vosburg], tpt, orch, 1993; Khrustal'nïye gusli [The Crystal Gusli], 1994; Rossiyskiye fotografii [Russian Photographs], str orch, 1994; Velichaniye [Honouring with Rites and Songs], str orch, 1995; Vologodskiye svireli [The Shepherd's Pipes of Vologda], ob, eng hn, fr hn, str, 1995; 2 tango Al'benisa, 1996

Chbr: Syuita, cl, pf, 1951; Pf Qnt, 1952; Freski Dionisiya [Frescoes of Dionysios], chbr ens, 1981; Muzïkal'noye prinosheniye [A Musical Offering], 3 fl, 3 bn, 3 trbn, org, 1983; 3 pastushka [The Three Shepherds], fl, ob, cl, 1988; Ėkho na cantus firmus Orlando di Lasso, s rec, org, 1994; Pf Terzetto, 1995; Muzïka izdaleka [Music from Afar], 2 b rec, 1996; Sonata, vc, pf, 1996; Pastoral', cl, pf, 1997; 3 vesyolïye p'yesï [3 Merry Pieces], pf trio, 1997 [from pf works Tetrad' dlya yunoshestva, 1981; P'yesï 1957–61]

Solo: P'yesï [Pieces], pf, 1957–61; Sonata no.1, pf, 1962; 24 Preludes and Fugues, pf, 1964–70; Polifonicheskaya tetrad' [Polyphonic Notebook] pf, 1972; Tetrad'dlya yunoshestva [Notebook for Young People], 15 pieces, pf, 1981; Ėkho-sonata, vn, 1984; Telegramma, org, 1986; Russkiye naigrïshi [Russian Melodies], vc, 1990; Ledyanoy dom [The House of Ice], mar, 1995; Sonata no.2, pf, 1996; Balalayka, vn without bow, 1997

VOCAL

Choral: 2 khora [2 choruses] (A. Pushkin), 1950; Iva, ivushka [Willow, Little Willow], vocalisation exercise, 1954; Byurokratiada (satirical cant., after instructive texts to holidaymakers), solo vv, chorus, orch, 1963; 4 khora (A. Tvardovsky), 1968; Poėtoriya (conc., A. Voznesensky), poet, female v, chorus, orch, 1968; Lenin v serdtse narodnom [Lenin in the Heart of the People] (orat, after folksong texts), solo vv, chorus, orch, 1969; 4 khora (Voznesensky), 1971; Russkiye derevni [Russian Villages] (A. Kharabarov), 1973; Stirala zhenshchina bel'yo [The Woman Washed the Laundry] (I. Lyapin), 1975; Kazn' Pugachyova [The Execution of Pugachyov] (Pushkin), 1981; Strofï 'Yevgeniya Onegina' [Stanzas from 'Yevgeny Onegin'] (Pushkin), 1981; Kontsertino, 1982; Zapechatlyonnïy angel [The Sealed Angel] (Orthodox texts, after N. Leskov), a cappella chorus, shephard's pipe, 1988; Mnogiye leta [Longlife], chorus, perc, pf, 1991; Moleniye [Prayer] (Y. Menuhin), chorus, orch, 1991; Alïy parus [The Scarlet Sail] (A. Grin) children's chorus, 1997

Solo: 3 sol'fedzhio, 1 v, pf, 1965; Stradaniya [Suffering] (V. Bokov), 1 v, pf, 1965

Transcr.: M.P. Musorgsky: Detskaya [Piece for Children], 1 v, orch, 1974

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'Nazidatel'nïy tvorcheskiy put'' [An edifying creative path], in: *K. Karayev: stat'i, pis'ma, vïskazïvaniya* (Moscow, 1978), 83–90
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'Opera v dramaticheskom teatre' [Opera in dramatic theatre], *Yunost'* (1982), no.2 pp.86–9; repr. in *Muzïka v SSSR* (1984), no.3, pp.24–8
'Ya veril yemu bezgranichno' [I believed in him without reservation], *Muzïkal'naya zhizn'* (1982), no.21, pp.18–19 [about Ya. Fliyer]
'Bogatïr' nashey istorii' [The epic hero of our history], *SovM* (1984), no.2, pp.42–3 [about A. Borodin]
'Novoye izmereniye muzïkal'nogo vremeni i prostanstva' [A new measurement of musical time and space], in V.N. Kholopova and Yu.N. Kholopov: *Anton Vebern* (Moscow, 1984), 3–10; Eng. trans. in V.N. Kholopova and Yu.N. Kholopov: *Anton Webern* (Berlin, 1989), 11–19
'Muzïkant on bïl prekrasneyshiy' [He was a fine musician], *SovM* (1985), no.3, pp.59–61 [about K. Ėliasberg]
'Pozdravlyayem yubilyara Giya Kancheli' [We congratulate Giy Kancheli on his anniversary], *Muzïka v SSSR* (1985), no.4, pp.86–8
'Ya vstretil vas' [I met you], *Rabotnitsa* (1985), no.3, p.31 only [about M. Plisetskaya]
'Oliv'ye Messian', *Muzïkal'naya zhizn'* (1987), no.1, pp.17–18
'Uroki Shaporina' [The lessons of Shaporin], *SovM* (1988), no.3, pp.51–5
'Strana nasha dolzhna vozrozhdat'sya' [Our country must be born again], *SovM* (1990), no.12, pp.6–10
'Ėto bïl muzïkantishche' [That chap was a fine musician], *Muzïkal'naya zhizn'* (1991), no.6, pp.19–20 [about L. Bernstein]

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VALENTINA KHOLOPOVA

Shcherbachyov, Andrey Vladimirovich (*b* Poltava province, 18/29 Jan 1869; *d* Kiev, 1/12 Feb 1916). Russian composer, second cousin of Vladimir Vladimirovich Shcherbachyov. In 1887 he entered the St Petersburg Conservatory, where he studied composition with Blumenfeld, Lyadov and Rimsky-Korsakov, and piano with N. Khristianovich, who had been a pupil of Henselt. He composed piano music, including a sonata, and several songs, and his orchestral march op.5 had some success. So too did his ballet *Evnika*, with a scenario by Count Stenbock-Fermor based on Sienkiewicz's novel *Quo vadis?* It received its première at the Mariinsky Theatre on 8/20 February 1907 in a production by Fokine and with Anna Pavlova in the principal role. At the outbreak of World War I Shcherbachyov joined the Red Cross as a medical attendant, and died of typhoid on Kiev railway station.

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JENNIFER SPENCER

Shcherbachyov, Nikolay Vladimirovich (*b* St Petersburg, 12/24 Aug 1853; *d* ?Monte Carlo). Russian composer. He was the uncle of Vladimir Vladimirovich Shcherbachyov. He studied in St Petersburg, and in 1871 joined the Balakirev circle; though he was made welcome, Borodin in particular seems to have been uncertain as to the seriousness of the boy's aims as a composer. During the next few years, however, Shcherbachyov demonstrated his ability in a number of piano pieces and orchestral works: Musorgsky admired an étude for piano in B major, which he described as 'splendid ... hot, nervous and dashing'. Cui, never the most generous of critics, admitted to being envious of the young man's creativity, and Stasov

went so far as to place him second only to Musorgsky and Borodin. Nevertheless, his fears that the young composer might 'stand still' were justified, for Shcherbachyov soon succumbed to the temptation to play the part of the affluent dilettante, and he never fulfilled his early promise. For a time he was away from St Petersburg, but he returned in 1877 and renewed his acquaintance with the Balakirev circle. After much coaxing he played some of his piano pieces; Rimsky-Korsakov recorded that they were much liked, but that many of them were never completed. Shcherbachyov continued to dabble in composition for a few years, and produced more than 40 pieces for piano and a number of songs, including six to texts by Heine and six to texts by A.K. Tolstoy. Two small piano pieces (no.1, *L'étoile du berger*, tableau pastoral; no.2, *En passant l'eau*, scherzino) were orchestrated by Balakirev in 1886, performed in St Petersburg and published by Belyayev. He also contributed a paraphrase on the 'Tati-tati' ('Chopsticks') theme to the 1893 Belyayev edition of the collaborative work by Borodin, Cui, Lyadov, Rimsky-Korsakov and others. (A.S. Lyapunova and E.E. Yazovitskaya: *Miliy Alekseyevich Balakirev: letopis' zhizni i tvorchestva* [Balakirev: chronicle of his life and works], Leningrad, 1967). Family legend has it that Shcherbachov died in Monte Carlo after gambling away all his money and working for a time as a croupier.

JENNIFER SPENCER/EDWARD GARDEN

Shcherbachyov, Vladimir Vladimirovich (*b* Warsaw, 12/24 Jan 1887; *d* Leningrad, 5 March 1952). Russian composer and teacher. An orphan, he was sent as a boarding student at the age of 12 to the First High School of Warsaw, and completed his studies there in 1906. He then studied in the faculty of history and philology and in the faculty of law at the St Petersburg University (1906–10); he also graduated from the composition classes of Lyadov (fugue), Kalafati (harmony), Vītols (form), Nikolay Tcherepnin (score reading) and Steinberg (orchestration) at the St Petersburg Conservatory (1908–14). At this time, he showed an interest in the artistic association *Mir iskusstva*, and met its members; he later (1911–12) worked as a pianist with Diaghilev's company, being accepted on the recommendation of Glazunov, and with them he visited Paris, Rome, Monte Carlo and London. After his return he combined his conservatory studies with teaching theory. Despite still being a student, he ran a piano class for the students of the composition faculty at the conservatory (1912–14), and at the same time taught at a music college. In 1914, again on Glazunov's recommendation, he went to teach privately in Italy, but the war forced him to return to Russia. A four-month course at the Kiev Military College and his commission as an ensign prepared him for military service (1914–17), but he did not lose touch with artistic life and during this period he became friendly with Mayakovsky. He was called up into the ranks of the Red Army, where he served (1918–22) working in army and civilian cultural organizations. He was appointed music director of the Petrograd Everyman Theatre (1920), for which he wrote *Nonet* (for voice, seven instruments and female dancer). He worked as a librarian and scientific officer at the Petrograd (later Leningrad) Institute for the History of Art (1919–25), directed the music department of the People's Commissariat for Education in Petrograd (1920–23) and gave public lectures. By 1926 he was the acknowledged leader of the New Music Circle but he later joined the Leningrad branch of the Association for Contemporary Music (ASM) (1925–27), where young musicians grouped around him, and where he had the temerity to contradict his highly authoritative teachers in the name of contemporary art. At the end of the 1920s and early 30s he was severely criticised by RAPM (the Russian Association for Proletarian Musicians) for his modernist tendencies.

Shcherbachyov was an outstanding teacher and innovator, and the founder of a modern system of professional higher education in Russia. He made foreign trips to Germany and France to study Western systems of musical education (1922–3, 1927). From 1923, when he became professor at the Leningrad Conservatory, he initiated a reform of higher music education, and in particular helped to institute reforms in composition teaching that were accepted in all Soviet conservatories. In the mid 1920s he taught at the Fourth (after 1926 – the 'Central') music training college, which was regarded as Leningrad's 'second conservatory'; here he was in charge of the department of theory and composition. In 1930 he was forced to leave his post at the conservatory, and subsequently he worked in Tbilisi (1930–33) as a teacher, administrator and music journalist. From 1932 he served on the administrative board of the Composers' Union, and also headed the Leningrad Composers' Organization (1935–7, 1944–6). In 1944 he was invited once again to become a professor at the Leningrad Conservatory, but his work was interrupted once more in 1948 by the persecution of the intelligentsia by the Party authorities. He endeavoured to teach his pupils according to each one's artistic nature; he was intolerant of dogma and of unimaginative and mediocre technique. The 'Shcherbachyov school', as it was called in the 1920s, was noted above all for its lack of uniformity. The school included Boris Arapov, M. Chulaki, Yevgeny Mravinsky, Gavriil Popov, Pyotr Ryazanov, Iona Tuskia, Viktor Voloshinov and Valery Zhelobinsky.

Originally self-taught as a composer, pianist and improviser, he produced his first works in 1908; these show the influence of the St Petersburg formal tradition of Rimsky-Korsakov and Glazunov. His works of the 1910s reveal a Romantic nature: the songs have an intimate and dreamy lyricism, other works are passionate, dramatic outpourings (the Second Piano Sonata, the First Symphony), or delicate and poetic landscapes, such as *Vega* and *Skazka* ('A Fairy tale'), influenced by symbolist poetry. Particularly characteristic is the piano suite *Nechayannaya radost'* ('Unexpected joy'), where each piece is prefaced by a poetic programme drawn from Blok's early pantheistic collections. In such works there is evident the influence of the late romantics (ranging from Liszt and Wagner to Skryabin and Rachmaninoff), and also of Debussy and of Russian impressionists (such as Lyadov and early Stravinsky). In these years before the Revolution he was shaped as an artist of the 'Silver Age'.

During the 1920s Shcherbachyov's style changed. The influence of Blok's poetry became more pronounced, and the theme of Blok became central to his work. The culmination came with the Second Symphony '*Blokovskaya*' ('the Blok Symphony') set to the poet's verse. The many other Blok settings are tinged with gloom, or are marked by frenzied drama and tragedy. Shcherbachyov's instrumental pieces have a slight tendency towards the grotesque and sometimes employ motor rhythms within

a dry, unemotional framework. In the piano suite *Vïdumki* ('Inventions') and in the Third Symphony he makes extensive use of linear polyphony and polytonality; stylistic reference points can thus be found in Prokofiev, Bartók and Hindemith.

A further metamorphosis took place in the 1930s when his interest in historical themes took root with the film score for *Pyotr Pervïy* ('Peter I') and the proposed opera on the same subject, as well as the projected opera *Ivan Groznïy* ('Ivan the Terrible'), neither of which were brought to fruition. He studied the music of the Petrine era (the *kantï*, marches, military calls, znamennïy chant and the *stikhirï* of Tsar Ivan). At the same time Shcherbachyov's music became simpler and clearer, acquiring a distinct association with the 19th-century Russian urban song and with the sentimental middle-class ballad. The period was dominated by programmatic pieces such as the Fourth Symphony, a depiction of certain episodes in the revolutionary history of the Izhorsk Factory near Petrograd. Another major work was the suite *Groza* ('The Thunderstorm') taken from his film score for Aleksandr Ostrovsky's play. Shcherbachyov's last composition was his Fifth Symphony, an epic work in the manner of Borodin and Glazunov.

WORKS
(*selective list*)

Orch: Vega, 1910; Shestviye [Procession], 1912; Skazka [A Fairy tale], 1912; Sym. no.1, 1913; Sym. no.2 (A. Blok), S, T, chors, orch, 1922–6; Sym.-suite no.3, 1926–31; Groza [The Thunderstorm], suite from the film score, 1934; Sym. no.4 'Izhorsk' (P. Daletsky), Mez, T, B, chorus orch, 1932–5; Pyotr I, suite from the film score, 1939; Sym. no.5 'Russkaya' [The Russian], 1940–48, rev. 1950

Stage: Nonet (textless) for female voice, fl, harp, pf, str qt, mime-dancer, 1918–19; Anna Kolosova (op, S. Spassky), 1933–41, unfinished; Tabachnïy kapitan [The Tobacco Captain] (musical comedy, N. Aduyev), 1942–50, orch suite, 1943

Chbr and solo inst: Pf Sonata no.1, 1911; Nechayannaya radost' [Unexpected Joy], pf suite, 1912–13; Pf Sonata no.2, 1914; Vïdumki [Inventions], pf suite, 1921; Pyotr I [Peter I], suite, str qt, 1943

Songs: 5 Bal'mont settings, 1908; 3 Tyutchev settings, 1914; Blok settings, 1915, 1921–24

Incid music: Polkovodets Suvorov [General Suvorov] (I. Bakhteryev and Razumovsky), 1941; Velikiy gosudar' [Mighty Sovereign] (Solov'yov), 1941

Film scores: Groza [The Thunderstorm], 1934; Pyotr I [Peter I] 1937–9; Baltiytsï [The Baltic Fleet Sailors], 1937; Kompozitor Glinka [The Composer Glinka], 1950–52 [completed by Shebalin]

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I. Glebov [pseud. of B.V. Asaf'yev]: 'Russkaya simfonicheskaya muzika za 10 let' [10 years of Russian symphonic music], *Muzïka i revolyutsiya* (1927), no.11

V. Bogdanov-Berezovsky: 'Vladimir Shcherbachyov: ėskiz k portretu' [Shcherbachyov: Sketch for a portrait], *Rabochiy i teatr* (1936), no.16

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L. Prigozhin: *Minuvshey: vospominaniya* [The past: reminiscences] (Leningrad, 1991), esp. 48–64

GENRIKH ORLOV/LYUDMILA KOVNATSKAYA

Shcherbakov, Igor' [Ihor] **Vladimirovich** (*b* Dnepropetrovsk, 19 Nov 1955). Ukrainian composer. In 1974 he graduated from the piano faculty of the M.I. Glinka State Music School in Dnepropetrovsk (his teacher was F.I. Shagdaleyeva), and in 1979 from the composition faculty of the Kiev Conservatory (V.D. Kireyko's class). He worked at the Ukrainian Ministry of Culture (1981–4), then as a music editor (1985–92, from 1987 as deputy chief editor) at the Muzichna Ukraïna publishers. Since 1993 he has taught composition at the Ukrainian National Academy of Music. He gained first prize at the 'Young Composers of the Ukraine' competition for his *Pokayannïy stikh* ('Verses of Repentance'); he has participated in festivals at Kiev and Warsaw and since 1992 has been musical director of the 'International Forum of Music by Young Composers' festival (IFMYC). He is an Honoured Representative of the Arts of the Ukraine (1996).

A representative of Ukrainian neo-Romanticism, Shcherbakov first exhibited this tendency in the *Aria Passione* for chamber orchestra (1992), and later in the elegy for piano *Koli vtomlene sertse* ('If your Heart is Weary') and the Concerto for piano and strings, of 1994 and 1996 respectively. Although he employs – with mastery – the full arsenal of contemporary techniques, the aesthetics of his music are far from those of the radical avant garde. His compositions are frequently conceptual and can be understood as a rapprochement between the idea of dramatic development and their actual subject matter.

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(*selective list*)

Pf Conc., 1979; Pf Sonata, 1982; Sonata, vn, vc, 1984; Sinfonietta, 1986; Zima [Winter] (choral cycle), 1986; Oznaka vichnisti [Signs of Eternity] (cant.), chorus, 1988; Pokayannïy stikh [Verses of Repentance], vn, str orch, 1989; Aria Passione, chbr sym., 1992; Stabat Mater (cant.), female chorus, 1993; Koli vtomlene sertse [If Your Heart is Weary], pf, 1994; Romanticheskaya ellegiya, pf, 1994; Agnus Dei, S, 4 fl, perc, org, 1996; Pastka dlya vid'mï [A Trap for a Witch] (children's op), 1996; Pf Conc., 1996; Taras, zvyozdnaya kolïbel'naya [Taras, a Starry Lullaby] (orat), 1996; inst pieces

MSS in *UA-Km*; *Kan*

Principal publishers: Muzychna Ukraïna

INESSA RAKUNOVA

Shcherbakova, Taisiya Alekseyevna (*b* Mariupol', Donetsk province, Ukraine, 10 Dec 1932). Belarusian musicologist. She studied at the Glinka State Conservatory in Gor'kiy with Zhitomirsky, graduating in 1959. She was appointed to teach at the A. Lunacharsky State Conservatory of Belarus in 1960, later becoming head of the music history department there in 1990. She became a member of the Belarusian Composers' Union in 1962. Her main areas of research are the history of Russian and Belarusian music. She gained the *Kandidat* degree in 1972 with a dissertation on Shostakovich's version of Musorgsky's *Boris Godunov*, and in 1990 achieved the doctorate with a dissertation on music in Russian towns and the professional musical culture of 19th-century Russia. Her interests include textology, the study of sources, the historiography of Russian 19th-century music, and the problems of everyday musical culture and its links with professional music. She has contributed articles on Belarusian composers

and the problems of style and genre in 20th-century Belarusian music to the collections *Historiya belaruskay savetskay muziki* ('The History of Belarusian Soviet Music', ed. H.S. Hlushchanka, Minsk, 1971 (in Belarusian)) and *Istoriya belorusskoy muziki* ('The History of Belarusian Soviet Music', ed. G.S. Gushchenko, Moscow, 1976 (in Russian)). She has also studied the history of Jewish domestic music in Belarus. She has in addition written a course for the training of musicologists (1990) and has produced a variety of programmes for Belarusian radio and television, including a series of broadcasts in 1971–2 entitled *Vechera belorusskoy kamernoy muziki* ('Evenings of Belarusian Chamber Music').

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'Kray moy, belorusskiy kray . . . (o kantate "Belorusskiye pesni" A. Bogatïryove)' [My land, my Belarusian land . . . (on Bahatïrow's cantata *Belarusian songs*)], *SovM* (1971), no.2, pp.35–7

'Iz nablyudeniy nad stilem Devyatoy i Desyatoy simfoniy N. Aladova' [Observations on the style of Aladaw's Ninth and Tenth Symphonies], *Belaruskaya muzïka*, i (1975), 72–9

'Shtrikhi k portretu simfonista' [Brushstrokes towards the portrait of a symphonist], *SovM* (1976), no.8, pp.20–24 [on the music of Vahner]

'Chetvyortaya simfoniya L. Abeliovicha' [The Fourth Symphony of Abeliovich], *Polïmya* (1977), no.3, pp.31–4

ed.: *Muzïkal'naya kul'tura Belorusskoy SSR* [The musical culture of Belarus] (Moscow, 1977) [incl. 'O simfonicheskoy muzïkye belorusskikh kompozitorov' [On the symphonic music of Belarusian composers], 93–128]

'S misl'yu o cheloveke' [Thinking about humanity], *SovM* (1977), no.3, pp.29–31 [on the music of Voytik]

'Khorovod: znamenitïy Il'ya' [Leader of the choir: the famous Il'ya], *Muzïkal'naya zhizn'* (1978), no.13, pp.21–2

'Russkaya Katalani' [The Russian Catalani], *Muzïkal'naya zhizn'* (1978), no.14, pp.20–21

'K novomu tekstu kak k idealu (o novoy redaktsii "Borisa Godunova" M. Musorgskogo, vïpolnennoy D. Lloyd-Dzhonsom)' [Approaching the new text as an ideal (the new version of Musorgsky's *Boris Godunov* made by David Lloyd Jones)], *SovM* (1982), no.2, pp.85–91

'Larosh segodnya' [Laroche today], *SovM* (1983), no.5, pp.94–100

'Sredi rasseyannoy Moskvï . . . (o salonye Z. Volkonskoy)' [In the midst of dissipated Moscow . . . (on the salon of Volkonskaya)], *SovM* (1984), no.1, pp.94–8

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'Pesni yaureyskay vulitsï' [The songs of Yaureyskaya street], *Mastatstva* (1994), no.7, pp.36–9 (in Belarusian)

'Muzïkal'nïy bït Rossii XVIII–XIX vv. kak mifotvorchestvo' [The musical environment of Russia during the 18th and 19th centuries as myth-creation], *Muzïka bïta v proshlom i nastoyashchem*, ed. A. Tsuker (Rostov-on-Don, 1996), 18–30

ed.: *Voprosï muzïkoznaniya i filosofii muzïki* [Questions of music history and the philosophy of music], i (Minsk, 1998)

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YEKATERINA NIKOLAYEVNA DOULOVA

Shchetyns'ky, Oleksandr Stepanovych (*b* Kharkiv, 22 June 1960). Ukrainian composer. Although he studied composition officially with Valentyn Borysov at the Khar'kiv State Institute of Arts (1978–83), his mentor, and strongest influence in his formative years, was Valentyn Bibyk. He taught at the Children's Music School (1982–90) and later composition, instrumentation and techniques of contemporary music at the Khar'kiv Art Institute (1991–5). He has been much in demand as a lecturer on Ukrainian contemporary music. In 1990 he was awarded the main prize and a special prize at the Third International Kazimierz Serocki Composers' Competition in Poland for his chamber orchestra work *Glossolalie*, and since has won prizes in competitions in Fribourg, Switzerland, and in France. His compositions have been performed at festivals in London (1989, 1994), Zagreb (1990), Warsaw (1990, 1991), Denmark (1992), Moscow (1992, 1994, 1996) and Kiev (1994, 1995) among others, and performed by the BBC National Orchestra of Wales, the Warsaw PO, the Arditti Quartet, Yvar Mikhashoff and Phyllis Bryn-Julson. His style is essentially that of a structuralist, relying on a synthesis of a variety of modernist techniques and exploring in each piece a particular musical metaphor. This method explains his reliance on pieces with descriptive titles. The influence of an especially eastern European variety of minimalism (more meditative and less didactic) is also apparent in the carefully worked out relationship between different degrees of sound and silence, the predominance of soft dynamics, and in the smallest details and changes in pitch, timbre and rhythm.

WORKS
(selective list)

Orch: Vc Conc., 1982; Intersections, ob, orch, 1988; Glossolalie, chbr orch, 1989; Fl Conc., 1993; Winter Elegy, a sax, chbr ens, 1994; A Prima Vista, 1997

Vocal: From Pavlo Movchan's Poetry, vocal cycle, Bar, pf, 1984; Svet vo otkroveniye [Light to Lighten] (sacred cant.), chorus, 2 bells, 1989; A Ship of Eccentrics, vocal cycle, S, fl, ob, cl, hn, vn, vc, pf, 1989–94; The Preacher's Word (cant.), S, str qt, 1991; La naissance de Jean-Baptiste, children's chorus, 6 perc, 1992; The Baptism, Temptation and Prayer of Our Lord Jesus Christ, B, cl, trbn, va, vc, db, 1996; A Song of Degrees, S, fl + a fl + b fl, perc, accdn, 1997

Chbr: Antyphons, vc, pf, 1983; Qnt, fl, ob, cl, bn, hn, 1985, rev. 1987; Suite, cl, pf, 1987–90; Lamento, chbr ens, 1990; On the Eve, 2 tpt, hn, trbn, tuba, 1990; Sonata, vn, pf, 1990; Way to Meditation, fl, cl, vn, vc, pf, 1990; Face to Star, chbr ens, 1991; Looking at the Sky, 2 fl, pf 4 hands, 1991, arr. fl, cl, pf 4 hands, 1996; Near the Entrance, tape, 1991; Qnt, recs (4 pfmrs), vib, tam-tam, 1991; Str Qt, 1991; A Ray of Hope, fl, ob, va, vc, hmn/accdn, 1992; Looking-Glass Music, chbr ens, 1992; 3 Sketches in Quarter Tones, 2 gui, 1992; Sonata, 2 pf, 1992; Sound for Sound, 3 perc, 1992; Epilogue, cl, pf, str trio, 1993; Now Lettest Thou . . . , chbr ens, 1993; Crosswise, a sax, vc, 1994, arr.

cl, vc, 1994, rev. 1996; In Low Voices, cl, vn, 2 va, db, accdn, 1995; Qnt, cl, hn, vn, vc, pf, 1995; Together, 5 pieces, vn, accdn, 1995; Message on A.W., vc, pf, 1996; 4 Movements, cl, va, pf, 1996; Pas de Deux, 2 vc, 1996; 3 Slow Pieces, fl, hpd, 1996; The Light of Thy Countenance, 4 perc, 1996; Two . . . In Parallel . . . Disjoint?, cl, accdn, 1996

Solo inst: Kharkov Music, pf, 1981, rev. 1989; Sonata, button-key accdn, 1983; Sumna pisnya [Sad Song], button-key accdn, 1984; 4 Inventions, button-key accdn, 1985; Sonata, va, 1985, rev. 1987; Praise ye the Name of the Lord, pf, 1988; Cryptogram, vib, 1989; Prayer for the Cup, pf, 1990; Poco-Misterioso, button-key accdn, 1991; Aria, trbn, 1994; In Private, pf, 1994; Lento pensieroso, bn, 1994

Principal publishers: Boosey and Hawkes, Gérard Billaudot

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B. Błaszczyk: 'Koncert fletowy Szczetyńskiego' [Shchetyns'ky's flute concerto], *RM*, xli/7 (1997), 20–21

O. Zharkov: 'Zvukove "ya" Oleksandra Shchetyns'koho' [The aural 'I' in Shchetyns'ky], *Muzyka*, xlii/2 (1998), 8–10

VIRKO BALEY

Shearing, George (Albert) (*b* London, 13 Aug 1919). American jazz pianist of English birth. He was born blind and began playing the piano at the age of three. His only formal training in music was at the Linden Lodge School for the Blind, which he attended from the age of 12 to 16. By 1936 he was listening to recordings of Earl Hines, Fats Waller, Teddy Wilson, Meade Lux Lewis and Art Tatum. He absorbed the musical vocabulary of jazz so quickly and convincingly that the *Melody Maker* poll voted him the top British pianist for seven consecutive years. In 1947 he emigrated to the USA and settled in New York, where he was strongly influenced by the bop style – particularly the aggressive rhythmic playing of Bud Powell.

The historic 'Shearing sound' originated in recordings for Discovery in 1949, notably *Sorry, Wrong Rhumba*, made with a quintet of piano, vibraphone, guitar, double bass and drums. Using the piano as the leading instrument, Shearing played in the block chord style known as 'locked hands', which he developed from Milt Buckner's earlier model and from the chordal playing of Glenn Miller's saxophone section. In this style, each note of the melody is harmonized with a three-note chord in the right hand, the left hand doubling the melody an octave below. In Shearing's quintet the upper melody note was then doubled by the vibraphone, and the lower one by the guitar (ex.1). By popularizing this particular ensemble sound Shearing achieved commercial success on a scale rarely known in the jazz world. Among the sidemen who played in his quintet are Cal Tjader, Gary Burton, Toots Thielemans and Joe Pass. Shearing also played the accordion.

Ex.1 From *Sorry, Wrong Rhumba* (1949, Dis.); transcr. B. Dobbins



During the late 1950s Shearing began performing classical concertos with symphony orchestras in concerts which sometimes included orchestral arrangements featuring his quintet. From 1967 he performed as a soloist and in duos, notably with Mel Tormé (from 1976), which best display the full range of his abilities as a pianist and improviser. His best-known composition, *Lullaby of Birdland* (1952, MGM), was written as a theme for the legendary jazz club and its radio shows. A volume of transcriptions, *The Genius of George Shearing*, was published in 1984.

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K. Kevorkian: 'George Shearing: Tips for Jazz Apprentices from an Old Master', *Keyboard*, xiii/2 (1987), 46–8

W. Balliett: 'Bob's Your Uncle', *American Singers: Twenty-Seven Portraits in Song* (New York, 1988), 151–60

F. Salamone: 'George Shearing', *Cadence*, xvi/4 (1990), 5–8, 24 only

BILL DOBBINS

Shebalin, Vissarion Yakovlevich (*b* Omsk, 29 May/11 June 1902; *d* Moscow, 28 May 1963). Russian composer and teacher. Completing his studies at the Omsk gymnasium, in 1920 he simultaneously entered the Institute of Agriculture and a music college (where he studied the piano with B. Medvedev). A year later he was transferred to M. Nevitov's special music theory class before being accepted in 1923 into Myaskovsky's composition class at the Moscow Conservatory. His first compositions – some romances and a string quartet – received favourable reviews in the press. His romances, op.1 *Iz Demelya* ('From Dehmel') and op.3 *Iz Saffo* ('From Sappho') attracted attention for their 'freshness and lucidity', although 'the strong influence of the French impressionists' was noticed by one reviewer, who complained that 'the stylisation which was deliberately introduced by the composer is not always sufficiently sustained'. However, the quartet, op.2, revealed greater maturity of compositional technique 'Shebalin, a pupil of N.Ya. Myaskovsky, is at the present moment . . . under the influence of this major contemporary Russian symphonist, after the example of his teacher uses themes of a folk character in his compositions, refracting them through a prism of contemporary harmony . . . In his First Quartet, the young composer has revealed, besides the ability clearly and economically to set forth his ideas, a rather splendid flair for the quartet style and undoubted taste in the choice of

the resources of string instruments' (Shirinsky, p.114–5). In 1928 Shebalin graduated from the conservatory, presenting as his diploma work a symphony in three movements which he had written in 1925. The influence of Myaskovsky continues to manifest itself in this work in many ways: 'the symphony is highly polyphonic, and has enormous cohesion both as regards each movement, as well as between the individual movements. This is achieved by the remarkable unity of the thematic material: the themes have a kinship through the structure of their elements, they often cross over one into another, but at the same time they do not lose their usual vividness and expressiveness. A diatonic structure predominates in his melodies, which have for the most part a folk character. In many ways, the Russian folk song is the starting point in the works of Shebalin . . .'. (Starokadomsky, p.153). In 1928 he started teaching (with breaks) at the Moscow Conservatory, was made a professor in 1935, and from 1940–41 was head of the composition faculty.

From 1942 to 1948 he served as director of the conservatory, guiding it with skill and devotion through the difficult years of war and reconstruction. By that time he had received many honours: a doctorate in arts in 1941, the title People's Artist of the RSFSR in 1947, and two Stalin Prizes – for the String Quartet no.5 in 1943 and the cantata *Moskva* ('Moscow') in 1947. An unexpected blow came with his dismissal in 1948 from the conservatory in the wake of the musical 'purge' of that year; he spoke with great courage during the public discussions. 'He suffered deeply and painfully under this, highly unjustified, dismissal', wrote Shostakovich, fellow victim of the purge. Shebalin was demoted to a subordinate job, teaching theory at a bandmasters' school, but he was reinstated as professor of composition at the conservatory in 1951. Although he suffered a stroke in 1953 which left him partly paralysed on the right side, he continued to teach and to compose; he learned to write with his left hand. His greatest success came late in life, with the opera *Ukroshcheniye stroptivoy* ('The Taming of the Shrew'), staged in 1957 and acclaimed as a masterpiece.

With Kabalevsky, Khachaturian and Shostakovich, Shebalin belongs to the first group of composers educated entirely under the Soviet regime. Yet his career was less spectacular than that of his confrères; it evolved rather more slowly and methodically. If, during the 1920s he was one of the young composers with modernistic leanings, then around the 1930s he began to re-examine his attitude to folklore and Russian traditionalism, having been caught (like Myaskovsky and others) in the ideological feud between the ACM and the aggressive Association of Proletarian Musicians (RAPM). Refusing to bow to pressure, Shebalin, Myaskovsky, Kabalevsky and others formed a new group which was soon (1932) superseded by the official Union of Soviet Composers. Undaunted, Shebalin worked to achieve a clarification of his musical idiom and a closer affinity to the evolving concept of socialist realism. However, he suffered several critical rebuffs: in 1931, his large-scale dramatic symphony *Lenin* (on texts by Mayakovsky) was 'buried by the critics' (as he ruefully observed in 1959). Not much better received was his Symphony no.4 (1935), dedicated to 'The heroes of Perekop', which incorporated his own mass song 'The Third Crimean Division'. More successful were his shorter orchestral works based on folk material, such as the Overture on Mari Themes (1936) and the Variations on the Russian Folktune *Uzh tï pole moyo* (1939–40). 'One must know how to develop the elements of folk material, reshape it into dynamic images, and transform them into large-scale works', Shebalin wrote in 1940. While he continued the traditional method of Glinka and the Balakirev school, he lent a more modern touch by theme transformation and harmonic spicing.

By nature more lyric than epic, Shebalin gave his best in more intimate genres such as chamber music and vocal forms. Resuming the composition of string quartets in 1934, he produced a series of excellent works, among which the Fifth ('Slavonic') became best known. A large-scale work in five movements, it uses Russian, Ukrainian, Slovak, Serbian and Polish themes, yet despite the variety there is a feeling of inner cohesion. His use of folk material is not literal, his method of elaboration often polyphonic. Compared to the more complex earlier quartets, the Fifth is a further step towards artful simplification, evident also in his later quartets and the Piano Trio op.39; occasionally it led to over-simplification, as in the ballet *Zhavoronok* ('The Lark') or the cantata *Moskva*. Shebalin's exquisite feeling for poetry marks his songs and his masterly unaccompanied choruses. He was an erudite musician, more methodical than inspired, a masterful technician carefully planning every step, a musical intellect without the ultimate spark of genius. He was also an outstanding teacher (among his students were Khrennikov, Karen Khachaturyan, Gubaidulina, A. Nikolayev, V. Tormis (Estonia), Karetnikov and Denisov), and carried out conscientious editorial work: he unearthed and completed the Overture-Symphony on Russian Themes by Glinka (1937), and produced the best existing version of Musorgsky's unfinished opera *Sorochintsy Fair* (1931–2), superseding previous restorations by Lyadov, Cui, Sakhnovsky and Nikolay Tcherepnin.

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(selective list)

STAGE

Solntse nad step'yu [The Sun over the Steppes] (op, 3, Ya. Galitsky), op.27, 1939–59, Moscow, The Actors' House, 9 June 1958

Zhenikh iz posol'stva [The Bridegroom from the Embassy] (musical comedy, 3, V. Ardov), 1941–2, Sverdlovsk, Musical Comedy, 1 Aug 1942

Zhavoronok [The Lark] (ballet suite, K. Goleyzovsky), op.37, orch, 1943, concert perf. 23 Jan 1946

Ukroshcheniye stroptivoy [The Taming of the Shrew] (comic op, 4, A. Gozenpud, after W. Shakespeare), op.46, 1946–56, concert perf. Moscow, Central house of Art Workers, 1 October 1955; staged Kuybïshev, 25 May 1957

Incid music: 35 theatre scores, 22 film scores, 12 radio scores

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Orch: Sym. no.1, f, op.6, 1925; Vn Conc., G, op.21, 1925, 1936–40; Suite no.2, op.22, 1925–35, rev. 1961; Sym. no.2, c♯, op.11, 1929; Concertino, g, op.14/1, vn, str, 1931–2, rev. 1958; Concertino, c, op.14/2, hn, small orch, 1933; Ov. (S. Gorodetsky), op.20, orch, chorus ad lib, 1933–4; Suite no.1, op.18, 1934–5; Sym. no.3, C, op.17, 1934–5; Sym. no.4, B♭, op.24, 1935, rev. 1961; Suite no.3, op.61, 1935–63; Ov. on Mari Themes, D, op.25, 1936; Variations on the Russian Folktune 'Uzh tï pole moyo, pole chistoye', op.30, 1939–40; Russian Ov., e, op.31, 1941; Sinfonietta on Russian Folk Themes, op.43, 1949–51; Sym. no.5, C, op.56, 1962

Vocal: Siniy may, vol'nïy kray [Blue May, Free Country] (cant., N. Aseyev), op.13, 1930; Lenin (dramatic sym., V. Mayakovsky), op.16, narrator, 4 solo vv, chorus, orch, 1931, rev. 1959; Moskva (cant., B. Lipotov), op.38, 4 solo vv, chorus, org, orch, 1946; unacc. choral works, many songs and folksong arrs., 9 str qts: no.1, op.2, 1923; no.2, op.19, 1934; no.3, op.28, 1938; no.4, op.29, 1940; no.5 'Slavonic', op.33, 1942; no.6, op.34, 1943; no.7, op.41, 1947–8; no.8, op.53, 1960; no.9, op.58, 1963

Other chbr: Str Trio, op.4, 1924, rev. 1934; Sonata, c, op.35, vn, va, 1940–44; Pf Trio, A, op.39, 1947; Sonata, op.51/2, va, pf, 1954; Sonata, op.51/1, vn, pf, 1957–8; Sonata, op.54/3, vc, pf, 1960

Solo: Sonata, e♭, op.10, pf, 1926, rev. 1963; 3 Sonatinas, op.12/1–3, pf, 1929; Suite, vn, 1933; Prelude, e, gui, 1951; 2 Preludes, e, C, gui, 1954; Sonatina, op.60, gui, 1963

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INNA BARSOVA

Shedlock, J(ohn) S(outh) (*b* Reading, 29 Sept 1843; *d* London, 9 Jan 1919). English pianist and writer on music. He gained the BA at London University in 1864, then went to Paris to study the piano with Ernst Lübeck and composition with Lalo. When he returned to England he became a piano teacher and occasionally played in public. He succeeded Prout as music critic for *The Academy* in 1879, and from 1898 to 1916 was music critic for *The Athenaeum*. He also edited the *Monthly Musical Record* and taught the piano and music history at the RAM (1901–5). Shedlock's most important contribution was in Beethoven scholarship. His pioneering studies of manuscripts in the British Library, entitled 'Beethoven's Sketch Books', are similar to Nottebohm's *Beethoveniana* essays and have provided a basis for further research. He discovered Beethoven's annotated copy of Cramer's piano studies and published a two-volume translation of Beethoven's letters. His other works include a treatise on the piano sonata and an edition of Kuhnau's *Biblical Sonatas* (1895) and of Purcell's *The Fairy Queen* (as vol.xii of the Purcell Society edition, 1903).

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'Beethoven's Sketch Books', *MT*, xxxiii (1892), 331–4, 394–7, 461–5, 523–5, 589–92, 649–52, 717; xxxiv (1893), 14–16, 530–33; xxxv (1894), 13–16, 449–52, 596–600

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J.A. FULLER MAITLAND/WILLIAM DRABKIN

Sheffield. City in England, in South Yorkshire. Except for the activities of the town waits, there is little to record of music-making in Sheffield before the 18th century. At the parish church of St Peter and St Paul (the cathedral since 1913) a group of instrumentalists accompanied the singing until a modern organ by G.P. England was installed in 1805; in the nonconformist chapels, modest choral services were fairly common. But it was the opening of St Paul's Church (1740) that made possible oratorio performances on a large scale, especially after the Snetzler organ was constructed (1755). A musical society was in existence by 1758; later, subscription concerts were held in the Assembly Rooms (1762). Before the 19th century, an impetus to musical effort came from the necessity of raising money for charity, and when the Sheffield Infirmary was founded (1797) an ambitious festival was arranged. Sheffield musicians took part in the Yorkshire Choral Concert and other events; by 1800 the nature of Sheffield society was such that there were excellent prospects for professional teachers and performers.

Under the Million Pound Act Sheffield gained four new churches, at one of which, St Philip's (1828), an elaborate choral tradition developed in the era of the Anglican revival. The town possessed no sizable concert room until the Music Hall was built in 1824; this made commercial concert-giving possible and enabled concert promoters to engage such artists as Thalberg, Jenny Lind, Paganini and Sivori. With the improvement of rail communications, opera companies mounted 'seasons' at the Sheffield Theatre (1762) every year and similar productions were put on at the Surrey and Alexandra theatres. The singing-class movement encouraged the formation of choral societies (the Vocal Union, Sacred Harmonic Society etc.); but no permanent orchestra was established until the pianist J.M. Wehli (1832–87) formed the Sheffield Orchestral Union, which survived until Wehli left to tour abroad. There had been several unsuccessful attempts to put on regular choral festivals; it was not until the growth of civic pride after about 1860, however, that prospects improved considerably. The abundant enthusiasm for Tonic Sol-fa in Sheffield was responsible for, among other things, enhancing the career of a great English choral trainer – Henry Coward (1849–1944). Out of the local Tonic Sol-Fa Association (1876) evolved the Sheffield Musical Union, which Coward directed until its dissolution in 1938; this choir undertook several foreign visits, culminating in a world tour (1911). Coward also conducted the first major Sheffield Musical Festival (1895) and acted as chorus master for the triennial series that began in 1896. These important events were conducted by Manns, Weingartner, Henry Wood and others, the

carefully selected festival chorus being accompanied by London orchestras in programmes that included a high percentage of commissioned works. Although interrupted by World War I, the festivals were belatedly resumed in 1933 and 1936, by which time the City Hall (1932) had superseded the Albert Hall (1873) and the Victoria Hall (1908) as the main concert centre. In 1937 the Albert Hall (then used as a cinema) burnt down and its fine Cavaillé-Coll organ destroyed.

The period from 1880 to 1920 was the richest in Sheffield's musical history. Professional concerts were innumerable and on the operatic stage local singers occasionally assisted visiting companies; amateur music-making, as represented by such societies as the Collegiate Orchestral Society, the Choral Union and the Teachers' Operatic Society, was prodigious, with musicians of all kinds finding scope for remunerative employment. In 1899 Henry Coward formed the Sheffield Professional Orchestra; for some years promenade concerts were given in the Albert Hall under J.A. Rodgers (1866–1920), a gifted pianist, organist and critic. Music contributed to social welfare, with the corporation sponsoring band performances in the parks and 'Court and Alley Concerts' in densely populated districts. Church and chapel festivals were frequent and brass bands (of which the most famous was perhaps the Dannemora Band) were well supported by factory managements; other notable events of the time were the competitive festivals. The outbreak of war in 1914 did not seriously jeopardize musical affairs. Fund-raising recitals were popular and choral societies continued to thrive; on a more professional level the 'Five O'Clock Concerts', started by Marie and Lily Foxon in 1915, soon became famous. The Foxon sisters enjoyed a high reputation as teachers of singing and the piano respectively; equally successful were their activities on the concert platform.

The interwar years in Sheffield were marked by a decline in the enthusiasm for mass choral performance; some societies held their own, but greater interest was now taken in orchestras and soloists of national repute. The era of radio and the 'talkies' had an adverse effect on local enterprise and the Depression meant that new ventures were short-lived. The well-established Amateur Musical Society (1864) and the Musical Union were dissolved at about the same time, being succeeded by the Philharmonic Society (1935) which supports the (amateur) Philharmonic Chorus and Orchestra. In 1943 the corporation agreed to underwrite the scheme whereby the Hallé and other orchestras perform regularly in the City Hall under the auspices of the Philharmonic Society. Since 1945 such organizations as the Sheffield Bach Choir, the Oratorio Chorus, the New Sheffield SO and the South Yorkshire SO have helped to maintain the high standards for which Sheffield musicians have long been respected.

The opening of the Crucible Studio (part of the Crucible Theatre complex in Tudor Square) in 1971 provided an additional venue for concerts by the locally based Lindsay String Quartet. This ensemble has been the mainstay of annual festivals run in collaboration with visiting celebrities. The Crucible Theatre's thrust stage lends itself to large-scale performances by the semi-professional South Yorkshire Opera and touring companies, while the Lyceum Theatre (1897, refurbished 1990) hosts a variety of musical events. The university drama studio is used for chamber opera, musical comedy and recitals.

Apart from William Sterndale Bennett, Sheffield has produced no noteworthy composer. It can, however, boast a number of distinguished teachers (Frederick Dawson, the Foxons, G.F. Linstead), ecclesiastical musicians (T.T. Trimnell, T.W. Hanforth, J.W. Phillips, Tustin Baker, Graham Matthews) and concert performers (Eva Rich, Peter Glossop, Kendall Taylor). In music education the record of Sheffield's schools and colleges is excellent. The City of Sheffield Youth Orchestra has been a training ground for many professional instrumentalists. At a critical period (1919–31) the university was fortunate enough to have as its vice-chancellor William Henry Hadow, during whose term of office the James Rossiter Hoyle Chair of Music was established. The successive occupants of the chair, F.H. Shera, J.S. Deas, Basil Deane, Edward Garden and Eric Clarke, have maintained an excellent relationship between the university and the city, and such musicologists as Denis Arnold and Gilbert Reaney were trained there.

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E.D. MACKERNESS

Shekere [sekere]. *See* CABACA.

Shekhter, Boris Semyonovich (*b* Odessa, 9/20 Jan 1900; *d* Moscow, 16 Dec 1961). Russian composer. He completed his studies under Maliszewski at the Odessa Conservatory in 1922 and under Vasilenko and Myaskovsky at the Moscow Conservatory in 1929, where he taught from this date. In 1925, together with Davidenko, he co-founded Prokoll, a 'production collective' that represented and defended a relatively 'popular' style which was not modernist but which avoided the excesses of the zealous proletarian groups. He composed many popular songs and choruses; of his instrumental works, the orchestral suite *Turkmeniya* owes much to Turkmenian models.

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5 syms: 1929, 1943, 1944–5, 1947, 1951, no.5 rev. 1952–3

Other orch: Pf Conc., 1932; Turkmeniya, suite, 1932; Slushay [Listen], 1955; Uznitsa [The Prisoner], 1955; sym. poems, ovs., rhapsodies etc.

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Choral: 2 lyric suites (1936); many other pieces, some with pf, some collab. Davidenko, M. Koval'

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DETLEF GOJOWY

Shekili [Abdullayev], **Alesker** (*b* Sheki, 1866; *d* Baku, 1 April 1929). Azerbaijani *khanende* (singer and *mugam* specialist). In his youth he worked as a stonemason. He began to study the art of *mugam* in Sheki, completing his studies in Baku with Aga Seid oglu Agabalï. Shekili had an outstanding voice of wide compass and a profound knowledge and mastery of *mugam*. He had a complete written and spoken command of Azerbaijani and Persian and was a fluent speaker of Georgian, Armenian, Turkish, Uzbek and Turkmenian; he also had a thorough knowledge of Persian music and of Persian and Azerbaijani classical literature. He was a popular singer throughout the Transcaucasian region, performing widely in Azerbaijan, Persia, Armenia, Georgia, Daghestan, Turkey and Uzbekistan. He won a gold medal in a competition held in the Persian Shah's palace, and when he won another competition held in Tashkent he was awarded a *gaval* (one-sided frame drum) which is preserved in the city museum of Sheki. In 1913 and 1914 Shekili recorded various Azerbaijani songs and classical *mugams* for the companies Sport-Record (Tbilisi) and Ekstrafon (Kiev); the recordings included the *mugams*, *Shur*, *Rakhab*, *Segyakh*, *Zabul*, *Shyushter*, *Chagyakh*, *Katar Rast* and *Bayatï-Kadzhar*, sung mostly in Azerbaijani and Persian, with some in Turkish, Georgian and Armenian. His accompanists included the *tar* players Shirin Akhundov (1878–1927), Kurban Pirimov (1880–1965) and Akhmed bey Tairov (1887–1958). Shekili's son Mikail Abdullayev (1907–78) was also a well-known *tar* player.

Shekili also composed a number of songs which were still performed by the end of the 20th century. His influence on the development of Azerbaijani *mugam* song was immense.

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FAIK CHELEBI

Shelbye [Selby], **William** (*d* Canterbury, 1584). English composer. He held the combined office of master of the choristers and organist at Canterbury Cathedral from about 1541 to 1584, apparently with some interruption between 1554 and 1564 when payments were made to Thomas Bull. Shelbye wrote an antiphon, *Miserere*, and an offertory, *Felix namque*, both of which are in the Mulliner Book (ed. in MB, i, 1951, 2/1954). *Felix namque* sets the Sarum plainchant in breves throughout in a four-part texture. The *Miserere* is an early instance of a curious proportional device used by English composers, in which nine minims are set against two semibreves in the original notation. Later composers to employ this technique included Tallis, Byrd and Thomas Tomkins.

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JOHN CALDWELL/ALAN BROWN

Sheldonian Theatre. Oxford auditorium opened in 1669, used for musical performances. *See* OXFORD, §4.

Shelem [Weiner], **Matityahu** (*b* Zamos, Poland, 25 March 1904; *d* Israel, 10 May 1975). Israeli composer of Polish birth. After emigrating to Palestine at the age of 18, he was a founding member of the Beit-Alpha Kibbutz in the Israel Valley (1922). His first songs, written in 1931, were shepherd songs and songs for kibbutz festivals and events on his own texts. In 1941 he moved to the Ramat Yoḥanan Kibbutz. There he worked on reforming holy day festivities, examining their roots and traditions, and finding ways to update their celebration in light of the rejuvenation of Israeli agricultural life. Shelem saw Jewish holy days as social events unique to the kibbutz way of life. He composed celebrations in three parts – ceremony, banquet, assembly – specifically written according to this belief and published a number of articles on the subject. The most well known of his celebrations are: *Ha-va'at ha-'omer* ('Harvesting', 1947), *Simḥat klulot* ('Wedding Celebration', 1970), *Ḥaġ ha-gez* ('Shearing Festival', 1954), among others. A collection of his work entitled *Zmarim* ('Songs') was published in 1969.

NATAN SHAHAR

Shelemay, Kay Kaufman (*b* Houston, 26 March 1948). American ethnomusicologist. She completed the BA, MA and PhD at the University of Michigan, where she took the doctorate in 1977 under W.P. Malm. She was appointed assistant professor of music at Columbia University (1977) and New York University (1981), and professor at Wesleyan University (1990), prior to being made chair of the music department at Harvard University in 1992. She is editor of the series The Garland Library of Readings in Ethnomusicology. Her principal areas of research include the music and history of the Falasha of Ethiopia, the notation system of the Ethiopian Christian church, the cultural intermingling of Jewish and Arabic musics in the Syrian Jewish community, and the relationship of music and memory. Shelemay's discovery that contemporary Jewish identity among the Falasha is an artefact of 19th-century contact with Jewish travellers, rather than the result of an unbroken historical link to ancient Judaism, is an important but controversial contribution to the field. She is also known for her thoughtful works on fieldwork and its relationship to historical investigation.

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INGRID MONSON

Shelley, Howard (*b* London, 9 March 1950). English pianist and conductor. Precociously gifted, he appeared on television at the age of ten in a recital of works by Bach and Chopin, and the following year made his début, in a Haydn concerto, at the Royal Festival Hall. He went on to study at the RCM (1967–71) with Harold Craxton, Kendall Taylor, Lamar Crowson and Ilona Kabos. In 1972 he made his Proms début, and in 1983 he performed the complete solo works of Rachmaninoff in a series of recitals at the Wigmore Hall. All of these were later recorded (he was joined in the suites for two pianos and the Symphonic Dances by his wife Hilary Macnamara), and soon afterwards he recorded Rachmaninoff's complete piano concertos and Paganini Rhapsody. Shelley's repertory is, however, exceptionally wide-ranging, and includes much 20th-century English music. The piano concertos of Edward Cowie, Brian Chapple and Peter Dickinson are all dedicated to him, and he has played and recorded concertos by Tippett, Vaughan Williams, Howard Ferguson, William Alwyn and others. His recordings also include a series of Mozart concertos which he directs from the keyboard. In the 1980s he developed a parallel career as a conductor. He was appointed associate conductor of the London Mozart Players in 1990, becoming principal guest conductor in 1992. He has recorded Mozart and Schubert symphonies with the RPO and has conducted a complete recorded cycle of the Beethoven piano concertos with Michael Roll. Shelley's impeccable taste and urbane musicianship are matched by a fluent technique, and his Rachmaninoff performances and recordings, in particular, have won high critical praise.

BRYCE MORRISON

Shelley, Percy Bysshe (*b* nr Warnham, W. Sussex, 4 Aug 1772; *d* nr Lerici, Italy, 8 July 1822). English poet. His major writings, *Queen Mab* (1813), *Alastor* (1816), *The Revolt of Islam* (1818) and *Prometheus Unbound* (1820), evinced striking intellectual courage, political radicalism and atheism. In his book *The Perfect Wagnerite* Shaw proclaimed *Prometheus Unbound* 'an attempt at an English Ring' where the conflict between humanity, religion and government, the redemption of man from tyranny, the transfiguration of the world and the growth of man's will and self-confidence formed a striking parallel with Wagner's dramatic scheme. Such a connection was made by the 32-year-old Hubert Parry in his strongly Wagnerian dramatic cantata *Prometheus Unbound* for the Gloucester Festival (1880). However, the difficulties Parry experienced with Shelley's blank verse epitomized the problematic nature of such material for musical setting. It was instead the lyric poetry that excited a wide response. John Barnett's *Lyric Illustrations of the Modern Poets* (1834), a collection of 15 songs, included eight settings of which 'I arise from dreams of thee' is an outstanding early example. Mid-19th-century settings also emanated from Macfarren, Loder, H.H. Pierson, Sterndale Bennett and Sullivan, but it was towards the end of the century and in the first half of the 20th that Shelley became a national icon for British composers. Arguably his finest extended lyric poem, *Ode to the West Wind* was set by Charles Wood in 1890 for tenor, chorus and orchestra; however, it was the shorter poems that had the widest appeal. Of the many solo songs, Parry's *Good night*, Stanford's duet *When the lamp is shattered* and the two settings of *Love's Philosophy* by Delius and Quilter stand out as do Parry's *Music, when soft voices die* and Elgar's *Wild West Wind* op.53 no.3 in partsong form. Other genres were also inspired by Shelley's lyric impulse, notably Parry's ballet *Proserpine* and Bax's *Prelude to Adonais*, written for the Keats-Shelley Festival at the Haymarket Theatre in 1912, while Elgar's Second Symphony (1911) is prefaced by the two memorable lines 'Rarely, rarely, comest thou, Spirit of Delight!'. On the Continent Shelley received conspicuously less attention than his friend and contemporary, Byron, though he was favoured by Respighi in three works for solo voice and orchestra: *Aretusa* (1910), *La sensitiva* (1914) and *Il tramonto* (1914).

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JEREMY DIBBLE

Shemer, Naomi (*b* Palestine, 13 July 1930). Israeli composer. After completing her studies at the Academy of Music in Jerusalem, she returned to the kibbutz on which she was born and worked as a music teacher and song composer. In 1956–7 her music burst onto the Israeli music scene and she became a very popular composer and poet. Her songs, many of which set her own lyrics, were performed by such artists as Yaffa Yarkon, the Central Command Band and the Ha-duda'im Duo, and were released by a number of publishing houses. In 1967 she was commissioned to write a song about Jerusalem for the Jerusalem Song Festival; *Yerushalayim shelzahav* ('Jerusalem of Gold') was first performed on Independence Day of that year. During the Six Days War that began three weeks later, the song was played and sung widely in Israel and abroad. Thought to express perfectly the love of the nation for Jerusalem, the song was proposed in the Knesset as a new Israeli national anthem.

By the mid-1980s there was not an Israeli singer or ensemble who had not performed one of Shemer's songs.

Nicknamed the 'national poet', she demonstrated a unique ability to express the national mood. Although her first works were published in the 1950s, her first book of songs, *Kol ha-shirim* ('All the Songs'), did not appear until 1967. Later publications have included three additional song books (1975, 1982, 1995), as well as various collections for children. As a singer she has recorded a selection of her own songs. Her honours include the Jerusalem Prize (1983) and honorary doctorates from the universities of Jerusalem (1994) and Beersheba (1999).

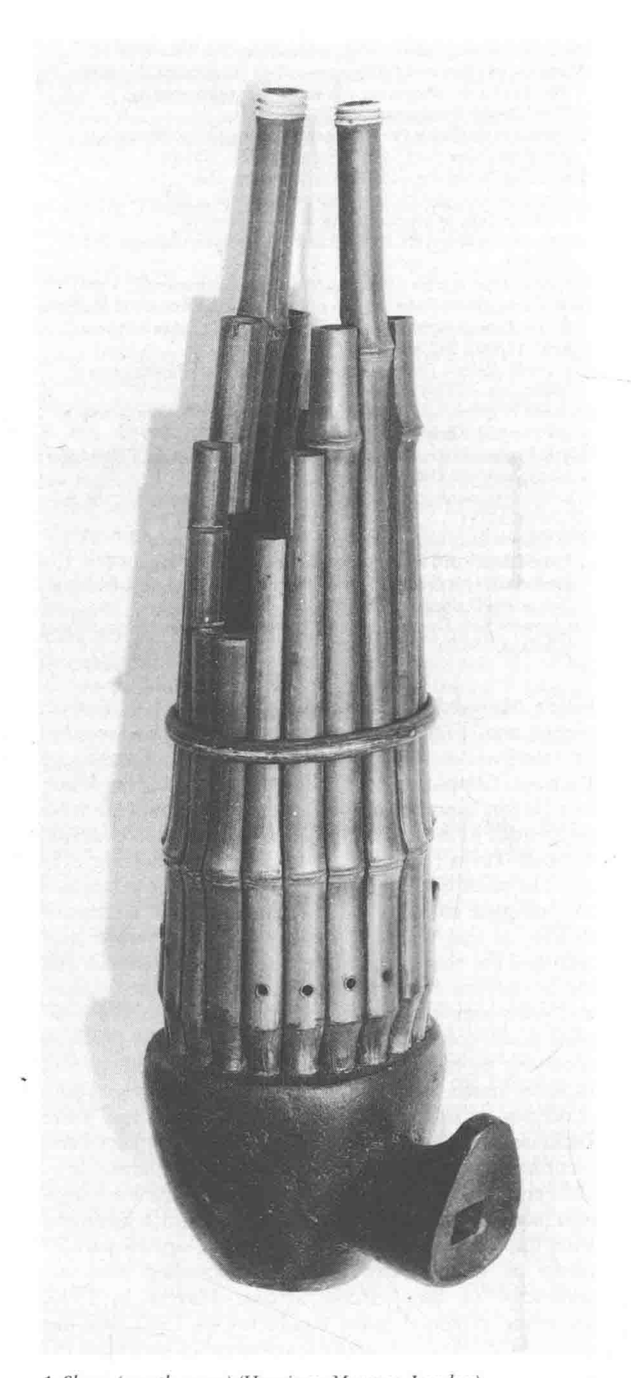
NATAN SHAHAR

Sheng. Mouth organ of the Han Chinese. It is especially prevalent in north and central-eastern China. The instrument is constructed of a bowl-shaped wind-chest of wood or metal (formerly of gourd), with a blow-pipe extending out from one side. Through the flat upper surface of the wind-chest, 17 (or more) bamboo pipes are inserted in an incomplete circle. The pipes are of varying graded lengths, the tallest pipes appearing on opposite sides of the circle (fig.1). This arrangement, according to the 2nd-century CE dictionary *Shuowen Jiezi*, represents the two folded wings of the mythical phoenix. Most pipes on traditional instruments are operational, with a free reed at the bottom of each (enclosed within the wind-chest), a small finger-hole (above the surface of the wind-chest) and an upper vent-hole which defines the vibrating length of each pipe. On traditional instruments, however, three or four pipes are usually mute (i.e. blocked and without reeds or finger-holes), their presence being to maintain the 'phoenix-wing' profile.

1. Acoustics and performance. 2. History. 3. Types.

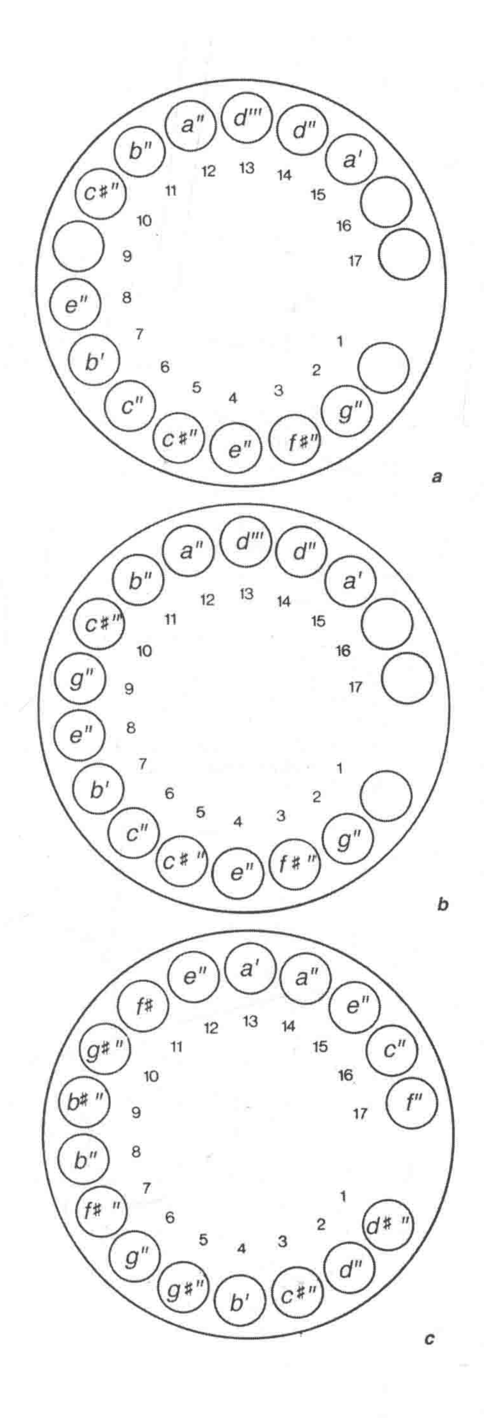
1. ACOUSTICS AND PERFORMANCE. The reeds (*huangpian*), which are secured by wax to the bottoms of the pipes, are made from 'resonant bronze' (*xiangtong*), an alloy comprised of approximately three parts of copper to one part of tin. *Sheng* reeds are free-beating reeds, the tongue cut from the same material as the reed frame, rectangular in shape and seated flush with the frame. The reed tongues are tuned with small dots of 'red wax' (*hongla*) applied near their vibrating ends, and are activated by either exhale or inhale. The tuning system normally employed is based on pure overblown 5ths, starting on the keynote of the instrument (*d″* for the *sheng* used in central-eastern China), extending over the diatonic gamut of one and a half octaves (sometimes including one or more chromatic pitches as well; see fig.2 for three of several common pipe arrangements).

The *sheng* reed, primarily because it has a rectangular tongue, behaves differently from other reed types. Unlike single reeds, double reeds and pointed free reeds (e.g. on *bawu* reed-pipes), which vibrate at any pitch as defined by the length of the attached air column, the rectangular free reed sounds a pitch of fixed frequency. But because the tongue is seated flush with the reed frame (unlike the accordion tongue which is elevated), it relies on a coupled reinforcing pipe to provide back pressure for vibration. The function of the finger-hole (located on the lower wall of each pipe), when open, is to break the reinforcing air column so that no reed will sound unless selected. The closing of a finger-hole seals the air column and allows it to reinforce reed vibration. The length of each pipe is regulated by an upper aperture cut through the inner wall, the resonating distance matched to the pitch of the reed tongue. As shown by Hayashi, these correlated measurements have been handed down from maker to maker since at least the 8th century, though they were undoubtedly known earlier.



1. *Sheng (mouth organ) (Horniman Museum, London)*

In performance, air is alternately exhaled and inhaled through the blow-pipe. The fingers of both hands are responsible for the activation of specific pipes, the right index finger activating pipes 3 and 4 from inside the circle. The traditional system of producing harmonizing pitch clusters is known as *peihe* ('cooperation') and by other names. In practice, each 'root tone' (*zhuyin*) of a melody is performed together with an 'accompanying tone' (*peiyin*) a perfect 5th above. Owing to the instrument's



2. Diagram showing pitches of the 17 pipes in the three most widespread types of sheng (mouth organ), the number of sounding pipes being (a) 13, (b) 14, (c) 17

narrow range, some 'accompanying tones' are played instead at the 4th below, and octave pitches are often added as well. The tonal position of *ti*, which is used infrequently, is usually sounded alone.

2. History. Mouth organs are first mentioned in the ancient oracle bone inscriptions (14th–12th centuries BCE) by the names *he* and *yu*. The name *sheng* appears first in the *Shijing* ('Classic of odes') around the 7th century BCE. Both *he* and *yu* are identified as types of *sheng* in the later classic texts. While there are discrepancies in pipe and reed numbers appearing in these sources (and with archaeological finds), the *he* is clearly identified as being a small *sheng* (usually with 13 reeds), the *yu* a large *sheng* (with 23, 36 or other numbers of reeds and pipes). Another moderate-size *sheng* variant, *chao* ('nest') with 19 reeds, is also cited. Recent archaeological finds have shed additional light on these early instruments. The tomb of the Marquis Yi of Zeng (Hubei province), dating to about 433 BCE, contains five small mouth organs with gourd wind-chests, varying numbers of pipes (12, 14 and 18) in two parallel ranks and bamboo reeds. The Han tombs 1 and 3 of Mawangdui (Hunan province), dating to the 2nd century BCE, contain two large *yu* with wind-chests of wood and 22 long bamboo pipes in two parallel ranks, one instrument with reeds of metal similar to those in use today. It seems, therefore, there was considerable regional diversity in construction of these ancient mouth organ types.

During the 8th century CE the Japanese court received from China three *sheng* and three *yu*, now preserved in the Shōsōin treasury. In number and arrangement of pipes (17 pipes, in an incomplete circle), tuning and shape, there is remarkable continuity between these instruments and the traditional *sheng* in use today. Throughout this period, in fact, other variants emerged, such as the various 19-pipe types and the fully chromatic instruments documented in the music treatises *Yueshu* (early 12th century) and *Lülü jingyi* (late 16th century). A semi-chromatic 17-pipe, 17-reed *sheng* dating from the 16th or 17th century is preserved in Beijing. Chromatic instruments, however, were most probably restricted to ritual usage within the courts and Confucian shrines.

3. Types. The traditional *sheng*, which is still used in village ceremonies throughout North China and in *Kunqu* opera accompaniment and *sizhu* ('silk-and-bamboo') chamber music of eastern China, generally has a small round wind-chest of lacquered wood, with 17 pipes arranged in an incomplete circle, but usually only 14, 13, or fewer reeds. Tuning is essentially diatonic, though sometimes including the lowered seventh and/or raised fourth degrees. During the 20th century larger instruments have also become common, often with wind-chests of nickel-plated brass. One type distinctive to area of Henan province and south-western Shandong province is the *fangsheng* ('square *sheng*'), with rectangular wind-chest of wood, and 14 pipes arranged in three parallel ranks but traditionally only 12 reeds.

With the emergence of the new concert-hall music (*guoyue*) in the mid-20th century, the *sheng* underwent several important changes to accommodate expectations for increased volume, larger range and greater chromatic capability. Two new types have become commonly accepted. The *guoyue sheng* ('national music *sheng*') has a large wind-chest and sounding reeds in all pipes, such as the 17-pipe, 17-reed semi-chromatic *sheng* of the early 1950s. Additional pipes were subsequently added for increased range, such as the 21-pipe *guoyue sheng*, for which four extra pipes are positioned inside the circle. On these (and other) new models, some low pipes are lengthened by being 'folded' back at the distal end (*dieguan*) and all pipes are also amplified by the external

attachment of metal tubes (*kuoyin guan*). The *jiajian sheng* ('keyed *sheng*') is a larger, fully chromatic instrument capable of being played in eight or nine keys. While 24- and 26-pipe models were common during the 1950s, present-day models more normally have 36 or 37 pipes. The *jiajian sheng* is different from traditional design in that there are gaps in the circle for both right and left index fingers, and reed vibration is controlled not by finger-holes but by way of keys which close pipe ends. Some models have a long, curving blow-pipe. There are yet other more specialized new *sheng* types, such as the organ-like *da paisheng* ('large row *sheng*', a floor model with foot pedals), the more moderate-sized *baosheng* ('held *sheng*', which rests on the player's lap or stand), and variants in between. These types, however, are limited to only the largest of contemporary ensembles.

It is striking that, given its very extended history, mythological associations and sophisticated acoustical system, a solo repertory for the *sheng* has developed only since the 1950s. Yet in every traditional ensemble of which it is a part, the *sheng* serves primarily to accompany other instruments.

See also KHĀEN and SHŌ.

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ALAN R. THRASHER

Sheng, Bright [Zong Liang] (*b* Shanghai, 6 Dec 1955). Chinese-American composer. He studied the piano with his mother from the age of four. For seven years during the Cultural Revolution he worked in a folk music and dance troupe in Qinghai province near the Tibetan border, where he also studied and collected folk music. In 1978 he entered the Shanghai Conservatory, earning the BA in music composition. After moving to New York in 1982, he continued his studies at Queens College, CUNY (MA 1984), and Columbia University (DMA 1993). Among his principal teachers were Leonard Bernstein, Chou Wen-chung, George Perle and Hugo Weisgall. He has served as composer-in-residence for the Lyric Opera of Chicago (1989–92) and the Seattle SO (1992–5), and as artistic director for the San Francisco SO's Wet Ink Festival (1993). In 1995 he joined the composition department at the University of Michigan, Ann Arbor. His many honours include Guggenheim (1990), Naumberg (1990) and Rockefeller (1991) foundation fellowships and a Kennedy Center award (1995).

Sheng has described his biggest compositional challenge as integrating Asian and Western cultures without compromising the integrity of either. His dramatic orchestral composition *H'un* ('Lacerations'), given its première by the New York Chamber Symphony in 1988, is a formidable remembrance of the Cultural Revolution. *The Song of Majnun* (1992), based on an Islamic story but using Tibetan folk melodies, explores tensions among Chinese, Tibetan and European styles. In 1996 Sheng returned to China for the first time after a 14-year absence to compose the cello concerto *Spring Dreams*, commissioned by Yo-Yo Ma for cello and Chinese traditional orchestra. While in China, he reacquainted himself with Chinese instruments and Chinese musical thinking.

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(*selective list*)

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Principal publisher: G. Schirmer

WEIHUA ZHANG

Shenshin, Aleksandr Aleksandrovich (*b* Moscow, 6/18 Nov 1890; *d* 18 Feb 1944). Russian composer, conductor and teacher. He received lessons from Grechaninov in music theory (1907–8), Glière and Yavorsky in composition (1910–12 and 1914–15 respectively), Saradzhev in orchestration and conducting (1911–13) and piano lessons from Ye. Gnesina (1921–2). In 1915 he graduated from the history and philology faculty of Moscow University. From 1915 to 1921 he was a teacher of history and Latin, later to become head of the music section, and conductor of the orchestra at the Moscow Central Children's Theatre (1921–5); he also served as a member of the history and aesthetics section of the Academic subsection of the Music department of the People's Commissariat of Enlightenment, and was an editor of the journal *Sovremennaya Muzïka* (1922–4). Shenshin taught at the Moscow Conservatory.

Vocal music and music for the theatre are central to Shenshin's work; his intimate and elegant vocal writing is exemplified in miniatures which are examples of a psychologically subtle reading of a poetical text, whether it be Bal'mont or Sappho. During the 1920s and 30s Shenshin was a popular choice of composer for incidental music by directors such as A. Tairov (of the State Chamber Theatre) and V. Meyerhold. He also collaborated with the State Belorussian Jewish Theatre.

He studied the interaction between the plastic arts and music and was the author of *List i Mikel'-Andzhelo* ('Liszt and Michelangelo'), *List i Rafael'* ('Liszt and Raphael') in addition to a work entitled *Printsipï i metodï obshchego muzïkal'nogo obrazovaniya* ('The principles and methods of a general musical education') intended for use by schoolteachers. He was one of the organisers of the

Academy of Artistic Sciences (GAKhN) under the aegis of which the Association for Contemporary Music (ASM) was set up; he was a member of the latter organisation.

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Incid music

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ALLA VLADIMIROVNA GRIGOR′YEVA

Shen Zhibai (*b* Wuchang, 18 March 1904; *d* Shanghai, 15 Sept 1968). Chinese musicologist and teacher. After graduating in 1931 from a teachers' college in Shanghai, he studied privately from 1932 to 1935 with the Russian Jewish musician AARON AVSHALOMOV. He also kept contact with leading Chinese traditional musicians, and later with Beijing opera actors. He taught the history of Western and Chinese music at Hujiang University from 1940 to 1946, and the State Music School of Shanghai (later the Shanghai Conservatory of Music) from 1946 to 1949. After the Communist revolution he held leading positions on the faculty at the Conservatory. He died tragically in the Cultural Revolution.

Apart from his broad and thorough knowledge of both Chinese and Western music, Shen was much admired as an inspirational teacher. He was chief editor, compiler or translator of several influential publications. He also composed works for orchestra such as *Xiao zuqu* ('Little Suite', 1959) and *Hua zhi wuqu* ('Dance of Flowers', 1964), and *Dongxian wu* ('Dance of the Cave Fairies', *c*1933) for Chinese ensemble. Zhao Jiazi's brief biography of Shen Zhibai, 'Shen Zhibai xiansheng zhuanlue', appeared in *Yinyue yanjiu* (1990), no.1, pp.15–18

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SU ZHENG

Shepherd, Arthur (*b* Paris, ID, 19 Feb 1880; *d* Cleveland, 12 Jan 1958). American composer, conductor and teacher. At the age of 12 he was sent to the New England Conservatory, where he studied with Goetschius and Chadwick. There he became immersed in Classical music and in the crosscurrents among Wagner, Brahms, and their French contemporaries. From 1898 to 1909 he worked as a conductor and teacher in Salt Lake City, where he founded a branch of the American Music Society after meeting Farwell in New York; the ideals of the society inspired the folklike tunes (though not the grand designs) of the First Piano Sonata (1907) and *Horizons* (1927). He then returned to Boston to aid Farwell, but their close association confirmed Shepherd's greater affinity with traditional musical craftsmanship than with Farwell's simpler nationalism. Shepherd taught at the New England Conservatory (1909–1920, interrupted by military service in France, 1918–19) and established himself as a modernist. Nevertheless, in the face of the vigorous dissonance of Stravinsky, Bartók, Schoenberg and Hindemith, he was unable to renounce 'the necessary *inevitable beauty* of the simpler euphonies' (letter to Goetschius, 1934). Neither nationalist nor iconoclast, Shepherd remained a stubborn traditionalist of original bent.

In 1920 Shepherd moved to Cleveland where he served as assistant conductor (1920–26) and programme annotator (1920–30) of the Cleveland Orchestra, critic (1928–31), and professor at Western Reserve University (1927–50); he was elected to the National Institute of Arts and Letters in 1938. His musical style continued to develop, as he explored expressive chromaticism (Piano Quintet, *Lento amabile*), modal themes (*Reverie*), 'Celtic' tunes (Second Sonata, fourth variation), dissonant yet tonal harmony of a mixed-mode character, and loose Romantic forms. His settings of English texts are particularly sensitive (*Triptych*, *Virgil*). He is the author of *The String Quartets of Ludwig van Beethoven* (Cleveland, 1935).

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RICHARD LOUCKS/GRAYDON BEEKS

Shepherd, John. *See* SHEPPARD, JOHN.

Shepherd, John Charles (*b* Surbiton, 25 Jan 1947). Canadian music sociologist of British origin. After reading music at Carleton University, Ottawa (1967–72), he studied the flute at the RCM (1971); he then took the doctorate at the University of York under Wilfrid Mellers (1977). He taught at universities in Manchester (Metropolitan University) and Peterborough, Ontario (Trent University) and was appointed a professor at Carleton University in 1984. He also lectured abroad, was general secretary of the International Association for the Study of Popular Music (1983–7) and in 1990 became chair of the editorial board for the *Encyclopedia of Popular Music of the World*. His scholarship has focussed on the sociological and cultural criteria by which popular music is evaluated within the academic community. He has studied the effects of popular music in a wide range of communal situations and more recently worked on the theory of music cognition and perception.

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ELAINE KEILLOR

Shepp, Archie (Vernon) (*b* Fort Lauderdale, FL, 24 May 1937). American jazz tenor and soprano saxophonist, playwright and teacher. He grew up in Philadelphia, and studied dramatic literature at Goddard College (BA 1959). While seeking theatrical work in New York he played the alto saxophone in dance bands, but under the influence of John Coltrane he took up the tenor instrument and performed in avant-garde groups. He was a member of Cecil Taylor's quartet (1960–62) and served as co-leader of a quartet with Bill Dixon (1962–3) and of the New York Contemporary Five with Don Cherry and John Tchicai (1963–4). He also recorded with Coltrane in 1965 (*Ascension*, Imp.). Thereafter he led his own groups. Shepp became an eloquent spokesman and apologist for free jazz, which he interpreted as a medium for political expression. He also wrote plays including *Junebug Graduates Tonight!*, which ran briefly in early 1967. From 1969 to 1974 he was a member of the faculty of black studies at SUNY, Buffalo, and in 1974 he transferred to the University of Massachusetts, where four years later he was named an associate professor. He remains active in the 1990s.

Shepp's early recordings abound in such elements of free jazz as collective improvisation, atonality and harsh fragments of melody. From the mid-1960s he began to make use of powerful poems evocative of life in the black ghettos (*Malcolm, Malcolm, semper Malcolm*, on the album *Fire Music*, 1965, Imp.) and African percussion, and to play marches, slow blues and sentimental ballads (*Prelude to a Kiss*, also on *Fire Music*; *In a Sentimental Mood*, on *On this Night*, 1965, Imp.); his tone became correspondingly full-bodied, and he employed old-fashioned growls and bends and wide vibrato. He simplified his style radically in the early 1970s, however, as he embraced rhythm-and-blues (*Attica Blues*, 1972, Imp.), and later bop, early blues and electronic music.

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BARRY KERNFELD

Sheppard [Shepherd], **John** (*b c*1515; *d* Dec 1558). English composer. There is no evidence to support assertions that he was a choirboy at St Paul's Cathedral. At Michaelmas 1543 he went to Magdalen College, Oxford, as *Informator choristarum*. His character has regularly been blackened as a result of misreading of, and scribal inaccuracy in, the college records, which frequently attribute to him the misconduct of Richard Shepper, Fellow and Preston scholar of Magdalen from 1547 to 1557: the composer was at Magdalen only until 1548. In 1552 his name is in the list of the Gentlemen of the Chapel Royal, but because of the gap in Chapel Royal records from 1547, it is not known when Sheppard joined the Gentlemen. He was at the chapel throughout the 1550s. His will was made on 1 December 1558, and although he was allocated liveries for the funeral of Queen Mary on 13 December and the coronation of Elizabeth I on 15 January 1558/9, he was buried on 21 December 1558. In 1554 Sheppard had supplicated for the degree of DMus at Oxford, stating in his submission that he was 'studiosus Musices, quatenus viginti annos ei facultati operam continuo navaverit, multasque cantiones composuerit'. Unless he came to music unusually late in life, his birthdate can be put no earlier than 1512. It appears that the degree was never awarded. The John Sheppard who was a member of the Fraternity of St Nicholas in 1519 cannot be identified with the composer.

If Sheppard was composing about 1534, as he claimed, it would appear that most of his early work has been lost. Almost all of his music for the Latin liturgy exists only in post-Reformation anthologies. Were it not for the survival of the partbooks at Christ Church, Oxford (*GB-Och* Mus.979–83), probably copied by John Baldwin in the decade or so before 1600, far less of Sheppard's Latin music would have survived. The extant works testify well to the splendour of the Latin rite up to Elizabeth's accession. Most of it is incomplete but it is often restorable. The style and type of the pieces suggest that much of it dates from Mary's reign. Certain works, however, may be earlier. The six-voice *Magnificat*, for example, corresponds to the style of *Magnificat* composition between the 1490s or earlier and about 1540, when it apparently went out of fashion. It is incomplete, but enough survives to show that the use of full and solo sections for given verses, the use of the faburden of the chant and the division into duple and triple metre all adhere to type. It shows a fine handling of florid counterpoint, expansive and not structurally imitative, and seems to belong to the tradition developed by the Eton Choirbook composers and continued by Taverner. Sheppard's other *Magnificat*, for four voices, is far more modern in style, and must belong to the revival of *Magnificat* setting in the 1550s. It is in duple metre throughout, with no solo sections, and is based on the chant itself. *Gaude virgo Christipera* may date from the period of votive antiphon composition which seems to have ended by 1540. Large pieces of this kind were certainly composed in Mary's reign (by Tallis and William Mundy, for instance), but Sheppard's work handles the antiphon style much more in the manner of Taverner, with some masterly sequential organization in the solo sections. Regrettably, no large mass by Sheppard has survived from his early period; *Missa 'Cantate'*, based on a short, unidentified melody, must be a Marian work. Like the large votive antiphon, the festal mass seems to have been revived in the 1550s, and this mass shares features with other works from this period. The four short masses in the Gyffard Partbooks (*GB-Lbl* Add.17802–5) include a plainchant mass, employing only the most basic rhythmic values, and the Mass '*The Western Wynde*', which, like Tye's mass on the same secular tune, seems to be modelled on Taverner's plan. The other two masses show how the use of homorhythm, antiphony and structural imitation had become an accepted feature of the short mass. In both, melodic phrases recur in a way that suggests a pre-existing tune. In the Mass '*Be not afraide*' this could be a type of ad hoc cantus firmus used as a unifying device.

Sheppard's outstanding qualities can be seen clearly in his cantus firmus settings of Office music. He was at his best when writing vigorous counterpoint around a monorhythmic plainchant for a many-voiced choir. The number and scale of his responsories and hymns reflect the increased importance accorded to Office polyphony in the last decade or so of the Latin rite, and they form, with those by other composers (notably Tallis), a body of ritual Office polyphony for the major church feasts. With the exception of a few pieces of special ceremonial significance, which do not use a monorhythmic cantus firmus, Sheppard conformed to accepted practice, setting the chant in the tenor in his responsories and in the top voice in his hymns. In the responsories he surrounded the chant with rich and vigorous counterpoint, using imitation not structurally but for its sonority; its melodic patterns are rarely related to the chant. Contrasted rhythms and phrase lengths are played off against the slow-moving chant with fine effect, seen in the final 'alleluias' of *Filiae Jerusalem*. In the hymns, the chant tends to be presented syllabically and the style is more concise. *Sacris solemniis* (for eight voices, though never in eight real parts) is one of the more remarkable exceptions. A rich spatial effect is obtained by pairing the upper voices, sometimes singing the same music, sometimes in a gymel. The chant is irregularly ornamented, the only instance of this in the cantus firmus pieces. In his large-scale works, Sheppard regularly used the lowest voice in short phrases between rests as a kind of punctuation. In the first verse of *Sacris solemniis*, these phrases are short descending scalic passages derived from the chant and gradually taken up by the other voices. There is even a short section of antiphonal writing for seven voices against the high unornamented chant in the *primus triplex*. In its imaginativeness and technique it is one of Sheppard's richest and most masterly works, and is a model of the successful reconciliation of the older florid ornamental writing with the more modern continental techniques that characterizes the best mid-century liturgical music in England.

The English music survives in a far worse condition than the Latin. Most of the pieces appear to have been

composed in Edward's reign. Such anthems as *Christ rising again* and *I give you a new commandment* are sonorous examples of the small-scale anthem popular during Edward's reign. However, some more grandiose music also seems to have been cultivated at the Chapel Royal which would have appealed to Sheppard, who obviously liked rich textures. The lengthy *Lord, how are they increased* is probably one such piece. It is Sheppard's only known English work for six voices (only one part survives). The most splendid examples are the services. Even the simplest of them, the First Service, uses *divisi* parts and antiphony. The Second Service is more elaborate, really belonging to the tradition of the 'Great' services, and the evening canticles in the Batten Organbook (*GB-Ob* Tenbury 791) must have vied in splendour with even the richest of the Latin music.

WORKS

Editions: *John Sheppard: Masses*, ed. N. Sandon, EECM, xviii (1976) [S]
John Sheppard: Responsorial Music, ed. D. Chadd, EECM, xvii (1977) [C]

liturgical positions given according to Sarum

† – *incomplete but restorable by addition of plainchant*

LATIN MASSES, MASS SECTIONS, MAGNIFICAT SETTINGS

Mass 'Be not afraide', 4vv, S
Missa 'Cantate', 6vv, S
Mass 'The Western Wynde', 4vv, S
The Frences Masse, 4vv, S
Playnsong masse for a mene, 4vv, S
Magnificat [primi toni], 4vv, *GB-Lbl* Add.17802–5 (c.f. chant)
Magnificat [septimi toni], 6vv, inc., *Lbl* Add.11586, 18936–9, 31390, 32377, *Ob* Mus.Sch.E.423, *Och* Mus.45, Mus.984–8 (c.f. faburden, ed. in EECM, iv, 1968, p.136)

MOTETS

Adesto Sancta Trinitas (no.1), 6vv, inc., *GB-Och* Mus.979–83 (hymn for 1st Vespers, Trinity)
Adesto Sancta Trinitas (no.2), 6vv, inc., *Och* Mus.979–83 (hymn for 1st Vespers, Trinity)
Aeterne Rex altissime, 5vv, *Ob* Tenbury 341–4 (attrib. Tallis), *Och* Mus.979–83 (hymn for 1st and 2nd Vespers, Ascension and Octave)
Alleluia, Confitemini Domino, 4vv (Vigils of Resurrection and Pentecost), C
Alleluia, In exitu Israel, 4vv, *Lbl* Add.17802–5 (ps for Vespers of Resurrection, procession to font; first 7 of 14 verses by Sheppard, others by [?Thomas] Byrd, Mundy)
Alleluia, Laudate pueri, 4vv, *Lbl* Add.17802–5 (ps for Vespers of Resurrection, procession to font)
Alleluia, Ora pro nobis, 4vv (re for Lady Mass, Tuesdays), C
Alleluia, Per te Dei genetrix, 4vv (re for Lady Mass, Mondays, only Eastertide), C
Alleluia, Veni electa, 4vv (re for Lady Mass, Thursdays), C
Alleluia, Virtutes caeli, 4vv (re for Lady Mass, Wednesdays), C
A solis ortus cardine, ?8vv, inc., *Och* Mus.979–83 (hymn for Lauds, Nativity, Circumcision, etc.; only 6 voices extant)
Audivi vocem de caelo, 4vv (8th re for Matins, All Saints), C; also ed. in Cw, lxxxiv (1960)
Ave maris stella, 6vv, inc., *Och* Mus.979–83 (hymn for Vespers, Annunciation, etc.)
Beata nobis gaudia, 7vv, inc., *Och* Mus.979–83 (hymn for 2nd Vespers, Pentecost)
Beati omnes, 5vv (Ps cxxviii), *Och* Mus.979–83
Christe redemptor omnium, conserva, 5vv, inc., *Och* Mus.979–83 (hymn for Lauds, All Saints)
Christi virgo dilectissima, 6vv, inc. (9th re for Matins, Annunciation), C
Confitebor tibi, 5vv, *Och* Mus.979–83 (canticle of Isaiah; not Vulgate version)
Deus misereatur, 5vv (Ps lxvii), *Ckc* 316, *Lbl* Add.17792–6, Add.32377, *Och* Mus.979–83; *US-NYp* Drexel 4180–85
†Deus tuorum militum (no.1), 5vv, *GB-Och* Mus.979–83 (hymn for Common of Martyrs)
Deus tuorum militum (no.2), 5vv, *Ob* Tenbury 341–4 (attrib. Tallis), *Och* Mus.979–83 (hymn for Common of Martyrs)
†Dum transisset Sabbatum (no.1), 6vv (3rd re for Matins, Resurrection), C
Dum transisset Sabbatum (no.2), 6vv (3rd re for Matins, Resurrection), C
Esto Pater, 3vv, *Lcm* 2035 (votive ant)
Filiae Jerusalem venite, 6vv (re for 1st Vespers, 3rd re for Matins, Nativity of a martyr confessor), C
Gaude gaude gaude Maria virgo, 6vv (re and prosa for 2nd Vespers, Purification), C
Gaude Virgo Christipera, 6vv, inc., *Lbl* R.M.24.d.2, *Ob* Mus.Sch.E.423, Tenbury 807–11 (Marian ant)
Gaudete caelicole omnes, 4vv, *Lbl* Add.17802–5 (ant to Christ and the Virgin)
Haec dies quam fecit Dominus, 6vv (grad for Vespers, Resurrection), C
Hodie nobis caelorum Rex, 4vv (1st re for Matins, Nativity), C; also ed. in Cw, lxxxiv (1960)
Hostis Herodes impie, 6vv, inc., *Och* Mus.979–83 (hymn for 1st and 2nd Vesper, Epiphany)
Iam Christus astra ascenderat, 6vv, inc., *Och* Mus.979–83 (hymn for 1st Vespers, Pentecost)
Igitur, O Jesu bone, 3vv, *Lbl* Add.4900, Add.29246, *Lcm* 2035 (votive ant)
Illustrissima omnium, 3vv, *Lbl* Add.29246, R.M.24.d.2, *Lcm* 2035 (votive ant)
†Impetum fecerunt unanimes, 5vv (3rd re for Matins, St Stephen), C
Inclina Domine (Ps lxxxvi.1–5), 5vv, *Ckc* 316, *CF* D/DP.Z.6/1, *Lbl*, *Ob* Mus.Sch.E.1–5
Inclina Domine (Ps lxxxvi.1–2), 3vv, *Lbl* R.M.24.d.2
In manus tuas Domine (no.1), 3vv (re for Compline, Passion Sunday to Maundy Thursday), C (as no.III)
In manus tuas Domine (no.2), 4vv (re for Compline, Passion Sunday to Maundy Thursday), C (as no.I); also ed. in Cw, lxxxiv (1960)
In manus tuas Domine (no.3), 4vv (re for Compline, Passion Sunday and Maundy Thursday), C (as no.II)
In pace in idipsum, 4vv (re for compline, Quadragesima to Passion Sunday), C; also ed. in Cw, lxxxiv (1960)
Iudica me Deus (Ps xliii), 5vv, *Ckc* 316, *Och* Mus.979–83
Jesu salvator seculi, redemptis, 5vv, inc., *Och* Mus.979–83 (hymn for 1st Vespers, All Saints)
Jesu salvator seculi, verbum, 6vv, inc., *Och* Mus.979–83 (Hymn for Compline, Low Sunday to Ascension)
Justi in perpetuum vivent, 5vv, inc. (re for 1st Vespers, many Confessors, outside Eastertide), C
Kyrie eleison, 6vv, *Lbl* Add.30480–84 (2nd Vespers, Resurrection)
Laudem dicite Deo nostro, 5vv (re for 1st Vespers, All Saints), C
Laudes Deo dicam, 2vv, *Och* Mus.6 (from troped Lesson, Mass 'in gallicantu')
Libera nos, salva nos, Magnus Dominus, 7vv, *Lbl* Add.47844, *Och* Mus.979–83, *US-NYp* Drexel 4180–85 (6th ant for Matins, Trinity)
Libera nos, salva nos, Magnus Dominus, 7vv, *GB-Ob* Tenbury 389, *Och* Mus.979–83, *US-NYp* Drexel 4180–85 (6th ant for Matins, Trinity)
Martyr Dei qui unicum, 6vv, inc., *GB-Och* Mus.979–83 (hymn for Vespers, One Martyr)
Media vita ... Nunc dimittis, 6vv, inc., *Och* Mus.979–83 (ant for Saturdays, Sundays, 9-lesson feasts, 2 weeks before Passion Sunday)
Non conturbetur cor vestrum (no.1), 6vv, inc. (re for 1st Vespers, Ascension), C
†Non conturbetur cor vestrum (no.2), 6vv (re for 1st Vespers, Ascension), C
Pater noster, 5vv, *CF* D/DP.Z.6/1, *Lbl* 22597, Add.31390 ('Owr father')
†Reges Tharsis et insulae, 6vv (re for 1st Vespers, 3rd re for Matins, Epiphany), C; also ed. in Cw, lxxxiv (1960)
Sacris solemniis iuncta sit gaudia, 8vv, inc., *Och* Mus.979–83 (hymn for 1st Vespers, Corpus Christi)
†Salvator mundi Domine, 6vv, *Och* Mus.979–83 (hymn for Compline, Nativity to Octave of Epiphany, etc.)
Salve festa dies ... evo qua Deus infernum vicit, 4vv, *Lbl* Add.17802–5 (prosa for procession at Mass of Resurrection)
Sancte Dei preciose, 5vv, inc., *Och* Mus.979–83 (hymn for Lauds, Vespers, St Stephen)
Singularis privilegii, 3vv, *Lbl* Add.29246, Add.34726, *Lcm* 2035, *Ob* Tenbury 341–4 (votive ant)
†Spiritus Sanctus procedens, 5vv (3rd re for Matins, Pentecost), C
†Spiritus Sanctus procedens, 6vv (3rd re for Matins, Pentecost), C

†Te Deum, laudamus, 6vv, *Och* Mus.979–83 (hymn for Sundays and feasts outside Advent and Lent)
†Verbum caro factum est, 6vv, *Och* Mus.979–83 (9th re for Matins, Nativity), C
Voce mea ad Dominum (Ps cxlii), inc., *Ckc* 316 (single voice with Latin title but Eng. text; See I cried unto the Lord)

ENGLISH SERVICE MUSIC

principal sources only; for full information, see Daniel and Le Huray
Kyrie, Creed (no.1), Offertory (see Lay not up for yourselves), inc., *GB-Lbl* Add.29289
Creed (no.2), inc., *Lbl* Add.29289
Creed (no.3), inc., *Lbl* Add.29289
Benedictus, inc., *Lbl* R.M.24.d.2
Deus misereatur, 4vv, *Och* Mus.6, *US-NYp* Chirk
Our Father [= Pater noster], 5vv, *GB-Lbl* Add.31390
First service (Ven, TeD, Bs, Cr, Mag, Nunc), 4vv, inc., *Lcm* 1045–51, *Y* M.13/1(S)–13/3(S)
Second service 'in F fa ut', (Ven, TeD, Bs, Cr, Mag, Nunc), inc., *DRc* A5.E4–E11a
Service 'in e la mi' (TeD, Mag, Nunc), inc., *Lbl* Add.29289
Magnificat and Nunc dimittis (for trebles), inc., *Ob* Tenbury 791

ANTHEMS

principal sources only; for full information see Daniel and Le Huray
Christ our paschal lamb, 4vv, inc., *GB-Ob* Mus.Sch.E.420–22
Christ rising again, 4vv, *Lbl* Add.29289, Add.30480–84
Haste thee O God, 4vv, *EL* 4 (now in *Cu*; attrib. Tye), *Lbl* Harl.7340 (attrib. Thomas Shepherd), *Ob* Mus.Sch.E.423, *Och* 6
I cried unto the Lord, inc., *Ckc* 316 (has Latin title, Voce mea ad Dominum)
I give you a new commandment, 4vv, *Cu* Peterhouse 485–91 (olim 35–7, 42–5), *Lbl* Add.30480–84, *Ob* Mus.Sch.E.420–22, *US-NYp* Drexel 4180–85
Lay not up for yourselves, inc., *GB-Lbl* Add.29289 (communion off)
Let my complaint, inc., *Lbl* Add.29289, *SHR* 356 Mus.1
Lord, how are they increased, 6vv, inc., *Ob* Mus.Sch.E.423
Of all strange news, inc., *Ckc* 316, *SHR* 356 Mus.2 (verse anthem)
O Lord of Hosts, 4vv, 1563[8] (attrib. Sheppard), *Lbl* Add.15166 (attrib. Tye), *Lbl* Add.29289 (attrib. Tye), *Ob* Mus.Sch.E.420–22 (anon.) (?not by Sheppard)
O sing unto the Lord, inc., *Ob* Tenbury 791
Rejoice in the Lord always, 4vv, *Lbl* Add.29289, *US-NYp* Drexel 4180–85 (attrib. Strogers)
Steven first after Christ, 3vv, *GB-Lbl* R.M.24.d.2
Submit yourselves to one another, 4vv, 1560[26], *Ob* Mus.Sch.E.420–22, *US-NYp* Drexel 4180–85
What comfort at thy death, 3vv, *GB-Lbl* R.M.24.d.2
41 psalm tunes, *Lbl* Add.15166

SECULAR

O happy dames, 4vv, *Lpro* S.P.1 (Henry VIII) vol.246

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DAVID CHADD/R

Sherard [Sharwood], **James** [Giacomo] (*b* Bushby, Leics., 1 Nov 1666; *d* Evington, Leics., 12 Feb 1738). English amateur violinist and composer. Sherard was a successful London apothecary who moved in the society of some of the most eminent men of his day. He became an FRS in 1706 and later an honorary MD of Oxford University. His business seems to have brought him considerable wealth, which he devoted to travels abroad, the study of botany and the creation at Eltham (then in Kent, now part of London) of what was then one of the finest gardens of rare and exotic plants in England.

Through his brother, the botanist William Sherard, who was at one time a tutor in the Russell family, James became associated with Wriothesley, 2nd Duke of Bedford, to whom he dedicated his first set of trio sonatas, which are the first evidence of his interest in composition. They were probably first performed at Southampton House by the composer himself with the Duke's two Italian chamber musicians, Nicola Haym and Nicola Cosimi. It has been stated that Sherard was acquainted with Handel, an assertion made plausible by their mutual dealings with Haym. After the publication of his second set of sonatas, about the time of the duke's death in 1711, Sherard's active interest in music seems to have declined. Gout prevented his playing the violin, and botany became his chief interest.

Unpublished research by Margaret Crum has identified Sherard's hand in several manuscripts in the Bodleian Library, Oxford, including *GB-Ob* Mus.Sch. D.252 (a scribal copy of his own op.2 in which he made autograph corrections), D.249 and D.254–6. It has also been established that important additions made to the Bodleian Music School collection during the 18th century, including manuscripts of German and Italian music and many printed sources not recorded in earlier catalogues, came indirectly from Sherard's library, probably as part of Richard Rawlinson's bequest. Much of this information has been incorporated in the typescript *Revised Descriptions* in the Bodleian Music Room.

Sherard's 24 trio sonatas are all of the *da chiesa* type. Like some other English sonatas of the time they were modelled, according to the dedication of op.1, on Italian works, presumably those of Corelli, though their harmonic idiom retains distinctive English touches. They lack Corelli's inventiveness but are nowhere marred by amateurish technical incompetence and show how a gifted amateur could at this period achieve real understanding of the technicalities of musical composition.

WORKS

[12] Sonate a tre, 2 vn, vle, bc (org), op.1 (Amsterdam, 1701)
[12] Sonate a tre, 2 vn, vc, bc, op.2 (Amsterdam, *c*1711)

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MICHAEL TILMOUTH/ROBERT THOMPSON

Shere, Charles (*b* Berkeley, 20 Aug 1935). American composer and music critic. After studying at San Francisco State University and the University of California, Berkeley (BA in English literature 1960), he studied at Mills College with Luciano Berio among others, and at the San Francisco Conservatory of Music, where his teachers included Robert Erickson; he also studied conducting with Gerhard Samuel (1961–4). He held the posts of music director at KPFA-FM (Berkeley) and critic, director and producer at KQED-TV (San Francisco) before gaining a teaching position at Mills College (1973–84). He has also served as critic for the *Oakland Tribune* (1972–88) and co-founder, publisher and editor of *Ear Magazine West* (1973–8); some of his articles are written under the pseudonym Charles Remolif. As a composer, Shere has received commissions from the San Francisco Chamber Orchestra, the San Francisco Contemporary Music Players, the Arch Ensemble (Berkeley) and the Noh Oratorio Society (San Francisco). His concertos for the piano and the violin have been performed at the Cabrillo Music Festival (1965, 1990).

Shere has described his early compositions, many of which are notated in open form and scored for unspecified or variable ensembles, as 'rural and contemplative rather than urban and assertive'; much of his music is rooted in the indeterminacy and conceptual experimentation of the 1960s. His most important influence is Marcel Duchamp, whose perceptual conundrums and whimsical humour are reflected in many of Shere's scores, especially the opera *The Bride Stripped Bare by her Bachelors, Even* (1964–86).

WORKS

Stage: The Bride Stripped Bare by her Bachelors, Even (op, 3, Shere, after M. Duchamp), 1964–86; Interval: Sustaining Music for Audience for Dick Higgins (theatre piece), pfmrs, 1969; The Box of 1914 (Duchamp), nar, dancer, S, T, chbr orch, tape, 1978–80; Ladies Voices (chbr op, 5, G. Stein), 1987; I Like It to Be a Play (chbr op, G. Stein), 1989

Orch: Small Conc., pf, orch, 1964 [arr. of 3 Pieces, pf, 1963]; Nightmusic, 1967, rev. 1971, 1980; From Calls and Singing, chbr orch, 1968 [incl. Ces désirs du quatour]; Music for Orch (Sym.), 1976 [incl. From Calls and Singing and excerpts from Nightmusic and Soigneur de gravité]; Conc., vn, hp, small orch, 1984–5; Sym. in 3 Movts, 1988

Vocal: Accompanied Vocal Exercises (J. Shere, Duchamp, S. Mallarmé, T. Tzara, A. Rimbaud), 1v, pf, 1964 [no.2 incl. in The Bride Stripped Bare …]; Scena (Duchamp), S, T, 3 Bar, 2 double choruses, 1966 [from the Bride Stripped Bare …]; Dates (Stein), S, insts, 1972; Classify Combs by the Number of their Teeth (Duchamp), S, va, 1973 [arr. vn, va, 1974]; Dirt and Not Copper (Stein), T, bn, trbn, 1975; The White Hunter (Stein), T, bn, trbn, pf, 1975; Tongues (improvised text), spkr, chbr orch, tape, live elecs, 1978 [incl. Screen, Ces désirs, Variations]; Requiem with Oboe, 8vv, ob, orch, 1985; Three More Stein Songs (Stein), S, vn, bcl, pf, 1997

Chbr and solo inst: Fratture, 7 insts, 1962; 3 Pieces, pf, 1963; 2 Pieces, 2 vc, 1964; Ces désirs du quatuor, 4 melody insts, 1965; November 1965, pf, 1965; Screen (Qt no.3), 4–6 str, 1969; Bachelor Apparatus, 4 wind, 1970; En balançant (Qt no.9), 2 of 3 pairs of str, 1971 [arr. orch as Soigneur de gravité, 1972; arr. chbr ens as Tender, 1974; arr. pf as 5 Pieces after Handler of Gravity, 1975]; Peregon, wind qnt, 1972; Variations, any insts, 1975; Str Qt, 1980 [incl. En balançant, Vie lactée, Screen]; Rose, cl, 1981; Sonata 'Bachlor machine', pf, 1989; Trio, vn, pf, perc, 1996

Principal publishers: Ear, Frog Peak, Fallen Leaf

PAUL ATTINELLO

Sheridan [Burke Sheridan], **Margaret** (*b* Castlebar, Co. Mayo, 15 Oct 1889; *d* Dublin, 16 April 1958). Irish soprano. She studied with William Shakespeare at the RAM in London (1909–11) and with Olga Lewenthal, and was much in demand at fashionable musical soirées. In 1916 she went to Rome to continue her studies with Alfredo Martino. Her début was in *La bohème* (Rome, 1918) and in 1919 she appeared at Covent Garden (Mimì, and Iris in the first London performance of Mascagni's opera). She returned there in 1925 and 1926, and from 1928 to 1930, but sang mostly in Italy at the leading theatres, including La Scala (1922–4). Vocal and other physical problems led to her retirement in 1930. Her voice was pure and colourful, naturally suited to the gentle and sentimental, but also passionate, music of Puccini's heroines. A fine actress, she was outstanding as Manon, Cio-Cio-San and also as Madeleine in *Andrea Chénier*.

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A. Chambers: *La Sheridan: Adorable Diva* (Dublin, 1989) [incl. discography]

RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Sheridan, Richard Brinsley (*b* Dublin, 30 Oct 1751; *d* London, 7 July 1816). Irish playwright, politician, theatre owner-manager and opera impresario active in England. A major figure in the House of Commons for over 30 years, much of the time effectively as leader of the opposition, Sheridan is chiefly remembered as a playwright, author of *The Rivals* (1775) and *The School for Scandal* (1777). He was also successful in English opera: *The Duenna* (1775), with music composed and arranged by his father-in-law Thomas Linley (i), was so popular that Sheridan delayed its publication for nearly 20 years to prevent pirating. With his permission, however, *The Duenna* was translated into an Italian opera, *La governante* (1779), by Carlo Francesco Badini and set by Francesco Bertoni. Later settings of the play include those by Sergey Prokofiev (1946), Roberto Gerhard (1949) and T.N. Khrennikov (1983).

Sheridan's lifelong ambition, which was unfulfilled, was to control the London patent theatres. He bought Garrick's interest in Drury Lane in 1776, but the most coveted prize was the King's Theatre in the Haymarket, the Italian opera house. In January 1778 he and Thomas Harris (principal owner and manager of Covent Garden, the other patent theatre) agreed to purchase a majority interest in the Haymarket. They completed the transaction on borrowed money, saddling the theatre with mounting debts from which it never recovered. Unfamiliar with the world of Italian opera, Sheridan appointed Antoine Le Texier to run the artistic side of the company. In 1781 he brought the later notorious William Taylor into the company as comptroller, which exacerbated its financial problems. By then Sheridan was deeply involved in the day-to-day running of the theatre, but at the end of the 1780–81 season he handed over his interest in the opera house to Taylor, whose even less competent management soon led to the theatre's bankruptcy. The playwright had no further involvement with Italian opera until 1791–2 when, as co-proprietor of Drury Lane and a man of

considerable political and social influence, he helped arrange the so-called Opera Settlement whereby Italian opera was re-established at the new Haymarket theatre after the Pantheon opera house fire of January 1792. Sheridan's actual connection with opera was brief, but the ruinous debts with which he saddled the King's Theatre were to have a disastrous effect on opera in London for fully 60 years.

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L. Kelly: *Richard Brinsley Sheridan: a Life* (London, 1997)

CURTIS PRICE

Sheriff, Noam (*b* Tel-Aviv, 7 Jan 1935). Israeli composer and conductor. He studied philosophy at the Hebrew University, Jerusalem (1955–9). He started his musical training with Ze'ev Priel (conducting and piano), Horst Salomon (horn) and Paul Ben Haim (composition, 1949–57). He attended a conducting course with Markevitch in Salzburg (1955) and studied composition with Blacher at the Berlin Musikhochschule (1959–62). From 1972 to 1982 he was music director of the Kibbutz Chamber Orchestra. He taught at the Cologne Musikhochschule (1983–6) and was music advisor to the Israel Festival (1985–8). He was music director of the newly founded Israel SO from 1989 to 95, during which time he became the first Israeli conductor to include works by Richard Strauss in public concerts. He taught conducting and composition at the Rubin Academy in Jerusalem (1986–9) and from 1990 taught at the Rubin Academy in Tel-Aviv (director from 1998).

Sheriff's style is a synthesis of East and West, using a largely atonal idiom. His first major composition, *Akdamot le'moed* (1957), won the 'Sol Yurok' prize and was performed by the Israel PO under Bernstein at the opening of the Mann Auditorium in Tel-Aviv. In some of his works Sheriff used traditional models: the 'Folia' Variations (1984) are a set of eight variations with prologue and epilogue, and the 'Folia' theme can be heard in the fourth variation. *Akeda* (1997), written in memory of Prime Minister Yizhak Rabin, is an orchestral work built over a passacaglia theme. Among his chamber works *Trey-Assar* (1978) was written for the 12 cellists of the Berlin PO. His Violin Concerto (1986) combines Western and non-Western, mostly folk-like, elements such as Russian folk and Yemenite Jewish music. In the 1980s and 1990s he wrote a trilogy of vocal works which, like several of his other pieces written at that time, use several Jewish sources: *Mechye Hametim* (1985) combines Jewish prayer melodies and hymns, Yiddish folksongs and original material to address the theme of the Holocaust and the revival of the Jews in Israel. The *Sephardic Passion*, first performed in Toledo in 1992 with the Israel PO under Zubin Mehta with Placido Domingo singing the tenor solo, relates the story of the Jewish community in 15th-century Spain. The *Psalms of Jerusalem* (1995), sung in Hebrew and Latin, are scored for four choirs and percussion groups placed at the four corners of the concert hall, the orchestra and audience being located in the middle.

WORKS
(*selective list*)

Vocal: Ashrei, A, fl, hp, tom-toms, 1961; Mechye Hametim [Revival of the Dead], T, Bar, boys' chorus, male chorus, orch, 1985; A Sephardic Passion, T, A, chorus, orch, 1992; Psalms of Jerusalem, T, B, 4 choruses, orch, 1995; Wenn das Pendel der Liebe schwingt, A, chbr orch, 1996; Bereshit [Genesis], vv, children's chorus, orch, 1998

Orch: Akdamot le'moed [Festival Prelude], 1957; Metamorphoses on a Galliard, chbr orch, 1967; Before the Gate of Gloom, chbr orch, 1974; Song of Songs, fl, orch, 1981; Prayers, 1983; 'La folia' Variations, 1984; Vn Conc., 1986; Akeda [The Sacrifice of Isaac], 1997

Chbr: Music for Ww insts, Trbn, Pf and Db, 1961; Mai Ko Mashma lan . . . , hp, str qt/str orch, 1976; Str Qt, 1982; Trey-Assar [Dodecalogue], 12 vc, 1984; Str Qt no.2, 1996; Gomel le'ish Hassid [Hassid's Reward], b cl, str, 1997

Solo inst: Klavier-Sonate, 1961; Arabesque, fl, 1966; Confession, vc, 1966; Sonate a 3, fl, a fl, pic, 1998

Principal publishers: Peters, IMI (Tel-Aviv)

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Z. Keren: *Contemporary Israeli Music* (Ramat Gan, 1980)
A. Tischler: 'Noam Sheriff', *A Descriptive Bibliography of Art Music by Israeli Composers* (Warren, MI, 1988), 233–6
Y. Cohen: 'Noam Sheriff', *Neimey zmirot Israel* [The heirs of the Psalmist] (Tel-Aviv, 1990), 306–11
J. Hirshberg: *Paul Ben-Haim: his Life and Music* (Jerusalem, 1990)
P. Singer: 'Composing the Holocaust', *Classic CD*, no.11 (1991), 52–3
N. Lebrecht: 'Sheriff, Noam', *The Companion to 20th-Century Music* (Sydney, 1992)

MIRI GERSTEL

Sherley [Sherlie], **Joseph.** *See* SHIRLEY, JOSEPH.

Sherman, Richard M. (*b* New York, 12 June 1928). American popular songwriter. He is known for his collaborations with his brother Robert B. Sherman (*b* New York, 19 Dec 1925). Their father was the songwriter Al Sherman. In the 1950s they wrote the hit song *You're sixteen* for Johnny Burnette and songs for Annette Funicello, which gained them the attention of Walt Disney, for whom they subsequently wrote the songs for the film *The Parent Trap* (1961). From the early 1960s, as staff writers for Disney, they contributed songs to films including *The Sword in the Stone* (1963), which began a long-term association with the feature-length animated film. In the same year they wrote *It's a small world* for the 1964 World's Fair, a song which has subsequently become identified world-wide with the Disneyland concept. They went on to contribute the now classic score to *Mary Poppins* (1964), with such numbers as 'Supercalafragelisticexpialidotious', 'Feed the birds' and 'A spoonful of sugar'. Their later Disney scores to wholly animated films include *The Jungle Book* (1967; 'I wanna be like you'), *The Aristocats* (1970; 'Everybody want to be a cat') and *Bedknobs and Broomsticks* ('The beautiful briny'). Their song score for *Chitty Chitty Bang Bang* (1968) illustrates their consistent ability to provide contrasting memorable songs encompassing the rousing theme ('Chitty Chitty Bang Bang'), the sentimental ballad ('Hushabye Mountain'), the vigorous dance number ('Me old bamboo') and the swaggering march ('P.O.S.H.'). Other film scores include *Charlotte's Webb* (1972) and the Cinderella remake, *The Slipper and the Rose* (1976). They also wrote for the stage with *Over Here* (1970), a World War II tribute show that included the remaining two Andrews Sisters (Maxene and Patti), and the unsuccessful musical *Stage Door Charley* (1995). (G.

Mamorstein: *Hollywood Rhapsody: Movie Music and its Makers 1900 to 1975* (New York, 1997), 348–50

□

Sherman, Robert B. *See* SHERMAN, RICHARD M.

Sherwood, Percy (*b* Dresden, 23 May 1866; *d* London, June 1939). Anglo-German composer and pianist. His father, John Sherwood, was an English university lecturer in Dresden, and his mother, Auguste Koch, was a German singer. Percy Sherwood studied piano and composition at the Dresden Conservatory (1885–8) with Felix Draeseke and Theodor Kirchner, and in 1889 he was awarded the Mendelssohn prize with a Requiem for solo voices and orchestra. He was appointed a teacher at the Dresden Conservatory in 1893, and professor in 1911. He made a name for himself as both a pianist and a composer in Germany, but subsequently moved to London.

Sherwood's compositions include five symphonies, and several concertos, including two apiece for piano, violin (one of which was dedicated to Marie Hall) and cello. He also wrote a considerable amount of chamber music. The majority of his published works appeared in Germany; they contain a large proportion of small-scale character-pieces for piano, although he is better represented by two substantial cello sonatas. His music belongs to the classical German tradition, with a Brahmsian majesty and warmth. A collection of about 40 autograph manuscripts by Sherwood (also copyist's full scores of his Requiem and Piano Quintet) has recently been deposited in the Bodleian Library, Oxford, allowing a reassessment of his work.

WORKS

many MSS in GB-Ob

Vocal: Requiem, S, A, T, B, chorus, orch, 1889; Sechs Lieder, op.2 (Dresden, 1893); 5 Songs from the Golden Treasury, op.16 (Boston, 1908); Elfin Song, op.17 (Boston, 1908)

Orch: 5 syms. [nos. 4 and 5 lost]; 2 serenades; 2 suites; 2 pf concs.; 2 vn concs.; 2 vc concs.; conc. for vn, vc

Chbr: Sonata, vc, pf, no.1, op.10 (Leipzig, 1898); Trio, pf, ob, hn, 1901; Pf Qnt, 1907; Sonata, vc, pf, no.2, op.15 (Hanover, 1908); 3 sonatas, vn, pf, incl. no.1, c, op.12 (Berlin, 1912); Suite, 2 vn, op.23 (Leipzig, 1913); Sextet, pf, hn, str; 6 str qts [4 lost]; Sonata, C, va, pf; 5 Kleinestücke, vc, pf

Pf: 10 Miniaturen für das Klavier, op.1 (Dresden, 1892); Walzer, op.3 (Dresden, 1894); 3 Romanzen, op.11 (Berlin, *c*1899); Humoresken, op.20 (Berlin, 1900); Nachgesang und Nachtstück, op.21 (Berlin, 1900); Sonata, c, 2 pf, 1901; 2 Sonatine, op.22 (Leipzig, 1913); other pieces, unpubd

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RICHARD PLATT

Sheryngham (*fl c*1500). English composer. Two pieces by him appear in the Fayrfax manuscript (*GB-Lbl* Add.5465), an important collection of early Tudor partsongs: *My wofull hart* for two voices, and *A gentill Jhesu* for four. The verses of *A gentill Jhesu* have been attributed to Lydgate; in this setting the poem has been made into a carol by the addition of a burden, probably by Sheryngham himself. Burney included a transcription of *My wofull hart* in his *General History of Music*. Both are edited in MB, xxxvi (1975).

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DAVID GREER

Shesht. Sign indicating a melodic formula in Armenian EKPHONETIC NOTATION.

Shetky, J. George. *See* SCHETKY, J. GEORGE.

Shibata, Minao (*b* Tokyo, 29 Sept 1916; *d* Tokyo, 2 Feb 1996). Japanese composer. He graduated in botany (1939) and aesthetics (1943) from Tokyo University, concurrently taking private composition lessons from Saburō Moroi and working as a cellist in the Tokyo String Orchestra (1939–41). In 1946 he founded the Shinsei Kai with Irino and Toda. His works of this period are in the main for chamber ensemble, piano or vocal forces, their style developed from German Romanticism with formal structures such as the fugue and the sonata. *Koten kumikyoku* for violin and piano, for example, is modelled on the Baroque suite, while the *Magnificat* for five-part chorus and organ (1951) has passages of modal quasi-Renaissance polyphony. In the early 1950s, however, he became interested in 12-note serialism and also made some essays in *musique concrète*. His serial music combines the strictly wrought construction of Webern with the dramatic intensity of Schoenberg; a good example is the pair of songs, written in 1954, to poems of Katsue Kitazono, *Kigō-setsu* and *Kuroi shōzō*, for soprano and large instrumental ensemble including xylophone, vibraphone, marimba and percussion (for which the writing is particularly lively); a third song, *Kuroi kyori*, was added in 1958. Shibata's keen interest in instrumental sonorities is further illustrated by the 12-note Sinfonia (1960), where special emphasis is laid on the triple brass and large percussion ensemble. He taught music theory at the Tōhō Gakuen School of Music (1948–55), at Ochanomizu Women's College (1952–9) and, as professor, at the Tokyo National University of Fine Arts and Music from 1959 until 1969, when he retired to concentrate on composition and writing.

Shibata's works from between 1963 and 1973 often make use of aleatory and other avant-garde techniques. A typical example is *Zō* for marimba, written in 1969 for the virtuoso Keiko Abe and consisting of four phrases which may be played in any order; one is in graphic notation and another requires a 'cluster mallet' for which the notation is only approximate. The *Hachi-kan kyōsō* (1971), composed for Ririko Hayashi and her pupils, is scored for eight flutes, four of them tuned down a quarter-tone; at one point in the performance three players leave to play offstage and three others begin a piece for recorders chosen from the 17th or 18th century. *Kadensho* (1971), based on texts from the famous 15th-century nō treatise and composed for six solo voices and six choral groups, is again partly in graphic notation and requires a fair amount of improvisation. His *Consort* for orchestra, considered his masterpiece, in which he successfully synthesized a variety of European techniques, won an Otaka Prize in 1973.

A turning-point in Shibata's creative activity came with *Oiwake-bushi kō* (1973), the first of a new genre called by the composer 'theatre pieces'. In this work, a celebrated folktune is presented in various versions with actions, overlapping and often freely improvised; some versions are authentic local variants, some in popular or European styles, some are performed by a solo singer, some by instruments. Somewhat akin to the *Musiktheater* of Kagel or Ligeti, Shibata's theatre pieces differ in their content and treatment, mainly deriving from traditional or folk

material. In collaboration with the choral conductor Nobuaki Tanaka he produced a series of successful theatre pieces, notably *Nenbutsu-odori* (1976) and *Uchū ni tsuite* (1979).

In the 1980s Shibata used traditional and popular music instruments to explore a variety of musical media. Among these are *Hanano irodori*, a duet for saxophone and *koto*, *Engaku*, written for gagaku, the traditional Japanese court music, and solo pieces for gamelan and glass harmonica. His songs from this period are often accompanied by a Japanese instrument or percussion, while his opera *Orufeo no shōri* is accompanied by recorders, Irish harp, maracas and Chinese gong, among other instruments, and is performed on a nō stage. Never abandoning traditional Western techniques, such works as *Mugen kōya* (1995) demonstrate his skilful application of conventional harmony and counterpoint.

An influential teacher and an eloquent writer on music, he gave occasional lectures as professor of music history at the University of the Air (1984–90). His *Seiyō ongaku-shi: inshō-ha igo* ('A history of Western music: after Impressionism') is an important outline of music from 1900 to 1960; his *Ongaku no gaikotsu no hanashi* ('A skeleton of music') demonstrates his unique method of musical analysis, with examples from Japanese folksongs and from the music of Schoenberg, Webern and Messiaen. With Tōyama he was co-editor of the Japanese edition of the New Grove (1993–5).

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(selective list)

OPERA

Yama no chikara [The Power of the Mountain] (TV op, 3, T. Fukunaga), NHK TV, 23 Nov 1982

Orufeo no shōri (El divini Orfeo) (3, S. Shibata, after Calderón), Tokyo, Umekawa Nō Institute Hall, 7 Dec 1984

Wasurerareta shōnen [Forgotten Boys] (E. Ishida), Nagasaki, Opera Plaza, 21 Aug 1990

VOCAL

Choral: 2 Pieces, vv, pf, 1947; Magnificat, Nunc dimittis, 5vv, org, 1951; Yasashiki uta (La bonne chanson) no.2, unacc., 1959; Nanimonai Hans [Hans the Empty Pocket] (musical tale for radio), nar, male vv, chbr orch, 1959; Rōma eno michi [The Road to Rome] (kyōgen), nar, S, vv, lute, ens, 1961; Kadensho, 6 solo vv, 6 choral groups, 1971; Oiwake-bushi kō [On the Folksong 'Oiwake'], vv, insts, 1973; Hokuetsu gifu [Play Songs of Hokuetsu District], children's chorus, 1975; Manzai Nagashi, vv, Jap. perc, 1975; Nenbutsu odori [Amitabha Dance], 1976; Shunie san [Hymn to the Shunie Ceremony], double chorus, 1978; Uchū 'ni tsuite [Cosmology], 1979; Furube yura yura, vv, ancient insts, rock band, 1979; Chōgonka [Song of Lasting Regret], Bar, Ct, female vv; Waga Izumo, Hakata [My Home is Izumo and Hakata], male double chorus, 1981; Utagaki [Song Competition], mixed vv, 1983; Aki kinuto [Autumn has Come], female vv, koto, 1988; Haru tatsuto [Spring is Beginning], mixed vv, yokobue, 1989; Minamata, 1992; Ishi ni kiku [Listen to Stones], 1994; Mie goshō [5 Chapters for Mie], 1994; Mugen kōya [Boundless Wild Plain], 1995; Fuchū sankei [3 Scenes from Fuchū], 1995

Solo vocal with orch or ens: 3 Poems by Katsue Kitazono: Kigō-setsu [Signature Theory], Kuroi shōzō [Black Portrait], Kuroi kyori [Black Distance], S, orch, 1954–8; Yoru ni yomeru uta [A Poem recited at Night], S, chbr orch, 1963; Yume no tamakura [Dream Songs], v, koto, ryūteki, 1981; Honoo no machi wo tōtte (A travers les villes en flammes), nar, T/5vv, pf, synth, perc, 1986; Yoshino Shizuka [Shizuka in Yoshino], v, koto, biwa, 1988; Yosefu no yume [Joseph's Dream], nar, Bar, Ct, rec, cb, 1994

Songs: Umi yon-shō [4 Scenes of the Sea], cycle, 1943; Yasashiki uta, cycle, 1944–9; 4 Songs (S. Tōson), 1947; Fuji-san [Mount Fuji], cycle, 1947; Tsurezure-gusa, Bar, pf, 1971; Paidorosu: habataku Erosu [Phaedrus: Fluttering Eros], Ct, rec, 1978; Aoi heya yori [From the Blue Room], S, pf, 1981; Shanagusuku no unjami [Sea God Festival at Zyanagusuku], S, Okinawan drum, 1982; Furusato no tsuchi [The Native Land], v, biwa; 5 Songs, Bar, cb, 1986; Kai uta [Song of Kai], v, koto, 1987; Kari no tsukai [Messenger of Hunting], v, shamisen, 1993

INSTRUMENTAL AND TAPE

Orch: Music for Chbr Orch, 1956; Sinfonia, 1960; Consort, 1973; Yuku kawa no nagare wa taezu shite [Floating Rivers never Ceasing], 1975; Yūgaku [Leisure], 1977; Diaphonia, 1979; Metafonia, 1984; Antifonia, 1989

Ens: 2 str qts, 1941–3, 1947; Koten kumikyoku [Classical Suite], G, vn, pf, 1947; Essay, 3 tpt, 3 trbn, 1965; Hachi-kan kyōsō [Concertante Music], 8 fl, 1971; Jungetsu sōka [Leap Day's Vigil], kokyū, futozao, elec, 1972; Trimurti, fl, vn, kbd, elec, 1974; Gen-awase, gen-mawashi, gen-zukushi, 12 str, 1974; Metaphor, 27 Jap. insts, 1975; Quadrille, mar, kotsuzumi, elec, 1975; Yayoi izayoi [An Evening in March], shakuhachi, 3 koto, 1976; Ashirai [Improvisation], perc ens, 1980; Generation, 2 pf, 1981; Sumposion, jūshichigen, perc, 1983; Hanano irodori [Colours of Flowers], sax, koto, 1984; Engaku, gagaku ens, 1986; Etude, gamelan, 1987; Momijigasane [Dress with Layered Red Leaves], yokobue, perc, 1987; Fumitsuki no tōkyoku, kokyū ens, 1990

Solo inst: Variations, pf, 1941–3; Pf Sonata no.1, 1943; Improvisations, pf, no.1, 1957, no.2, 1968; Zō [Imagery], mar, 1969; Ritsu (Vinaya), org, 1977; Candelabra, gui, 1977; Shimoyo no kinuta [Stonework on a Frosty Evening], long shakuhachi, 1980; Diferencias, org, 1983; 4 Inventions and 4 Doubles, pf, 1990; Essay, glass harmonica, 1992

Tape: Myūjikku konkrēto [Musique concrète], 2-track, 1955; Improvisation, 1967–8; Display '70, 1970

Principal publisher: Ongaku-no-Tomo Sha

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Seiyō ongaku no rekishi [A history of Western music] (Tokyo, 1967–73)

Ongaku no gaikotsu no hanashi [A skeleton of music] (Tokyo, 1978)

Ongaku no rikai [Understanding music] (Tokyo, 1978)

Ongaku ha naniwo hyōgen suruka [What music expresses] (Tokyo, 1981)

Nihon no oto wo kiku [Listening to Japanese sounds] (Tokyo, 1983)

Gustav Mahler (Tokyo, 1984)

Waga ongaku, waga jinsei [My music, my life] (Tokyo, 1995) [autobiography]

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MASAKATA KANAZAWA

Shicoff, Neil (*b* New York, 2 June 1949). American tenor. He studied at the Juilliard School, where he sang in Virgil Thomson's *Lord Byron* (1972). In 1975, after making his professional début in Washington DC, as Narraboth (*Salome*), he sang Ernani at Cincinnati and Paco (*La vida breve*) at Santa Fe. He made his Metropolitan début in 1976 as Rinuccio, later singing the Duke of Mantua, Lensky, Massenet's Des Grieux, Werther, Hoffmann, Don Carlos, Faust and Cavaradossi (1991). Since making his Covent Garden début in 1978 as Pinkerton, he has sung Rodolfo (*La bohème*), Macduff, Alfredo, the Duke of Mantua and Hoffmann, one of his finest roles, which he has also sung in other major European houses. He has sung Werther, another favourite role, at Houston, Zürich,

Vienna and Aix-en-Provence and made his début at Chicago (1979) as Rodolfo, at San Francisco (1981) as Edgardo (*Lucia*) and at the Paris Opéra (1981) as Gounod's Romeo. His voice, at first essentially lyrical, has strengthened and darkened, enabling him to take on roles such as Don José, which he first sang at Seattle (1987) and performed at Covent Garden in 1994, Rodolfo (*Luisa Miller*) and Riccardo (*Un ballo in maschera*), which he sang at the Deutsche Oper, Berlin, in 1994. Shicoff's recordings include Macduff, the Duke of Mantua (a brilliant, debonair reading under Sinopoli) and Lensky.

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RICHARD LESUEUR/ELIZABETH FORBES

Shield, William (*b* Swalwell, nr Newcastle upon Tyne, 5 March 1748; *d* London, 25 Jan 1829). English composer, viola player and song collector. As the son of a music teacher he learnt the rudiments of music early, but after the death of his father in 1757 he was apprenticed to a boat builder, Edward Davison of South (or North) Shields. He resumed musical studies with Charles Avison of Newcastle, playing the violin in local concerts. His earliest known composition, now lost, was an anthem written for the consecration of St John's, Sunderland, on 6 March 1769. About 1770, after finishing his apprenticeship, he became leader of the theatre band and conductor of the concerts first at Scarborough and then at Durham. Encouraged by Luigi Borghi, in 1772 he moved to London to play second violin at the King's Theatre, transferring to principal viola the following season. He held that position for 18 years, even after replacing Michael Arne as house composer to Covent Garden in autumn 1784. The position at Covent Garden paid him £7 a week, and he remained in it until summer 1797 (except for the 1791–2 season, when, after an altercation with the manager, he left to travel in Europe). Shield was admitted to the Society of Musicians on 4 April 1779 and was a member of the King's Music by the 1790s. He also helped found the Glee Club and the Philharmonic Society.

Shield came to public notice with *The Flitch of Bacon* (1778), which became one of the most profitable and often performed afterpieces at the Haymarket Theatre. This pasticcio typifies much of Shield's theatrical writing: of the afterpiece's 14 musical numbers, nine are by Shield, the rest being borrowed from an assortment of sources, including Italian opera, Tudor songbooks and British folksong. Shield emphasized the military slant of the libretto with appropriate rhythms that contrast nicely with the numerous pastoral and romantic pieces in 6/8, and the older borrowings reflect the traditional roots of the Dunmow flitch tradition.

Rosina (1782; fig.1), Shield's most often performed work (over 200 London performances by 1800), follows the same blend of charming original and borrowed music. As *Rosina* shows, Shield excelled in harmonizing traditional music without destroying its character. He could also write more complex, italianate arias like 'When William at eve' and 'Light as Thistledown'. Unlike some earlier comic opera composers, he did not fall into the habit of assigning traditional ballads to rustics and italianate arias to the gentry: in *Rosina*, all the principal characters sing both types of music, and the blend seemed to please audiences. According to the Covent Garden accounts, Shield received £100 for the music (not £40, as Parke claimed in his memoirs) six months after the opera opened. After Robert Burns's death a folk melody in the overture to *Rosina* (played by bassoons imitating the bagpipe) was revised and attached to Burns's poem 'Auld Lang Syne'.

Shield was greatly interested in preserving musical heritages, both in his theatrical work and in his collaborations with the antiquarian Joseph Ritson. Together they edited *Select Collection of English Songs* (London, 1783) and *Scotish Songs* (London, 1794). He incorporated in his comic operas much native folk music, which Isaac



1. Title-page of the first edition of the vocal score of Shield's 'Rosina' (London: Napier, 1783); engraving by Francesco Bartolozzi after Giovanni Battista Cipriani

Bickerstaff, the creator of comic opera in the 1760s, had regarded as a tasteless abomination. Shield's work with O'Keeffe included many works with Celtic settings that allowed for appropriate music: *Love in a Camp* (1786), *The Highland Reel* (1788), *The Lad of the Hills* (1796). *The Poor Soldier* (1783) relied on an Irish slant in the music to reflect its setting, and O'Keeffe claimed to have sung to Shield tunes that he remembered from his youth in Ireland so that they could be used in the opera (Fiske, 1973, traced the sources of many). Also, the presence of John Johnstone, a successful tenor in the Covent Garden company, no doubt encouraged Shield to write Irish parts for him. Shield could also mimic the folk idiom. For example, 'Sweet Transports' from *Rosina* makes generous use of the Scotch snap while other numbers sound like old ballads. The song in *The Farmer* (1787) about a ploughboy with social and political aspirations sounded traditional enough for Benjamin Britten to include in his *Folk-Song Arrangements*, iii (London, 1947). Other musical cultures also interested Shield: in *The Czar* (1790), a comic opera about Peter the Great's shipbuilding days in Deptford, and in *Hartford Bridge* (1792) he incorporated Russian folksongs, some obtained from Muzio Clementi, others from a Russian he met when travelling in Europe.

Covent Garden needed to keep abreast of fashions to compete with Drury Lane, and as house composer Shield provided music appealing to the latest tastes. In the early 1780s he wrote comic operas with rural settings and romantic plots, such as *Rosina*, which displayed his talents at writing what his contemporaries praised as 'sweet' music. When medievalism became fashionable he wrote operas with medieval settings such as *Robin Hood*; Shield had no doubt been influenced by Ritson's research into the ballads about Robin Hood. Some of his later gothic operas also had evocative music: *The Mysteries of the Castle* (1795) accented its Sicilian setting with the newly published tune 'Sicilian Mariners'.

Other operas made use of recent events. The pantomime *Omai* (1785) was a fantasy version of the late Captain Cook's *Voyage to the Pacific Ocean*, published the previous year. To set the mood Shield used conch-shell sounds and unusual percussion instruments, as well as the first notated sea shanty. *The Highland Reel* (1788) followed soon upon the publication of Boswell's *Journal of a Tour to the Hebrides* (1786). *The Crusade* (1790) featured 'Turkish' rhythms that capitalized on the fact that Turkey had sent its first ambassador to London that year. *The Woodman* (1791), Shield's last big success, exploited the season's rage for female archery. This work borrows some devices from the rival theatre by adding spectacular onstage rainstorms and archery contests; critics noted that music now had the primary, not the secondary, role in comic operas at Covent Garden. Shield's acquaintance Haydn saw a performance of *The Woodman* on 10 December 1791 with Elizabeth Billington in the role of Emily, and he complained about the sleepiness of the orchestra and the impertinence of the audience in the galleries. Busby claimed that Shield was paid £1000 for the score.

Although Shield experimented widely with orchestration and exotic flavours in all his music (his published string trios, for example, contain some striking movements in 5/4 time), it was the operas with large doses of middlebrow glees, strophic songs and vaudeville finales that succeeded best with Covent Garden audiences and established his fame. During the 1790s Drury Lane composers such as Stephen Storace set a more spectacular style that Shield could not, or would not, adopt; after a dispute with the manager in 1797 Shield retired from Covent Garden. He turned his talents to theoretical matters, publishing two anthology-textbooks of music: *An Introduction to Harmony* (London, 1800) and *The Rudiments of Thoroughbass* (London, 1815), which discuss such matters as how to harmonize folksongs. He also continued composing glees and songs for use in the theatre.



2. William Shield: portrait by George Dance, pencil, 1798 (National Portrait Gallery, London)

In 1817 Shield became Master of the King's Music, and in 1818 he wrote the last court ode. On his death he left his viola to George IV and his library to his wife, Ann Stokes Shield. He was buried in the south cloister of Westminster Abbey.

WORKS

STAGE

mostly pasticcios with spoken dialogue; first performed in London unless otherwise stated; vocal scores published in London soon after performance

LCG – *Covent Garden*
LDL – *Drury Lane*
aft – *afterpiece*
mf – *musical farce*
pan – *pantomime*

The Shamrock, or The Anniversary of St Patrick (comic op aft, 2, J. O'Keeffe), Dublin, Crow Street, 15 April 1777, and LCG, 7 April 1783, as The Poor Soldier, LCG, 4 Nov 1783, vs/*R*1981 in Link; ed. W. Brasmer and W. Osborne (1978); music selected by librettist

The Crisis, or Love and Fear (comic op aft, 2, T. Holcroft), LDL, 1 May 1778

The Flitch of Bacon (comic op aft, 2, H. Bate, later Sir H. Bate Dudley), Haymarket, 17 Aug 1778, vs

The Cobler of Castlebury (mf, 2, C. Stuart), LCG, 27 April 1779, some music by Gehot
The Device, or The Deaf Doctor (farce, 2, F. Pilon, after L. de Carmontelle: *Le Poulet*), LCG, 27 Sept 1779; rev. as The Deaf Lover (farce, 2), LCG, 2 Feb 1780; songs pubd in short score
Henry and Emma (musical interlude, 1, Bate Dudley, after M. Prior: *The Nut-Brown Maid*), new music for revival, Haymarket, 18 Oct 1779, vs
The Siege of Gibraltar (mf, 2, Pilon), LCG, 25 April 1780, vs
Jupiter and Alcmena (burletta, 3, C. Dibdin after J. Dryden: *Amphytrion*), LCG, 27 Oct 1781, 1 song pubd with The Divorce, some music by Dibdin
The Divorce (mf, 2, I. Jackman), LDL, 10 Nov 1781, vs (2 songs)
The Positive Man (farce, 2, O'Keeffe, after *The She-Gallant*), LCG, 16 March 1782, some music by M. Arne
The Lord Mayor's Day, or A Flight from Lapland (pan, 2, O'Keeffe), LCG, 25 Nov 1782, vs
Rosina, or Love in a Cottage (comic op aft, 2, F.M. Brooke, after C.-S. Favart: *Les moissonneurs*), LCG, 31 Dec 1782, vs/*R*; ed. J.L. Hatton and J. Oxenford in English Ballad Operas (1874); MS orch parts *GB-Lbl*
The Magic Picture (tragicomedy, 5, Bate Dudley, after P. Massinger: *The Picture*), LCG, 8 Nov 1783, vs
Friar Bacon, or Harlequin's Adventures in Lilliput, Etc. (pan, 2, C. Bonnor and O'Keeffe), LCG, 23 Dec 1783; incorporated into Harlequin Rambler, or The Convent in a Uproar (pan, 2), 29 Jan 1784; vs/*R*1981 in Link
Harlequin Junior, or The Magic Cestus (pan, 2), LDL, 7 Jan 1784; ov. by Baumgarten
The Campaign, or Love in the East Indies (comic op, 3, R. Jephson and N. Barry), Dublin, Smock Alley, 30 Jan 1784, and LCG, 12 May 1785, partly compiled by Tenducci, ov. by Haydn, 1 duet pubd; reduced as Love and War (aft, 2), LCG, 12 March 1787
Robin Hood, or Sherwood Forest (comic op, 3, L. MacNally and E. Lysaght, after popular ballads and O. Goldsmith: *The Vicar of Wakefield*), LCG, 17 April 1784, vs; ov. from Baumgarten: William and Nanny (1779); reduced (aft, 2), 28 Nov 1789
The Noble Peasant (comic op, 3, Holcroft), Haymarket, 2 Aug 1784, vs
Fontainbleau, or Our Way in France (comic op, 3, O'Keeffe), LCG, 16 Nov 1784, vs/*R*
The Magic Cavern, or Virtue's Triumph (pan, 2, Pilon and R. Wewitzer), LCG, 27 Dec 1784, vs
The Nunnery (comic op aft, 2, W. Pearce), LCG, 12 April 1785, vs
The Choleric Fathers (comic op, 3, Holcroft), LCG, 10 Nov 1785, vs
Omai, or A Trip Round the World (pan, 2, O'Keeffe), LCG, 20 Dec 1785, vs
Love in a Camp, or Patrick in Prussia (mf, 2, O'Keeffe), LCG, 17 Feb 1786, vs; sequel to The Poor Soldier
Richard Coeur de Lion (comic op, 3, MacNally, after M.-J. Sedaine), LCG, 16 Oct 1786, vs; reduced (aft), 24 Oct 1786; free rev. of Grétry: Richard Coeur-de-lion
The Enchanted Castle (pan, 2, M.P. Andrews), LCG, 26 Dec 1786, vs
Nina (op aft, 1, B.J. Marsollier des Vivetières, trans. J. Wolcot), LCG, 24 April 1787, vs; after Dalayrac: Nina, ou La folle par amour, arr. with W. Parke
The Farmer (mf, 2, O'Keeffe), LCG, 31 Oct 1787, vs/*R*1981 in Link; ov. by T. Giordani
Marian (comic op aft, 2, Brooke), LCG, 22 May 1788, vs
The Highland Reel (comic op, 3, O'Keeffe), LCG, 6 Nov 1788, vs; reduced (aft, 3), 8 Dec 1788
The Prophet (comic op, 3, R. Bentley), LCG, 13 Dec 1788, vs; reduced (aft, 2), 4 Feb 1789; ov. by Salieri
Aladin, or The Wonderful Lamp (pan, 2, O'Keeffe), LCG, 26 Dec 1788, vs; compiled by A. Shaw; ov. by B.I. Richardson
The Czar (comic op, 3, O'Keeffe), LCG, 8 March 1790, 2 songs pubd; reduced as The Fugitive (aft, 2), 4 Nov 1790; lib printed as The Czar Peter; uses Mozart's 'La ci darem la mano', not yet pubd
The Crusade (musical drama, 3, F. Reynolds), LCG, 6 May 1790, vs, part in full score
The Picture of Paris, Taken in the Year 1790 (pan, 2, Bonnor and R. Merry), LCG, 20 Dec 1790, vs; 2 numbers from J.G. Naumann: Amphion
The Woodman (comic op, 3, H. Bate Dudley), LCG, 26 Feb 1791, vs/*R*
Oscar and Malvina, or The Hall of Fingal (ballet pan, 1, J. Byrn, after J. Macpherson: *Ossian*), LCG, 20 Oct 1791, vs; completed by W. Reeve
Hartford Bridge, or The Skirts of a Camp (mf, 2, Pearce), LCG, 3 Nov 1792, vs
Harlequin's Museum, or Mother Shipton Triumphant (pan, 2), LCG, 20 Dec 1792, vs; compiled by T. Goodwin
The Midnight Wanderers (comic op aft, 2, Pearce), LCG, 25 Feb 1793, vs; ov. from Naumann: Amphion
To Arms, or The British Recruit (musical interlude, 1, T. Hurlstone), LCG, 3 May 1793; incl. music by T. Giordani and Dr Stevenson of Dublin; as The British Recruit, or Who's Afraid?, 16 March 1795
Sprigs of Laurel, or Royal Example (comic op aft, 2, O'Keeffe), LCG, 11 May 1793, vs; reduced as The Rival Soldiers (musical entertainment, 1), 17 May 1797
Harlequin and Faustus, or The Devil will Have his Own (pan, 2, J. Wild), LCG, 19 Dec 1793
The Travellers in Switzerland (comic op, 3, Bate Dudley), LCG, 22 Feb 1794, vs
Netley Abbey (mf, 2, Pearce), LCG, 10 April 1794, vs; ov. and 1 song by Parke, finale by W. Howard
Arrived at Portsmouth (mf, 2, Pearce), LCG, 30 Oct 1794; reduced (mf, 1), 13 Jan 1796
Hercules and Omphale (ballet pan, 2, Byrn), LCG, 17 Nov 1794; ov. by Reeve Mago and Dago, or Harlequin the Hero (pan, 1, M. Lonsdale), LCG, 26 Dec 1794; compiled by Goodwin
The Mysteries of the Castle (musical drama, 3, Andrews and Reynolds), LCG, 31 Jan 1795, vs
The Irish Mimic, or Blunders at Brighton (mf, 2, O'Keeffe), LCG, 23 April 1795
The Sailor's Prize, or May-Day Wedding (musical interlude, 1), LCG, 1 May 1795
The Death of Captain Faulknor, or British Heroism (musical interlude, 1, ?Pearce), LCG, 6 May 1975; collab. Byrn, ov. by S. Arnold; some music re-used from Arrived at Portsmouth
Lock and Key (mf, 2, P. Hoare), LCG, 2 Feb 1796, vs; ov. by Parke
The Lad of the Hills, or The Wicklow Gold Mine (comic op, 3, O'Keeffe), LCG, 9 April 1796, vs; reduced as The Wicklow Mountains (aft, 2), 7 Oct 1796; Act 2 finale by Parke
The Point at Herqui, or British Bravery Triumphant (musical interlude, 1, J.C. Cross), LCG, 15 April 1796
Abroad and at Home (comic op, 3, J.G. Holman), LCG, 19 Nov 1796, vs
The Italian Villagers (comic op, 3, Hoare), LCG, 25 April 1797
The Village Fete (occasional interlude, 1, R. Cumberland), LCG, 18 May 1797, to commemorate the marriage of the Princess Royal
Two Faces under a Hood (comic op, 3, T. Dibdin), LCG, 17 Nov 1807, vs
Yours or Mine? (operatic farce, 2, J. Tobin), LCG, 23 Sept 1816, 2 songs
Songs in: The Musical Lady, LCG, 24 Sept 1784; The Follies of a Day, or The Marriage of Figaro, LCG, 14 Dec 1784; The Duenna, LCG, 22 Dec 1787; The Relief of Williamstadt, or The Return from Victory, LDL at the Haymarket, 23 March 1793; Harlequin's Chaplet, LCG, 2 Oct 1793; Hamlet, LCG, 9 Oct 1793

OTHER VOCAL

Anthem, Sunderland, St John's Church, 6 March 1769, lost
Dedication Ode, Sunderland, Phoenix Lodge, 1785, lost
Birthday Ode (R. Southey), 1817, *GB-Lbl**
A Collection of Favourite Songs, hpd, v/vn/gui/fl (London, *c*1775)
A Collection of Songs Sung at Vauxhall by Mrs. Weichsell (London, *c*1780)
A Collection of Canzonetts and an Elegy, v (2 for 2vv, 1 for SATB), pf/hp (London, 1796)
ed.: J. Haydn: 12 Ballads … adapted to English Words, v, kbd (London, 1786)
ed. with J. Ritson: A Select Collection of English Songs (London, 1783); Scotish Songs (London, 1794)
ed. with S. Webbe and F. Hyde: A Miscellaneous Collection of Songs, Ballads, Canzonets (London, *c*1798)
Songs in: The Songster's Jubilee, c1801; Variety, or Something New, 1802; The Wandering Melodist, or The Rose, Shamrock and Thistle, 1803; The Lyric Novelist, or Life Epitomiz'd, 1804; A Voyage to India, Lyceum, 1807; Hospitality, or The Harvest Home, 1808
Other songs and glees pubd separately and in *The Lady's Magazine*

INSTRUMENTAL

6 duets, 2 vn (1 for 2 fl), op.1 (London, 1777/*R*)
6 duets, 2 vn, op.2 (London, *c*1780/*R*)

6 str qts (1 for fl, str), op.3 (London, *c*1782); no.2 ed. E. Hunt (London, 1950)
6 str trios (London, 1796)
Str trios, *Lbl*
The South Shields Loyal Volunteers March, Troop, Quick Step, pf/hp (London, *c*1800)
The Union Volunteers March, Troop, Quick Step, pf/hp (London, *c*1800)
Minuets, hpd, dedicated to Princes Elizabeth, *Lcm* (?autograph)

PEDAGOGICAL

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The Rudiments of Thoroughbass for Young Harmonists (London, 1815) [bound with 2nd edn of Introduction to Harmony]

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G. Hauger: 'William Shield', *ML*, xxxi (1950), 337–42
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T. Fenner: *Opera in London: Views of the Press, 1785–1830* (Carbondale, IL, 1994)

LINDA TROOST

Shields, Hugh (*b* Belfast, 8 Sept 1929). Irish folksong collector. He studied languages at Trinity College, Dublin (1948–52), where he took the doctorate in 1966; he was appointed senior lecturer (1967) and subsequently fellow at Trinity (1980), and retired in 1994. Although he received no formal tuition in music, Shields has studied oral traditions, particularly traditional singing in Ulster, for over 40 years; this activity is coupled with his research on medieval manuscripts. A prolific writer on Irish and French traditional folk music, he has also worked as broadcaster and critic and he co-founded the Folk Music Society of Ireland in 1971.

WRITINGS

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'Supplementary Syllables in Anglo-Irish Folk Singing', *YIFMC*, v (1975), 62–71
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PATRICK F. DEVINE

Shifrin, Seymour (*b* New York, 28 Feb 1926; *d* Boston, 26 Sept 1979). American composer and teacher. He began music studies at the age of six and later attended the High School of Music and Art in New York; the high quality of his work there prompted Schuman to offer him a scholarship for private study (1942–5). He received a BA (1947) and an MA in composition (1949) at Columbia University where he studied primarily with Luening. During the academic year 1949–50 he served as lecturer at Columbia and the following year filled a similar post at the City College, CUNY. On a Fulbright scholarship in 1951–2 he studied in Paris with Milhaud. He taught at the University of California, Berkeley (1952–66), and then joined the faculty at Brandeis University, where he remained until his death. Among his many awards were two Guggenheim Fellowships (1956, 1960), a Bearns Prize (1949), a Mark Horblit Prize from the Boston SO (1963) and grants from the National Institute of Arts and Letters (1957), the Koussevitzky Foundation (1965) and the NEA (1978).

During the 1950s Shifrin was associated with a small group of composers in New York, including Babbitt, Perle and Monod, who were deeply involved with the Second Viennese School. Yet Shifrin's music from this time is loosely tonal. The truncated phrases of the *Serenade* (1954) and the nervous interjections of the *Lament for Oedipus* (the first movement of the *Cantata to Sophoclean Choruses*, 1957–8) would become characteristic. The latter work, in which a 19th-century sensibility animates a 20th-century language, is perhaps the most remarkable of this period.

Shifrin reached a turning-point in his career with the composition of *Satires of Circumstance* (1964), a setting of three poems by Thomas Hardy. From then on he commanded a rhetoric of great originality, characterized by subtle and complex phrasing. Apparent irreconcilables are frequently interlinked – long lyrical lines with fragmentary interjections, metrical regularity with rhythmic dislocation – and tonal references are abandoned in favour of more unpredictable harmonies. However, these in fact serve to shape phrases and harmonic plans do emerge: *In eius memoriam* (1967–8) explores the notion of pitch circularity whereby each phrase turns back to its beginning, and *Responses* (1975), a short piece for piano, is governed by the gradual unfolding of the circle of 5ths. But even in these pieces compositional details are free from prior constraints.

Shifrin usually avoided repeating patterns or static elements, but towards the end of his career he came to feel that his complex and restless style could accommodate literal repetition. His *Five Last Songs* (1979), written while he was very ill, show no loss of intensity; the harmonic language has a density and richness akin to the early music of Schoenberg.

WORKS

INSTRUMENTAL

Orch: Music for Orch, 1948; Chbr Sym., 1952–3; Three Pieces, 1958; Minneapolis, Dec 1959, Minneapolis SO

Chbr: Sonata, vc, pf, 1948; Str Qt no.1, 1949; Serenade, ob, cl, hn, va, pf, 1954; Concert Piece, vn, 1959; Str Qt no.2, 1962; Str Qt no.3, 1965–6; Str Qt no.4, 1966–7; In eius memoriam, fl, cl, pf trio, 1967–8; Duo, vn, pf, 1969; Str Qt no.5, 1971–2; Duettino, vn, pf, 1972; Lullaby, vn, 1972; Play for the Young, vn, vc, 1972; Pf Trio, 1974; The Nick of Time, fl, cl, perc, pf trio, db, 1978

Pf: 4 Cantos, 1948; Composition, 1950; Trauermusik, 1956; The Modern Temper, pf 4 hands, 1959; Fantasy, 1961; Air for Teddy, Organ Grinder, 1962; Responses, 1975; Waltz, 1977

VOCAL

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CHARLES H. KAUFMAN/MARTIN BOYKAN

Shift. The movement of the left hand from one position to another on the fingerboard of any string instrument. Although terms for shifting did not appear until the early 18th century, Ganassi, in his *Regola rubertina* (1542–3), a treatise for viol players, had already referred to playing beyond the frets. He gave fingerings indicating two types of shift: 1-2-1-2-, necessitating numerous small hand motions, and 1-2-3-4-1-2-3-4, requiring fewer large hand motions.

The 17th-century violin compositions of Marini, Biber, J.J. Walther and Marco Uccellini require, variously, the 3rd to 7th positions, particularly on the E string, and in double-stopped passages. In his *Violinschule* (1756) Leopold Mozart gave three reasons for changing positions: necessity, convenience and elegance. He advocated that the violin be held with the chin to facilitate playing in high positions. (*See* VIOLIN, §I, 4(iii)(b).)

In the 18th century the two composer-performers who brought playing in the high positions on all strings to a peak unsurpassed even in our time were Pietro Locatelli and Paganini. Locatelli's *Capricci*, probably written as cadenzas to *L'arte del violino: XII concerti* (1733), are as fiercely difficult, in terms of shifting to high positions, as Paganini's famous 24 Caprices op.1 (Milan, 1820). The 19th-century treatises for violin and cello treat shifting and playing in high positions as a matter of course. Modern string playing has tended to free itself from the convention of dividing the fingerboard into clear positions and makes extensive use of shifting by extension.

On plucked instsruments such as the lute and the guitar, shifting is essential when the instruments are used soloistically.

See also FINGERING, §II; POSITION; and SLIDE (2).

SONYA MONOSOFF

Shigayev, Dauletkerei (*b* 1820; *d* 1887). Kazakh *dömbra* player, composer of *kyui* and singer. He was descended from khans and sultans of the Junior *juz* (horde). His father Shigai, a ruler of the Bukeyev horde, died when Shigayev was six years old, and Shigayev was brought up in the family of his cousin M. Bukeikhanov, a hereditary sultan who had had a European education. Shigaev later became the ruler of the Nogai *taipa* (clan). He travelled extensively, met many famous musicians, attended the coronation of Tsar Aleksandr II in St Petersburg in 1885 and became acquainted with Russian culture.

His creative life may be divided into three stages. During the 1840s and 50s he created melodic *kyui* such as *Kyz Akjelen* ('Akjelen the Maid'), *Kos alka* ('Double Necklace'), *Jeldirme* ('Gallop of a Speedy Horse'), *Kos shek* ('Two Strings') and *Kudasha* ('Sister-in-Law'). During the 1860s and 70s he varied the themes of his *kyui*; works from this period include *Bulbul* ('Nightingale'), created during a famous meeting with the *kyui* singer Kurmangazy Saghyrbayev, and *Salyk olgen* ('On the Death of Salyk'), a mourning *kyui* composed following the untimely death of his beloved nephew Salyk Babajanov. The last period of Shigayev's creative life was marked by the creation of philosophical works such as *Zhiger* ('Strive' or 'Energy'), *Korogly* and *Tartys kyui* ('Kyui Contest'). Part of the composer Gaziza Zhubanova's 'Zhiger' Symphony was based on Shigayev's *kyui* of that name. Shigayev was one of the most distinguished representatives of the *dömbra* tradition of western Kazakhstan.

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ALMA KUNANBAYEVA

Shilkret, Nat(haniel) [Schüldkraut, Naftule] (*b* Queens, NY, 25 Dec 1889; *d* Long Island, NY, 18 Feb 1982). American conductor, composer and arranger. Details of his education are obscure, though an honorary doctorate was awarded by Bethany College (Kansas) in 1935. Pietro Floridia was his principal teacher of composition and orchestration. A fine clarinettist, Shilkret played with the Russian SO, as well as New York's SO, PO and Metropolitan Opera orchestra. He also performed in bands led by Sousa, Pryor and Goldman. Freelance recording engagements led to employment at the Victor Talking Machine Corporation (later RCA Victor) before

1920. He is best known for his work at Victor where, as Director of Light Music, he conducted recordings by his Victor Salon Orchestra and other ensembles, of which dozens were bestsellers in the 1920s and 30s. While most of his recordings were of a popular or light-classical nature, he also provided orchestral accompaniments for the singers Bori, Crooks, Gigli, Garden and McCormack. His conducting activities in New York included thousands of network radio broadcasts. He also wrote several popular songs, the most successful of which, *The Lonesome Road*, was inexplicably included in the first filmed version of *Show Boat* (1929).

A longtime associate of Gershwin and Paul Whiteman, Shilkret conducted the 1927 electrical recording, credited to Whiteman, of *Rhapsody in Blue*. He was chosen to conduct *An American in Paris* in its first broadcast, first recording and at the 1937 Gershwin Memorial Concert in Los Angeles. Though he retained ties to RCA, Shilkret moved to Hollywood in 1935, working principally at RKO and MGM. Among his several dozen films as composer, arranger or musical director are *The Bohemian Girl*, *Mary of Scotland* and Kern's *Swing Time* (all 1936), and Gershwin's *Shall We Dance* (1937). Though his concert works have not proven durable, he attracted considerable attention with several of his first performances, such as his Concerto for Trombone for Tommy Dorsey. He commissioned fellow Californians Schoenberg, Stravinsky, Milhaud, Toch, Tansman and Castelnuovo-Tedesco to provide a movement each for the biblical *Genesis Suite*, including also his own 'Creation' segment. Shilkret remained professionally active into the 1950s, conducting several light-classical LPs and serving as the musical director for Kay Swift's musical *Paris '90* (1952).

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Orch: Skyward, sym. poem, 1928; Christmas Ov, chorus, orch (1930s); Trbn Conc., 1942; Jealous Ballerina (1940s), Genesis Suite, narrator, orch, 1945 [collab. Castelnuovo-Tedesco, Milhaud, Schoenberg, Stravinsky, Toch and Tansman]; Firefly Scherzo; Seasons, 4 tone poems; other descriptive pieces

Chbr: Southern Humoresque, vn; Jealous Ballerina, vn, pf; Plantation Dance, vn, pf; Cl Qnt (1930s); Humoreske, 3 vn, va, vc, bn, timp, harp/pf

Many film scores, popular songs and arrangements

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GEORGE J. FERENCZ

Shiloah, Amnon (*b* Lanus, Argentina, 28 Sept 1928). Israeli musicologist. Of Syrian-Jewish origin, he emigrated to Palestine in 1941 and devoted himself first to a career as a flautist. Studies with Uri Toeplitz at the Rubin Academy of Music, Jerusalem (1952–4), and at the Paris Conservatoire (1954–5) were followed by a position in the Israel Broadcasting SO (1958–60). Formal ethnomusicological studies took place in Jerusalem (Hebrew University, MA 1960, Hebrew and Arabic literature and biblical studies) and Paris (Sorbonne, PhD 1963, musicology and oriental sciences). After heading the folklore department of the Israel Broadcasting Authority (1965–9), he joined the musicology department at the Hebrew University, where he taught throughout the remainder of his career (senior lecturer, 1969–71; department chair 1971–4; associate professor, 1971–8; professor, 1978–96; emeritus professor, 1996). Important administrative posts at the Hebrew University (director of the Jewish Music Research Center, 1969–71; head of the Institute of Languages, Literatures and Arts, 1980–84) were mixed with distinguished visiting positions, especially in the USA (University of Illinois, 1968 and 1974; University of Louisville, 1979–80). In 1986 he received the Jerusalem Prize, and in 1995 the Prix des Muses.

Shiloah devoted his early scholarly activities to the study of Arab music theory and to fieldwork in the Jewish and Arab communities of the Middle East. Using philological and ethnographic comparison, he was particularly interested in documenting musical processes that crossed ethnic, linguistic and religious boundaries. His translations of individual treatises and compendia of Arab writings devoted to music provide the foundation for the history of music in the Middle East from the early Middle Ages up to the present. His recordings of folk and traditional musics (especially for UNESCO and Folkways projects) gather examples from throughout the Mediterranean and document processes of change and migration in the 20th century, especially the emigration to Israel of Jewish ethnic communities in the second half of the 20th century.

Shiloah's broad knowledge of Arab music theory led him to open new avenues of inquiry into the music cultures of Sephardi and Eastern Jewish communities, whose vernaculars were Arabic or dialects thereof. He has increasingly turned attention toward the diverse multiculturalism displayed by Israel's ethnic communities, producing seminal works on contemporary popular and religious musics. During the 1990s several important volumes that surveyed the entire field of Jewish music, its history and its methodologies appeared in Israel, France, Britain and the USA.

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PHILIP V. BOHLMAN

Shimizu, Osamu (*b* Osaka, 4 Nov 1911; *d* Tokyo, 29 Oct 1986). Japanese composer. His father was a gagaku player, and so he was encouraged to study traditional Japanese music, including gagaku, Buddhist music, nō music and koto playing. At the same time he acquired considerable skills in European music theory and composition under Hashimoto at the Tokyo Music School (1936–9). In his graduation year he composed the *Hana ni yosetaru buyō kumikyoku* for orchestra, which won a prize at the 1939 Mainichi Music Competition. He wrote few orchestral works after then, proving far more successful and prolific in vocal genres, particularly choral music and song. Essentially his songs take up the lied tradition, but with characteristically Japanese elements in texture, melodic phrase and mood; some of them have been stimulated by the ideas and music of Buddhism. Shimizu's choral pieces are among the most frequently performed Japanese works, a position they owe probably to their memorable melodies, smooth harmony, familiar subjects (legendary or romantic) and generally popular character; most successful of all has been *Yama ni inoru* for reciter, male chorus and orchestra (1960), which is concerned with the emotional reactions of a mother who has lost her son in the mountains. After World War II Shimizu became more interested in dramatic music, composing several operas, of which *Shuzenji monogatari* has been one of the more successful in postwar Japan. In 1961 he composed the *Three esquisses* for three koto, after which he has written steadily for Japanese instruments, renewing his interest in gagaku in *Taihei-raku* for orchestra, based on the gagaku piece of the same name, and *Kan'yō-raku* for gagaku ensemble.

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Muko erabi [The Marriage Contest] (1, Kazuhiko Okamoto); Riverside, CA, University, 3 Oct 1968
Daibuisu kaigan [The Great Image of Buddha] (3, H. Nagata), Tokyo, Nissei, 2 Oct 1970
Ikutagawa [The Ikuta River] (chbr op, 1, Kazuhiko Okamoto, after O. Mori); Tokyo, Metropolitan Festival Hall, Small Hall, 10 Nov 1971
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Kicchomu shōten [The Assumption of Kicchomu] (2, H. Sakata); Ōita, Kenmin Opera, 1 Oct 1973
Shishi-odori no hajimari [The Origin of the Deer Dance] (1, H. Terasaki, after K. Miyazawa); Yūbin-chokin Hall, 4 Oct 1978

ballets

No no hi [Fire in the Field], orch, 1962; Ai no shishō [Love-poems], Jap. insts, str, 1966

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Orch: Hana ni yosetaru buyō kumikyoku [Dance Suite dedicated to Flowers], 1939; 2 syms., 1951, 1960; Taihei-raku [Music of Blessed Peace], 1971
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MSS in Tokyo, Nihon Kindai Ongakukan Documentation Centre of Modern Japanese Music

Principal publishers: Kawai-Gakufu, Ongaku-no-Tomo Sha

MASAKATA KANAZAWA

Shimmy. A dance characterized by rapid shaking of the shoulders and torso. It rose to national and international popularity in the 1910s and early 1920s. It was also known as 'shaking the shimmy' or 'shaking the chemise', and its name probably originated from 'chemise'. The first documented reference to the dance occurs in Spencer Williams's song *Shim-Me-Sha-Wabble*, published in Chicago in 1916. After observing the dance in a Chicago south-side black American nightclub around the same time, Mae West, and other entertainers who included Bee Palmer and Gilda Gray, disseminated the dance

nationally. By 1919 it was being featured in numerous Broadway and vaudeville acts, and Tin Pan Alley responded with dozens of songs such as A.J. Piron's *I wish I could shimmy like my sister Kate* and Irving Berlin's *You cannot make your shimmy shake on tea*. The dance was for a time closely associated with the new jazz music of the late 1910s. Song lyrics linked the two, and entertainers such as Bee Palmer shimmied to the accompaniment of jazz bands. Gilda Gray brought the dance to its widest national attention in 1922 through her performance in the Ziegfeld Follies. Although widely performed as an exhibition dance by female performers, the shimmy also appeared as a social dance in the USA and Europe during the 1920s as a variation of the foxtrot or one-step. The dance was widely criticized and banned by conservatives troubled by its overt sexual character.

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REBECCA BRYANT

Shingli tunes. A genre of liturgical music based on folk melodies performed by the Jews of Cochin, India. *See* JEWISH MUSIC, §III, 8(v).

Shinohara, Makoto (*b* Osaka, 10 Dec 1931). Japanese composer, active in the Netherlands. After studying composition with Ikenouchi at the Tokyo University of Fine Arts and Music, graduating in 1954, he studied in Cologne with B.A. Zimmermann and Michael Koenig at the Hochschule für Musik and with Stockhausen at the Conservatory. He was appointed scientific researcher at the Institute of Sonology in Utrecht (1965–6, 1978), and was visiting professor of Japanese and electronic music at McGill University, Montreal. His commissions include *Obsession* (for the National Conservatory of France, 1960), *Liberation* (for Iranian National Radio, 1977) and *Cooperation* (for the Koussevitzky Music Foundation, 1990); his music has been featured at international music festivals in the Netherlands, Japan, Germany, Poland, Austria and the United States.

While his earliest influences arose from his research into sonology and his interest in the music of Bartók, Stravinsky and Messiaen, in the early 1970s he began to explore new methods of combining Western and traditional Japanese musics to minimize their differences and allow for harmonious existence. He is best known for his versatile experimentation with Western acoustic and electronic music and Japanese traditional music (*KdG*, Y. Sawabe).

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Solo inst: Tendance, pf, 1963/1969; Fragmente, t rec, 1968; Réflexion, ob, 1970; Elevation, org, 1976; Passage, b fl, amp, 1986; Evolution, vc, 1986; Undulation A, pf, 1996
Orch: Solitude, 1961; Egalisation, 1975; Liberation, 1977
Vocal: Tayutai [Fluctuation], 1v, koto, perc, 1972; Tabiyuki [Travelling] (after Bashō), vv, wind qnt, tpt, trbn, pf, str, 1984; Yumeji [The Way of Dreams], mixed chorus, Western and Jap. trad. insts, 1992
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Other: Visions, elecs, 1965; Mémoires, elecs, 1966; Visions II, 1970; Personnage, music theatre, tape, lighting, mime, 1968, tape 1973; Broadcasting, 1974; City Visit, audiovisual display, tape, slides, 1979

Principal publishers: Leduc, Moeck, Schott, Breitkopf & Härtel, Zen-On Gakufu, Ongaku-no-Tomo Sha

JUDITH ANN HERD

Shiomi, Mieko [Chieko] (*b* Okayama, 13 Dec 1938). Japanese composer and performance artist. She studied music theory and composition with Shibata and Hasegawa and the piano with Koji Taku at the Tokyo National University of Fine Arts and Music, graduating in musicology in 1961. In 1961 she began to work exclusively as a freelance composer and performer, founding Group-Ongaku, an experimental ensemble focussing on improvisation, taped music and events, with Kosugi and Mizuno. In 1963 Nam June Paik introduced her to Fluxus, and, with the encouragement of George Maciunas, she went to New York to participate in the movement from 1964 to 1965. Most of her works before 1977 are event pieces such as *Direction Music* (1964), in which ten participants pull strings attached to a performer's fingers, or the series of international mail events published as *Spatial Poem* (1965–75). In later, notated compositions Shiomi continued to produce intermedia and theatrical works. In *If we were a Pentagonal Memory Device* (1979) each singer focusses on a single vowel sound, while madrigalian sections and block chords contrast with polyphonic treatment of the timbres of spoken and sung words. During the 1990s Shiomi developed several of her event pieces into musical works. Artistic collaboration has continued throughout her career, recently including a computer musician in *Billiards on the Grand Piano* (1991) and a glass artist for *The Twelve Embryos of Music* (1995). Shiomi's perception of natural phenomena informs her preference for free rhythm and loose structure and provides a source of inspiration for such compositions as her series linked with eclipses and with fractal theory.

WORKS
(*selective list*)

all texts by composer

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Vocal: Mobile nos.1–3, 1v, vc, sax, mar, gong, metronome, noise, 1961; Bird Dictionary, S, pf, 1978; Phantom, monodrama, S, 1978; If we were a Pentagonal Memory Device, theatre piece, 2 S, 2 T, B, 1979; Paraselene, monodrama, S, tape, 1981; The Sun Sets Over the Prairie, Bar, pf, 1981; Spring, 2 S, Ct/T, T, B, 1982; Have You Seen Milpass?, children's chorus, pf, insts, radio, 1983; Maboroshi no Uta, S, koto, 1986; A Trick of Time, pt.2, Bar, vc, 2 pf, 1989; Requiem for George Maciunas, 1v, synth, 1990; Wind Music, S, pf, 1991; Contemplatio temporis, S, cptr, 1992; A Message from Encore, female chorus, 1998
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Mixed media: As It Were Floating Granules nos.1–6, chance composition, vv/insts/audience, 1975; And a Nightingale has Flown, S, pf, 2 pfmrs, 1980; A Trick of Time [pt.1], nar, pf, vc, metronome, Endless Box (folded paper boxes), 1984; Compound View no.3, nar, pf, 2 pfmrs, 1987; A Poem by Globules, synth/sampler, nar + pfmr, 1988; Billiards on the Grand Piano, pf, 2 pfmrs, 1991; Falling Event for a Grand Piano, pf, pfmr, 1991; And a Nightingale has Flown: an Etude for a Dual Movement, pf, 2 pfmrs, cptr, 1992; An Incidental Story on the Day of a Solar Eclipse nos.1–3, S, nar, pf, 2 pfmrs, cptr-processed sounds, 1996–7

Other media: Endless Box, folded paper boxes, 1963; Spatial Poem nos.1–9, mail events, 1965–75; Balance Poem nos.1–24, collage, 1991; Fluxus Balance, game, 1991–3; Bottled Music nos.1–14, score in glass bottles, 1993; Shadow Event no.X, silk screen on plastic film, 1993; Shadow Event no.Y, booklet, 1993; Time Labyrinth, lithograph, 1994; Mirror Melody – Melody Mirror nos.1–3, collage, 1995; Assorted Spices for Dinner and Daydreams, score and spice in glass bottle, 1995; A Musical Embryo, glass bottle, 1995; The Twelve Embryos of Music, tape inside glass bottle, 1995; Endless Music, stamp set, 1997

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J. MICHELE EDWARDS

Shirai, Mitsuko (*b* Tokyo, 28 May 1949). Japanese mezzo-soprano. After training in Tokyo and Stuttgart, she took prizes in competitions at Vienna, Zwickau, 's-Hertogenbosch and Munich between 1973 and 1976. She made her recital début at Tokyo in 1975, her European début at Amsterdam the following year and her US début at Carnegie Hall in 1985. In 1973 Shirai formed a duo with the pianist Hartmut Höll, who became her husband. The pair have toured extensively, performing repertory from Scarlatti to the complete vocal works of Webern, and have given masterclasses in Europe, the USA and Israel. Shirai has made occasional excursions into opera, including an admired Despina at Frankfurt in 1987, and has appeared in concert versions of *Lucio Silla*, Wagner's *Das Liebesverbot* and Dukas's *Ariane et Barbe-bleue*. In 1982 she was appointed professor of singing at the Staatliche Hochschule für Musik in Stuttgart. She has shown herself a sensitive interpreter with an expressive voice and an intelligent ear for verbal nuance in a wide variety of lieder recordings, with special emphasis on Schumann and Wolf.

ALAN BLYTH

Shire, David (Lee) (*b* Buffalo, NY, 3 July 1937). American composer and lyricist. He learnt the piano and played in his father's dance band in Buffalo, then studied music at Yale (BA 1959) and Brandeis University. He collaborated with the lyricist and fellow Yale student Richard Maltby jr (*b* Ripon, WI, 6 Oct 1937) on songs for the Broadway musical *The Sap of Life* (1961). He played the piano in the orchestra for *Funny Girl* on Broadway, beginning an association with Barbra Streisand who recorded Maltby and Shire's *Autumn* and *No more songs for me*; Shire became an assistant arranger and conductor and an accompanist to Streisand. After some successful television work he moved to Hollywood (1969) and has written or contributed to many film scores, winning an Academy Award for the song 'It goes like it goes' (lyrics by N. Gimbel) from the film *Norma Rae* (1979); he also adapted music for the hugely successful *Saturday Night Fever* (1977). Further music for television includes the score for the mini-series *The Kennedys of Massachusetts*, which was nominated for an Emmy Award (1990).

Shire has a malleable style that can encapsulate simply a defining mood and so is well-suited to the demands of film and television scoring. This is shown in his musical theatre work through the creation of individually satisfying musical numbers, drawing mainly on light pop and jazz idioms, that underpin the strong, self-contained narratives of the lyrics by his regular partner, Richard Maltby jr. Consequently their greatest successes have been in shows that use a revue format, particularly *Baby* (1983) and *Closer than Ever* (1989). Shire's eclectic style and ability to write concise and memorable tunes is shown in the former through the infectious funk of 'Fatherhood Blues', and in the latter through the sophisticated jazz inflections of 'Miss Byrd', the rock influence of 'What am I doin'?' and the lyricism of the poignant ballad 'Life Story'. A revue, *The Story Goes On: the Music of Maltby and Shire*, was presented in New York (1998).

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Stage (dates those of first New York performance unless otherwise stated; lyrics by Richard Maltby jr): The Sap of Life (musical), Sheridan Square, 2 Oct 1961; Graham Crackers (revue), Upstairs and Downstairs, 1965; The Unknown Soldier and his Wife, Vivian Beaumont, 1967; How Do You Do, I Love You, 1968; Love Match (musical), Los Angeles, Almanson, 1970; Starting Here, Starting Now (revue), Barbarann, 7 March 1977; Baby (musical, 2, S. Pearson), Ethel Barrymore, 4 Dec 1983; Closer than Ever (revue, 1), Eighty-Eights, Jan 1989, rev. (2), Cherry Lane, 6 Nov 1989; Big (musical, J. Weidman, after G. Ross and A. Spielberg), Schubert, 28 April 1996, rev. Wilmington, DE, Playhouse, 26 Sept 1997 [after film]

Incid music for plays

Films (whole or part scores): One More Train to Rob, 1971; Summertree, 1971; Skin Game, 1971; To Find a Man, 1972; Drive, He Said, 1972; Two People, 1973; Showdown, 1973; Class of '44, 1973; The Conversation, 1974; The Taking of Pelham 1-2-3, 1974; Farewell, my Lovely, 1975; The Hindenburg, 1975; Harry and Walter Go to New York, 1976; All the President's Men, 1976; The Big Bus, 1976; Saturday Night Fever, 1977; Straight Time, 1978; The Promise, 1979 [incl. I'll never say goodbye; lyrics A. and M. Bergman]; Old Boyfriends, 1979; Fast Break, 1979; Norma Rae, 1979 [incl. It goes like it goes; lyrics, N. Gimbel]; Only When I Laugh, 1981 [incl. title song]; The Night the Lights Went Out in Georgia, 1981; Paternity, 1981; The Earthlings, 1981 [song only; Halfway House]; Max Dugan Returns, 1982; The World According to Garp, 1982; Oh God, You Devil, 1984; 2010, 1984; Return to Oz, 1985; Short Circuit, 1986; 'Night Mother, 1986; Backfire, 1988; Monkey Shines, 1988; Vice Versa, 1988; Paris Trout, 1991; Bed and Breakfast, 1992

*c*40 scores for television films and mini series

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JOHN SNELSON

Shirelles, the. American popular vocal group. Led by Shirley Owens (*b* Passaic, NJ, 10 June 1941), the group was formed as the Poquellos at Passaic high school in 1957, and included Addie 'Micki' Harris (*b* Passaic, NJ, 22 Jan 1940; *d* Los Angeles, 10 June 1982), Doris Coley Kenner (*b* Passaic, NJ, 2 Aug 1941; *d* Sacramento, 4 Feb 2000) and Beverley Lee (*b* Passaic, NJ, 3 Aug 1941). The following year, as the Shirelles, they recorded their own composition *I Met Him on a Sunday* for the small record label Tiara, owned by the mother of a classmate. The song was a minor hit, but the group scored a major

success with Carole King and Gerry Goffin's *Will You Still Love Me Tomorrow* (1961). Although the group considered the plangent ballad 'too white' for their rhythm and blues style, the song became a number one hit in the USA. It was followed by further hit singles in *Soldier Boy*, *Baby It's You* and *Dedicated to the One I Love*. The group disbanded in 1976 but later re-formed to appear at 1950s nostalgia concerts.

DAVE LAING

Shirley, George (Irving) (*b* Indianapolis, IN, 18 April 1934). American tenor. He studied in Washington and New York, making his stage début in 1959 as Eisenstein at Woodstock, New York. In 1960 he sang Rodolfo at the Teatro Nuovo, Milan, and in 1961 made his New York City Opera and San Francisco débuts in the same role. At Spoleto he sang Herod (1961) and Don José (1962). In 1961 he also sang in Verdi's *Aroldo* (New York) and made his Metropolitan début as Ferrando; later roles there included Don Ottavio, Alfredo, Pinkerton, Romeo and Almaviva. At Santa Fe he sang Alwa in *Lulu* (1963), then Apollo in *Daphne* (1964) and Leandro in Henze's *König Hirsch* (1965), both American premières. Shirley made his British début at Glyndebourne in 1966 as Tamino, then sang Idomeneus (a role he recorded to acclaim) and Percy (*Anna Bolena*) there. Having made his Covent Garden début in 1967 as Don Ottavio, he returned for David (*Die Meistersinger*), Pelléas and Loge (an unusually sharp study, scornful and cynical), which he repeated in Berlin (1984). He created Romilayu in Kirchner's *Lily* (1977, New York City Opera). He had an individual, bright-toned voice of considerable dramatic power and acted intelligently.

ALAN BLYTH

Shirley, James (*b* London, bap. 7 Sept 1596; *d* London, bur. 29 Oct 1666). English dramatist. After spending three years as headmaster at St Albans Grammar School he settled in London in 1625 and became a playwright, producing 36 plays before 1642 when the theatres closed because of the Civil War. In 1634 he provided the text for an elaborate masque, *The Triumph of Peace* (set by William Lawes and Simon Ives), which was staged by the Inns of Court as a demonstration of their loyalty to the crown at Whitehall on 3 February 1634 and was repeated by royal request in the Merchants' Hall eight days later (ed. M. Lefkowitz, *Trois masques à la cour de Charles Ier d'Angleterre*, Paris, 1970). It consisted of a series of loosely related spectacular scenes and marks a decline in the masque form. Many details of the performance are preserved in the papers of Bulstrode Whitelocke and the Middle Temple archives.

Shirley fought for the Royalists from 1642 to 1644, when he reverted to school teaching. His last dramatic works were designed for school performance. These included two masques: *The Triumph of Beautie* (published in 1646 and set, at least in part, by William Lawes, indicating that it was written before Lawes's death in September 1645) and *Cupid and Death* (with music by Christopher Gibbons and Matthew Locke). The latter was given on 26 March 1653 as a private entertainment for the Portuguese ambassador, and revived in 1659. Locke's contribution was probably written for this revival. Both masques were less elaborate and more dramatic than the later court masques had been. In *Cupid and Death* especially, speech and music, masque and antimasque are integrated into a consistent dramatic plot to form the most important English work of its kind at that period (ed. in MB, ii, 1951, 2/1965).

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B. Lucow: *James Shirley* (Boston, 1981)

MARGARET LAURIE

Shirley [Scherley, Sherley, Sherlie, Shirlie], **Joseph** (*fl* London, 1607–10). English lutenist, viol player and composer. On 16 July 1607 he played the lute in a banquet at Merchant Taylors' Hall and on 24 November that year his son Joseph was baptized in the London parish of St Dunstan in the West. Between October 1609 and October 1610 he was the viol teacher of Christian Crusse, a Danish apprentice in Robert Cecil's household (see Hulse). His surviving output consists of 20 lyra viol pieces (*DoddI*), so he was presumably an exponent of the technique; one of them, *The Princes Coranto*, appeared in a four-part setting in Thomas Simpson's *Taffel-Consort* (RISM 1621[19]; ed. B. Thomas, London, 1988). They are graceful works, similar in style to the lyra viol dances of Alfonso Ferrabosco (ii).

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PETER HOLMAN

Shirley, Wayne (Douglas) (*b* Brooklyn, NY, 28 April 1936). American writer on music and music librarian. He studied with Allen Sapp at Harvard College (AB 1957), at Stanford University (MA 1960) and with Paul Brainard at Brandeis University (1960–63). He was American co-editor, with John Vinton, of RISM (1963–5), and joined the music division of the Library of Congress as a reference librarian and music specialist in 1965. Shirley specializes in 20th-century American music, particularly gospel music and the work of Copland, Cowell, Gershwin, Ives, William Grant Still and Bessie Smith. He was editor of *American Music* (1990–93) and is a music editor for the Charles Ives Society and the Kurt Weill edition.

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'The Coming of "Deep River"', *American Music*, xv (1997), 493–534

PAULA MORGAN

Shirley-Quirk, John (*b* Liverpool, 28 Aug 1931). English bass-baritone. After teaching chemistry at a technical college, and studying with Roy Henderson, he turned to singing professionally and became a member of St Paul's Cathedral choir, 1961–2. He made his operatic début as the Doctor in *Pelléas et Mélisande* at Glyndebourne in 1962. He joined the English Opera Group in 1964 to create the part of the Ferryman in *Curlew River*, and then sang regularly with the company, creating other Britten roles, among them Shadrach in *The Burning Fiery Furnace* (1966), the Father in *The Prodigal Son* (1968) and all seven baritone roles in *Death in Venice* (1973). He was also the first Mr Coyle, a most compassionate study, in *Owen Wingrave* on television in 1971 and at Covent Garden in 1973. With Scottish Opera he sang Count Almaviva, Don Alfonso, Mittenhofer (*Elegy for Young Lovers*, 1970, Edinburgh Festival), Yevgeny Onegin and a saturnine Golaud. He made his Metropolitan Opera début in *Death in Venice* in 1974 and in 1977 created Lev in *The Ice Break* at Covent Garden.

Shirley-Quirk's wide concert repertory ranged from Bach to Britten, and he was a fine interpreter of Friar Lawrence in Berlioz's *Roméo et Juliette* and the solos in Bach's Passions, Handel's oratorios, Haydn's *The Creation* and *The Seasons*, Brahms's *German Requiem*, *The Dream of Gerontius*, *Belshazzar's Feast* and Tippett's *The Vision of St Augustine*. He was also a thoughtful, sympathetic interpreter of lieder, *mélodies* and English song. As his numerous recordings reveal, his work was distinguished by a peculiar intensity of expression, refined phrasing and mellow, well-focussed tone. He was made a CBE in 1975 and in 1982 became an associate artistic director of the Aldeburgh Festival.

ALAN BLYTH

Shirwānī [Faṭhallāh], **al-** (*d c*1453). Persian scholar. Educated in Samarkand, he later moved to Anatolia, settling in Kastamonu. His output consists largely of commentaries on religious and scientific works, but also includes a treatise on music theory, the *Majalla fī 'l-mūsīqī* ('Codex on music'). It survives in two forms, the second much enlarged by quotations from the Timurid theorist 'ABD AL-QĀDIR al-Marāghī, whose work was presumably unknown or unavailable to him when the first version was written. The *Majalla* lies squarely within the Systematist theoretical tradition (*see* ARAB MUSIC, §I, 4(i)). It is indebted in particular to ṢAFĪ AL-DĪN al-Urmawī, although it adds to his definitions of the intervals of the gamut, based on a circle of 5ths, a more recent method which proceeds by dividing a string into 256 parts, the first fret being set at 243, thus yielding a limma. In addition to intervals, it covers the standard topics of modal and rhythmic structure, to which the enlarged version adds form, and it points out incidentally one or two regional differences of terminology. It is alone among theoretical works in that it explicitly eschews any treatment of instruments on religious grounds.

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OWEN WRIGHT

Shivaree [shivareo]. *See* CHARIVARI.

Shleh, Lyudmila Karpawna (*b* Baranovichi, 21 Sept 1948). Belarusian composer. She graduated from the Conservatory of Belarus in 1972, having studied with Aladaw and Smol'sky, and then completed her training with Sergey Slonimsky in 1980 while an assistant lecturer at the Leningrad Conservatory. She joined the Belarusian Composers' Union in 1974 and has composed full time since 1980. The stylistic path her work has taken has been largely governed by the folkmusic of Belarus and by the liturgical music of the Orthodox and Catholic traditions; she is recognized as one of the most consistent representatives of the Belarusian folkloristic style. Her first significant works which appeared in the late 1970s (*Lubok*, *Trava-murava* and the requiem *Pamyatayse*) were written as impressions of World War II, while her works of the 1980s – such as the oratorio *Skaz pra Igara* ('A Tale about Igor') after texts from ancient Russian chronicles – set the pattern of interest in folk and church music. The 1990s saw her turn to the Orthodox tradition in various choral works. Her uniqueness lies in the constant versatility of her approach to her folk sources; in her combination of a 20th century language with a sensitivity towards the ancient styles, harmonic implications and performing traditions of folkmusic she comes close in aesthetic terms to the 'new wave of folklore' in Russian music of the 1950s and 60s, as exemplified by Slonimsky and Gavrilin.

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Orch: Nestserka, sym. poem, 1971; Yarmarochnïye zarisovki [Fairground Sketches], suite, 1979; Yuraw dzen [Yury's Day], fairy-conc., ca, orch, 1989
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N. Yudenich: 'Dobrogo puti!' [Bon Voyage], *SovM* (1983), no.8, pp.20–25

VALENTINA ANTONEVICH

Shlifshteyn, Semyon Isaakovich (*b* Saratov, 20 Jan/2 Feb 1903; *d* Moscow, 9 Aug 1975). Russian musicologist and critic. In his youth he settled in Moscow, and during the

1940s and 50s worked in a number of musical institutions, including the Moscow Philharmonic and the committee of art affairs at the USSR Council of Ministers. At this time he wrote most of his works, notably his book *Glinka i Pushkin* and also a number of pamphlets on Beethoven, Tchaikovsky, Prokofiev and Myaskovsky in the series *V pomoshch' slushatelyu muzïki* ('On Behalf of the Concert Audience'). In 1956 he edited a collection of material on Prokofiev, and in 1962 produced two reference works on Prokofiev and Myaskovsky. During the 1960s he contributed articles and reviews on, particularly, Russian and Soviet music to the journals *Sovetskaya muzïka* and *Muzïkal'naya zhizn'*. Together with the more prominent Soviet musicologists, Shlifshteyn came under attack from the authorities in 1948, being accused of 'anti-patriotic, harmful activity'.

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Izbrannïye stat'i [Selected articles] (Moscow, 1977)

JOACHIM BRAUN

Shlonsky, Verdina (*b* Kremenchug, 22 Jan 1905; *d* Tel-Aviv, 20 Feb 1990). Israeli composer and pianist of Ukrainian birth. While a student at the Berlin Hochschule für Musik, she studied the piano with Egon Petri and Artur Schnabel. She first travelled to Palestine in 1929, but decided to settle in Paris where she made contact with Arthur Honegger and Darius Milhaud, and studied composition with Nadia Boulanger, Edgard Varèse and Max Deutsch (1930–32). Her First Symphony (1935), originally scored for piano, was orchestrated in 1937 while she was participating in a course given by Enescu. After the German invasion of France, Shlonsky escaped to London, where she wrote her Piano Concerto in Two Movements (1942–4). She emigrated to Palestine in 1945. Considered an avant-garde composer, she found it difficult initially to have her works performed. As well as teaching the piano at Tel-Aviv University, she served as a music critic for several Israeli newspapers.

Shlonsky's first work, the song *Poème hébraïque*, is written in an European orientalist style featuring an ostinato in parallel 5ths and improvisational, chromatic scalar flourishes. A setting of a poem by her brother, the Israeli poet Avraham Shlonsky, the song won first prize in a competition arranged by the Femmes de Professions Liberalis in 1930, later becoming part of the cycle *Images Palestiniennes* (1930). In following years she wrote over 100 songs, some for children and many in collaboration with her brother. Her inclination towards improvisatory piano writing is also evident in works such as *Teva domem* ('Still Life', 1932) and *Toccata* (1932). During visits to Palestine (1934–7) she wrote music for theatrical productions. Her 1948 String Quartet won the Bartók Prize and later received an award from the Israeli performing rights society (ACUM, 1973). *Euphonia* (1967, rev. 1979) for chamber orchestra, which exploits the technical possibilities of string instruments, was her first serial work. During the 1970s she reorientated her compositional style towards works for chamber ensemble; these include *Silhouettes* (1977), which won an ACUM prize in 1979, and *Nid ha'Avir* ('Movement of the Air').

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Orch: Sym. no.1, 1935, orchd 1937; Jeremiah, sym. poem, 1936; Pf Conc., 1942–4; Euphonia, chbr orch, 1967, rev. 1979; Nid ha'Avir [Movt of the Air], chbr orch/10insts, 1981, rev. 1983–4
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MICHAL BEN-ZUR

Shneyerson [Shneerson], **Grigory Mikhaylovich** (*b* Yenisseysk, Siberia, 28 Feb/13 March 1901; *d* Moscow, 5 Feb 1982). Russian musicologist. He received his musical education at the Petrograd Conservatory (1915–18), where he studied the piano and theory. In 1918 he moved to Moscow, where he studied privately with Nikolay Medtner (1918) and Konstantin Igumnov (1921–3) while working as a pianist in the drama studio of the Moscow Proletkul't. After serving as a music director at a number of Moscow theatres, he became general secretary of the International Music Bureau in Moscow (1931–5), and head of the foreign bureau of the Union of Soviet Composers (1935–40). He was also head of the music department of the All-Union Society for Cultural Links with Foreign Countries (1942–8) and editor of the overseas section of the journal *Sovetskaya muzïka* (1948–61). He became president of the Soviet committee for

RILM abstracts in 1968, and in the same year was elected a corresponding member of the Academy of Arts of the German Democratic Republic. Shneerson's work was concerned with contemporary music of western countries, particularly France, England, Germany and the USA, and he made a special study of the music of China. Some of Shneyerson's works, such as *O muzïke zhivoy i mertvoy*, show a tendency towards harsh criticism of 'Western bourgeois art'; at the same time he assisted in familiarizing the Russian reader with contemporary foreign culture – an area in which he himself was an expert.

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LEV GINZBURG/LYUDMILA KORABEL'NIKOVA

Shō. Japanese mouth organ. It is descended from the Chinese SHENG, of which *shō* is the Japanized pronunciation, and is used in various genres of *gagaku* (court music). The Japanese version has 17 bamboo pipes (two of which have no reed), a lacquered wood bowl and a short mouthpiece.

Six mouth organs are preserved in the 8th-century Shōsōin imperial repository in Nara; three are *shō* and three are the larger *u* (i.e. Chinese *yu*). All had 17 pipes and long curving detachable mouthpieces. The *u* soon disappeared from Japanese music, although it was artificially revived briefly in the late 19th century.

Two of the 17 pipes of the modern *shō* are silent – with neither reed nor soundhole. This situation is thought to have come about by the 10th century, although a convincing reason for such a development has yet to be discovered. It seems likely that all 17 pipes sounded on the Shōsōin instruments. The long mouthpiece also disappeared over the centuries. (The Korean *saenghwang* underwent a somewhat different development.)

Although resembling the *sheng*, the *shō* is unique in its musical applications. In the vocal genres *saibara* and *rōei* it plays a single-note melody in support of the voice (occasionally adding a second note); in *tōgaku*, however, except during the introductory sections (*chōshi* and *netori*), its part consists entirely of tone clusters known as *aitake*. Each of the ten basic *aitake* chords is linked with a particular degree of the *tōgaku* scale, which is usually also the lowest note of the chord. The chords are chosen to correspond with the main melody note. Each chord contains five or six notes, all of which, as Garfias (1975) has pointed out, are within seven consecutive 5ths of the fundamental note. It is these ethereal tone clusters, slowly swelling and fading, then reforming in anticipation of the next main melodic shift, which give modern *gagaku* much of its distinctive flavour. (The *sheng* was reimported from China with *minshingaku* music and is played in the contemporary Chinese way in that context.)

The *Shō* has, like other court instruments, attracted the interest of modern composers, from Takemitsu to Tōgi Mideki (the son of a court musician, now a 'pop' star of sorts).

Another Japanese character, pronounced the same but written differently, refers to a separate instrument, a set of PANPIPES derived from the Chinese *paixiao* (*see* CHINA, §III) and the Korean *so*. An example survives from the 8th-century Shōsōin imperial repository, although it soon became largely obsolete in Japan.

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DAVID W. HUGHES

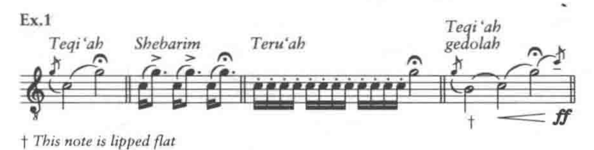
Shofar (Heb., pl. *shofarot*). The ram's horn of the Bible; it is the only ancient Jewish liturgical instrument that survived the destruction of the Second Temple of Jerusalem by the Romans in 70 CE and is still in use. For a discussion of the shofar in biblical times, *see* BIBLICAL INSTRUMENTS, §3(x); *see also* JEWISH MUSIC, §II.

In post-biblical times, the shofar was still widely used for signalling, not only as an alarm but also with some symbolical intent on occasions of natural or man-made catastrophe such as droughts, famine or raging inflation. It was also used on occasions of rejoicing and jubilation (the word 'jubilee' is derived from the name of a special form of the instrument, the *shofar ha-yovel*), a practice still in use today among the Sephardim.

The Ashkenazim, however, use the shofar only during the month of Ellul, on Rosh Hashanah (New Year; the first day of the following month) and Yom Kippur. On Rosh Hashanah it is blown at several points during the service, symbolically to call Israel together and to summon all Jews to repentance and to God; all adult male Jews are under obligation to hear the shofar on this day. Four calls are blown in varying combinations at each point


Shofar, Israel (Horniman Museum, London)

(ex.1). On Yom Kippur only one call is sounded, at the end of the service, to symbolize God's forgiveness of Israel's sins.



† *This note is lipped flat*

The calls themselves vary considerably according to the various traditions, synagogues and players, while the actual pitches produced differ according to the shape and size of each shofar. The *teru'ah*, while often played as shown in Ashkenazi synagogues, is sometimes blown with a flutter-tongue on the lower partial; this is probably the older version. In the Sephardi synagogue the *teqi'ah gedolah* is usually replaced by a *teru'ah gedolah*, a greatly lengthened version of the normal *teru'ah*, the lower pitch being reiterated for as along as the blower has breath.

The Talmud lays down very precisely the materials from which the shofar could be made (wild goat is permitted, but the bovidae are prohibited), the extent to which it may be repaired without rendering it invalid, and the occasions on which, and the way in which, it may be used. The horn is often softened by heat and the narrow end straightened, leaving the wider end to form an upturned or twisted hooked bell. The point of the horn is cut off and a narrow, cylindrical tube bored from that end to meet the natural irregular cavity of the horn. As a result the intervals obtained, while always regarded as the 2nd and 3rd harmonics, vary from 4ths to 6ths. Ashkenazi shofars do not usually have a shaped mouthpiece, the embouchure being left as an irregular ovoid. Israeli and other Sephardi instruments usually have the end of the horn shaped into a miniature trumpet or horn mouthpiece, the embouchure being about the size of that of the cornett. Incised decorations and inscriptions are not uncommon (e.g. *Psalm* lxxi.4). Among the Yemenite Jews a much larger shofar is customary, made from the horn of the kudu, an African antelope.

The shofar has been used in a few musical works, most notably in Elgar's oratorio *The Apostles*. A trained shofar player (*ba'al toqe'ah*) is sometimes engaged, but more often a substitute such as a flugelhorn is used.

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JEREMY MONTAGU

Shoot [Shut'], **Vladislav Alekseyevich** (*b* Voznesensk, 3 March 1941). Russian composer. Although wartime upheavals meant Shoot was born in the Ukraine, by culture, upbringing and experience he is Muscovite. After graduation in 1967 from the Gnesin Institute, where he studied with Peyko, he became music editor at the state publishing house *Sovetskiy Kompozitor*. There, he made a name by his determination to publish underground or non-conformist composers such as Denisov, Gubaydulina, Mansuryan and Schnittke.

In 1982, Shoot responded to increasing interest in his own music by turning freelance, supporting himself by writing occasional film-scores. With the collapse of the Soviet Union in 1991 came the collapse of most prospects of future performance for soviet composers and the following year he emigrated with his family to the UK, where he had been invited to be composer-in-residence at Dartington Hall.

Shoot belongs to the generation of Moscow composers which includes Firsova, Korndorf, Smirnov and Vustin that came of age in the early 1970s and constituted a second wave of the post-Stalinist avant garde after the more celebrated generation of Denisov, Gubaydulina and Schnittke. The music of all these composers is best viewed as part of the wider unofficial culture of the Moscow intelligentsia of the 1970s and 80s, a culture typically

opposed to state ideology and either strongly pro-Western or, just as strongly, tending to a newly modish and reinvented Slavophilia.

Shoot's music stands at an intriguing tangent to this situation, and although it can certainly be considered part of it, it strikes no obvious political or aesthetic stance and displays few of the more provocative mannerisms of his colleagues, whether the modernistic heterophony of Denisov, the stylistic anarchy of Schnittke, the neo-romanticism of Sil′vestrov or the neo-medievalism of Pärt. What is distinctive about what he writes is its deliberate whimsy, and especially the way it courts the kinds of awkward sounds, uncomfortable instrumental writing and dislocated grammar that other composers prefer to avoid. He is fond of lurching suddenly, as in a cinematic rough-cut, between disparate fragments and gestures which feel sometimes familiar but remain historically, and therefore (in the context of Soviet assumptions of the period) politically, unplaceable. As Gubaidulina once observed, '[Shoot's pieces] do not always possess an outward gloss – indeed, some of them are downright rough-edged'.

His most characteristic work has been for mixed ensembles; most notable are five chamber symphonies (1973, 1975, 1978, and two from 1992) and the colourful and defiantly eccentric *Largo sinfonia* for organ and ensemble (1981). He has contributed frequently and notably to the bassoon repertory with such pieces as the Mozart-inspired *Romantic Messages* (1979) and *Four Versions* (1990). Two impressive symphonic works, *Ex animo* (1988) and *High Cross Symphony* (1998), give proof that this unusual composer is also well capable of handling large-scale musical argument.

WORKS
(*selective list*)

Orch: Ex animo, 1988; High Cross Symphony, 1998

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Chbr and solo inst: Sonata, vc, 1970; Silhouettes, pf, 1973; Sinfonia da camera no.1, 4 vc, db, timp, 1973; Sonata breve, fl, 1977; Solo per fagotto, bn, 1978; Trio, bn, vc, perv, 1978; Metamorphosis, sax, hp, db, perc, 1979; Trio, 2 cl, b cl, 1982; Pricha [Parable], 6 perc, 1983; Espressivo, fl, ob, vn, vc, pf, 1984; Quintetto d'Ottoni, brass qnt, 1984; Compositions, sax, pf, 1987; Four Versions, bn, str qt, 1990; Offering, pf, trio, 1991; Confession, org, 1993; Serenade, str qt, 1994; Pantomime, fl, hpd, 1995; Con passione, pf qnt, 1995; Amoroso, cl, str qt, 1996

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GERARD McBURNEY

Shore [Shaw, Show, Showers]. English family of musicians.

(1) **Matthias** [Matthew] **Shore** (*d* London, on or before 14 May 1700). Trumpet player. On 5 January 1682 he was appointed a trumpeter-in-ordinary to Charles II and later (in the early summer of 1685) to James II. Shore had been employed by the monarch prior to his coronation, while he was Duke of York, playing trumpet on the *Gloucester*; he survived the shipwreck of 6 May 1682. On 5 October 1687 he succeeded Gervase Price as 'Sergeant of the trumpeters, drummers, and fifes in ordinary'; as such he attended James II and later William III in various progresses both in England and on the Continent, and he is depicted in contemporary illustrations of the coronations of James II and of William and Mary. However, although he was the 'Chief Trumpettor' he was not chosen one of 'four of the best trumpeters to attend his Majesty's Ambassadors and Plenipotentiaries for the Treaty of Peace' in 1697 (those chosen were (2) William Shore, Jervais Walker, John Stephenson and William Pyke). As Sergeant-trumpeter, Matthias received £160 a year; the established fee for the Sergeant-trumpeter was £100 and Shore received an additional £60 for his position as trumpeter-in-ordinary. The Lord Chamberlain's rolls for 1699, however, mention that he received only £100, while the other 16 trumpeters were each paid £91 5s., the standard annual fee for trumpeters in the army; musicians-in-ordinary received only £40. On 14 May 1700 *The Post Boy* stated that 'Mr Showers, Serjeant Trumpet to His Majesty, fell out of his Calash and Died immediately.' His daughter CATHERINE CIBBER was a soprano.

(2) **William Shore** (*d* London, 11 Dec 1707). Trumpet player, son of (1) Matthias Shore. This is confirmed by the wills of both William and Matthias, and by a notice in the *London Gazette* for 8 July 1700: 'Matthias Shore Esq: ... lately deceased, all Trumpeters, Drummers, Fifes, and others, who had, or ought to have had, Licences from him, are to apply themselves for new Ones before the 20th August next to his Son William Shore ...'. Some doubt on the accuracy of this evidence is cast by the relative chronology of the two as members of the royal establishment: William was admitted as a trumpeter-in-ordinary to Charles II before Matthias, on 27 June 1679. William, like Matthias and (3) John Shore, was one of the trumpeters and musicians who accompanied William III to Holland between 1 January and April 1691 and in March 1697 was mentioned as one of 'the best of the King's 16 trumpeters'. William seems to have had some difficulty in maintaining his instruments: records show that for various reasons he was issued with new ones in 1684, 1694, 1698 and 1700. On 21 May 1700 William was appointed Sergeant-trumpeter 'in the room of Matthias Shore ... deceased'. The song *Prince Eugine's March into Italy* (*c*1700) bears the attribution 'the Tune by Mr. Wm. Shore', and *Shore's Trumpet* by Jeremiah Clarke (*GB-Lbl*) may be based on another trumpet tune by him. William was buried at St Martin-in-the-Fields on 11 December 1707.

(3) **John Shore** (*b* *c*1662; *d* London, 20 Nov 1752). Trumpet player, lutenist and probably violinist, son of (1) Matthias Shore. He was the most famous member of the family. He was appointed trumpeter-in-ordinary to James II on 30 March 1688. He was placed on the waiting list for a position among the musicians of the Private Musick on 29 March 1695, and on 28 January 1697 became one of the 24 musicians-in-ordinary to William III on the death of William Clayton (a 'musician for the wind instruments and violin'). From that time his name no longer appears in lists of court trumpeters but is included with the orchestra along with such well-known musicians as John Blow, John Banister (ii) and Henry, John and Solomon Eccles. In October 1699 he was mentioned as having been in the service of Princess Anne of Denmark and by 1700 he was a musician to Prince George of

Denmark. He succeeded (2) William Shore as Sergeant-trumpeter on 13 January 1708 and was appointed lutenist in royal service on 7 March of the same year. Hawkins reported that he split his lip while playing and was 'ever after unable to perform', though the post of Sergeant-trumpeter did not require any playing, merely organization of others and official duties. He held all his posts until his death.

John Shore was a man and musician of many parts. He has been credited with the invention of the TUNING-FORK. He may well have been the 'John Shaw' who from November 1689 to June 1692 was 'musical instrument maker-in-ordinary' to William III. He was in all likelihood the 'Mr. Showers', mentioned in the *Gentleman's Journal* in 1692, who played 'some flat Tunes, made by Mr. [Gottfried] Finger' at the St Cecilia Day festivities at Stationers' Hall in November 1691. He is mentioned in numerous sources as having performed many of Purcell's difficult trumpet parts. His performances and those of other members of his family may explain the number of probable puns on the word 'shore' in texts used by Purcell and others. The most obvious of these is in Purcell's Queen Mary Birthday Ode for 1694, *Come, ye sons of art, away*, where, between music including parts for two trumpets, surely played by (1) Matthias and (2) William Shore, the two countertenors sing 'Sound the trumpet till around You make the list'ning shores resound'. Sometimes John was also a soloist, with Richard Elford, the well-known countertenor, in performances out of London. Winton Dean (*Handel's Dramatic Oratorios and Masques*, London, 1959, p.275) suggested that the three trombones used in the performance of Handel's *Saul* in January 1739 were obtained through his good offices; it was his cornett which was described in James Talbot's manuscript (written between 1690 and 1700).

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DON SMITHERS/EDWARD H. TARR (1–3), DON SMITHERS (4)

Shore, Andrew (*b* Oldham, 30 Sept 1952). English baritone. He studied at the RNCM and the London Opera Centre, then sang with Opera For All and various university groups. With Kent Opera (1981–7) he gave notable performances as Antonio (*Le nozze di Figaro*) and Rossini's Bartolo, while for Opera North he has sung such roles as King Dodon (*The Golden Cockerel*), Mr Flint (*Billy Budd*), Gianni Schicchi, Leander (*The Love for Three Oranges*), Varlaam, Don Pasquale, Don Jerome (in the first British staging of Gerhard's *Duenna*, 1992), Geronimo (*Il matrimonio segreto*) and Wozzeck. Shore's ENO roles have included Doeg in the UK première of Glass's *The Making of the Representative for Planet 8* (1988), King Priam, Don Alfonso and Falstaff, which he also sang at Glyndebourne (1990). He made his Covent Garden début (1992) as Trombonok (*Il viaggio a Reims*) and his US début as Dulcamara (*L'elisir d'amore*) in San Diego. He has also appeared with Scottish Opera, the WNO, New Israeli Opera and at the Opéra Bastille, Paris, as the Sacristan in *Tosca*. His other roles include Bottom (*A Midsummer Night's Dream*) and Dr Kolenatý (*The Makropulos Affair*). A superb comedian, with a strong, flexible voice, Shore particularly excels as Falstaff and as Rossini's Dr Bartolo, a role he has sung throughout Britain and in Canada and has recorded. He has also been admired for his subtlety and dramatic intensity in tragic parts, above all King Priam and Wozzeck.

ELIZABETH FORBES

Shore, Bernard (Alexander Royle) (*b* London, 17 March 1896; *d* Hereford, 2 April 1985). English viola player. He entered the RCM in 1912, studying the organ with Sir Walter Alcock, the viola with Arthur Bent and composition with Thomas Dunhill. In 1914 he was awarded an exhibition for organ playing, but owing to an injury to his right hand suffered during World War I he gave up the organ, and on his return to the RCM after the war concentrated on the viola, studying with Lionel Tertis. In 1922 he joined the Queen's Hall Orchestra and three years later made his first solo appearance at a Promenade Concert. From 1930 to 1940 he was principal viola of the BBC SO. After World War II he became a professor of the viola at the RCM, and from 1948 to 1959 was also a staff inspector of schools. He was made a CBE in 1955. A gifted musician of varied talents, Shore composed a number of songs and pieces for the violin and was responsible for the first performances of several new works by other composers, including Gordon Jacob's Viola Concerto. He was also active in chamber music and was a member of the Spencer Dyke String Quartet. He published two books, *The Orchestra Speaks* (London, 1937) and *Sixteen Symphonies* (London, 1947).

ELIZABETH FORBES

Shore, Dinah [Frances Rose] (*b* Winchester, TN, 1 March 1917; *d* Beverly Hills, CA, 24 Feb 1994). American popular singer. She was raised in Nashville and was first heard professionally on her own local radio show during her sophomore year at Vanderbilt University, where she studied sociology and took singing and acting lessons. Within a year of her graduation in 1938, she achieved recognition in New York with the Leo Reisman Orchestra. Popular recordings with Xavier Cugat in 1939 and spots on many notable radio programmes, such as the 'Ben Bernie Show', the 'Chamber Music Society of Lower Basin Street' and the 'Eddie Cantor Show', soon followed. By 1940 she was nationally known and was named the 'New Star of Radio' by several polls, the first of many honours she was to receive for her singing. Her best-selling recordings, such as *Yes, my darling daughter* (1940) and *Blues in the Night* (1942), and her radio show added to her popularity, although she was unable to establish herself in films. Her greatest success was the variety programme 'The Dinah Shore Show' (1951–61), one of the most important shows of its kind in the early years of television. Shore's earnest and often sentimental interpretations were marked with a characteristic southern graciousness and charm, and her mellow contralto voice, often darkened with husky timbres and melodic nuances, reflected her awareness of African-American singing styles. After the mid-1960s, she sang periodically in night clubs and on television.

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MICHAEL J. BUDDS

Short, Bobby [Robert] **(Waltrip)** (*b* Danville, IL, 15 Sept 1926). American popular singer and pianist. He taught himself to play piano as a child, and was sometimes referred to as 'the miniature Fats Waller'. He began recording in 1954 but the turning-point in his career came in 1968, when the recording of a highly successful joint concert with Mabel Mercer in Town Hall, New York, was well received; in the same year he began what was to become a longstanding engagement at the Café Carlyle in New York. In the early 1970s he recorded a series of albums, each one with music by a different composer; most notable was one devoted to songs by Cole Porter, which contributed to a resurgence of interest in the composer and did much to broaden Short's following. He continued his association with Mercer; they gave their third concert together at Carnegie Hall in 1977. Short became one of the most popular performers of American and British theatre songs in a café setting, achieving his greatest success in the early 1970s when this type of performance style and setting had almost disappeared. Although he is not a technically gifted singer, his style is generally termed 'sophisticated', and is characterized by a wide range of vocal inflections, elegant diction and accomplished, jazz-like piano accompaniments.

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SAMUEL S. BRYLAWSKI

Short, Peter (*d* 1603). English music printer. He already had a flourishing general printing business when, in 1597, he first began to print music. From about 1584 he had established premises in Bread Street Hill, London, at the 'signe of the Starre'; all his printed music bears that imprint. In 1597 he issued six major musical works: John Dowland's *The First Booke of Songs or Ayres*, Antony Holborne's *The Cittharn Schoole*, William Hunnis's *Seven Sobs of a Sorrowfull Soule for Sinne* and Morley's *Canzonets or Little Short Aers*, *Canzonets or Little Short Songs* and *A Plaine and Easie Introduction to Practicall Musicke*.

The layout of the pages in the Dowland volume established the English 'table-book' style for printing lute-songs, a style adopted by all other London printers for music of this kind. The *Plaine and Easie Introduction to Practicall Musicke*, a remarkably complex volume, includes among its many diagrams and illustrations the only surviving example of two-colour printing from London at this period; this volume alone would have been sufficient proof of Short's skill. He worked with type and possessed one of the few tablature founts known to have been used in London at that time. He printed only seven more music volumes, two of which were reprints of Dowland's *The First Booke of Songs or Ayres*. On his death in 1603, Short's widow published a few titles, and in 1604 she married Humfrey Lownes, who took over the business.

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MIRIAM MILLER

Shorter, Wayne (*b* Newark, NJ, 25 Aug 1933). American jazz tenor and soprano saxophonist and composer. He began playing the clarinet at the age of 16, then changed to the tenor saxophone. From 1952 he studied music at New York University (1956, BME) and played in a local band. He performed briefly with Horace Silver in 1956 before being drafted, and in 1958 he joined Maynard Ferguson's group, in which he first met Joe Zawinul. Shorter then began an important association with Art Blakey's Jazz Messengers (1959–64), ultimately serving as the band's music director. After a brief period of rest and work on his own recordings he joined Miles Davis's quintet in September 1964. He remained with the group until 1970, taking up the soprano saxophone in late 1968 as Davis experimented with electronic instruments and new ensembles, though during the same period he recorded regularly as a leader. Late in 1970, with Zawinul, he founded WEATHER REPORT, which the two men continued to lead into the 1980s. Shorter also recorded an acclaimed album presenting Milton Nascimento (1974) and returned to acoustic jazz when he toured and recorded with Ron Carter, Herbie Hancock, Freddie Hubbard and Tony Williams as V.S.O.P. (1976–7). From the mid-1970s he has devoted his time equally to playing tenor and soprano saxophones. In 1985 he greatly reduced his activities with Weather Report, concentrating instead on recording, making international tours with his new group and appearing in reunion concerts with many of his colleagues from the 1960s, most notably Hancock. He also performed in the film *Round Midnight* (1986). In 1988, with Carlos Santana, he led a Latin jazz-rock group which toured internationally. He toured further with Hancock in the 1990s.

Shorter is a leading figure in hard bop and jazz-rock, both as an instrumentalist and as a composer of jazz tunes. In the early 1960s his tone and ideas strongly resembled those of John Coltrane, with whom he had practised after leaving the army. As his personal style emerged he developed varied approaches on the tenor and soprano instruments that had in common a certain terseness. Typically he plays subdued bop runs or Coltrane-like flourishes, liberally interspersed with periods of silence and sometimes with fragments of thematic material, especially as signposts in unconventional compositions. From soul music he has adopted a funky style (the simplicity of which suits his sense of economy), combining a biting attack and bluesy, syncopated dance phrases with an often esoteric selection of pitches. His tenor style is well illustrated in his albums *Juyu*, *Speak No Evil* (both 1964, BN) and *Adam's Apple* (1966, BN). On the soprano saxophone he produces a remarkably beautiful tone as on Miles Davis's *In a Silent Way* (1969, Col.).

Shorter's jazz compositions are highly original. One type is illustrated by *E.S.P.* (on *E.S.P.*, 1965, Col.; historically significant as the title track of the album that marked Davis's turn towards a new repertory) and by *Pinocchio* (on *Nefertiti*, 1967, Col.). Here Shorter's point of departure is the bop tradition: walking bass lines, complex swinging drum patterns and a structure in which solos are interspersed among statements of the theme. His jittery melodies are set to successions of non-functional and dense harmonies that at times are grouped in

asymmetrical phrases; improvisations are virtually pantonal. Another type, which provided the inspiration for Weather Report, is represented by *Nefertiti* (on *Nefertiti*) and *Sanctuary* (on *Bitches Brew*, 1969, Col.). Here the 'accompanists' improvise while the 'soloists' reiterate strange, slow-moving melodies. Much of Shorter's writing for Weather Report is based on simple dance ostinatos and lyrical melodies. The rapidly changing textures of his *Surucucú* (on the group's album *I Sing the Body Electric*, 1971–2, Col.), on the other hand, probably resulted from Weather Report's collective improvisation rather than from the composer's design.

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(*selective list*)

dates refer to first recording

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Adam's Apple, 1966; Dolores, 1966; El gaucho, 1966; 502 Blues, 1966; Footprints, 1966; Fall, 1967; Go, 1967; Miyako, 1967; Nefertiti, 1967; Pinocchio, 1967; Prince of Darkness, 1967; Schizophrenia, 1967; Tom Thumb, 1967; Sanctuary, 1968; Water Babies, 1969; De pois do amor, o vazio, 1970; Surucucú, 1971–2; Ana Maria, 1974; Beauty and the Beast, 1974

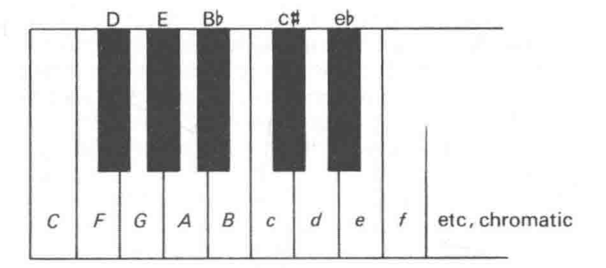
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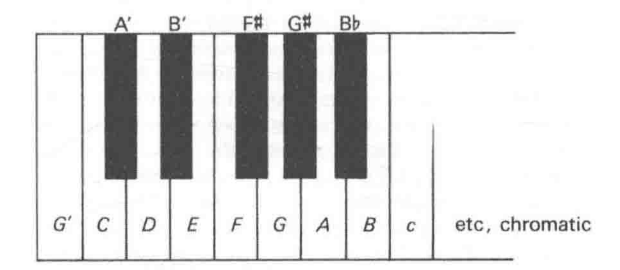
BARRY KERNFELD

Short octave (Fr. *octave courte*; Ger. *kurze Oktave*). A term to denote the tuning of some of the lowest notes of keyboard instruments to pitches below their apparent ones. The practice was employed from the 16th century to the early 19th to extend the keyboard compass downwards without increasing the overall dimensions of the instrument.

The short octave was not described in theoretical writings before the 1550s; the alleged description of it in Ramos's *Musica practica* (1482) results from a misinterpretation. However, the system originated earlier in stringed keyboard instruments. It was basically a variable tuning adapted to the requirements of individual pieces, comparable to the SCORDATURA of string instruments. It was first applied to keyboards showing *F* as the lowest key; the *F♯* and *G♯* keys, if present, were tuned to sound lower notes, usually *C*, *D* or *E*. By the middle of the 16th century an apparent *E* was added as the lowest key, but it was often tuned to a lower pitch. This soon resulted in the standard tuning known today as the '*C/E* short octave' (fig.1), but keyboard music sometimes called for other tunings, including some chromatic notes. The system was applied to the organ only at the end of the 16th century, since retunings were impractical and the pedal often provided the required low notes. At the beginning of the 17th century some composers applied scordatura to the



1. *C/E short octave*



2. *G′/B′ short octave*

chromatic keyboard beginning with C, the C♯ key being retuned to *A′*. This led to the standard '*G′/B′* short octave' shown in fig.2.

The short octave developed because the bass part of the keyboard repertory was usually diatonic. It may have been conceived at first as a means of allowing to play on the manual keyboard of string instruments what, on the organ, would have been played on the pedal-board. Several early keyboards show traces of pedal pull-downs under the short octave keys. The short octave arrangement has also been used for diatonic pedal keyboards, perhaps because it made the identification of the keys easier than in a single row of identical keys. From the 17th century onwards, however, composers often demanded a chromatic compass in the bass and so manual keyboards were enlarged, a process known as RAVALEMENT (literally 'enlargement towards the bass'); or else the two lowest upper keys were split into two parts, the front tuned to the short octave note, and the back to its proper note, a system known as BROKEN OCTAVE (i).

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NICOLAS MEEÙS

Short score. *See* SCORE, §1.

Shostakovich, Dmitry (Dmitriyevich) (*b* St Petersburg, 12/25 Sept 1906; *d* Moscow, 9 Aug 1975). Russian composer. He is generally regarded as the greatest symphonist of the mid-20th century, and many of his string quartets, concertos, instrumental and vocal works are also firmly established in the repertory. His numerous film scores, extensive incidental theatre music and three ballets are of more variable quality. In 1936, political intervention cut short his potentially outstanding operatic

output; such interference continued to blight his career, belying the outward signs of official favour and recognition that increasingly came his way. Amid the conflicting pressures of official requirements, the mass suffering of his fellow countrymen, and his personal ideals of humanitarianism and public service, he succeeded in forging a musical language of colossal emotional power. The music of his middle period is often epic in scale and content; it has been understood by many Russians, and in more recent years also by Westerners, as chronicling his society and times, conveying moods and, as some would argue, experiences and even political messages in notes, at a time when to do so in words was proscribed. Since the appearance in 1979 of his purported memoirs, which expressed profound disaffection from the Soviet regime, his works have been intensely scrutinized for evidence of such explicit communication. However, his intentions in this respect continue to provoke disagreement, not least because of the problematic status of the sources involved. He published articles and made speeches under varying degrees of duress; for much of his life his correspondence was liable to be read by censors; he destroyed almost all letters sent to him; he kept no diary; and his reported confidences to friends and family are of varying reliability. Meanwhile, the musical dimensions of his works remain comparatively little examined. He played a decisive role in the musical life of the former Soviet Union, as teacher, writer and administrator. He was also an active pianist, frequently performing his own works until disability prevented him. His last concert appearance was in 1966.

1. Up to 1926. 2. 1926–36: (i) Life (ii) Works. 3. 1936–53: (i) Life (ii) Works. 4. 1953–62: (i) Life (ii) Works. 5. 1963–75: (i) Life (ii) Works. 6. Posthumous reputation.

1. Up to 1926. Shostakovich's family on his father's side had Polish roots. These are reflected in the orthography of the name common until 1904, which was Shestakovich. His great-grandfather on his father's side, Pyotr Mikhaylovich Shostakovich (1808–71), took part in the Polish and Lithuanian uprisings of 1831, later settling in Yekaterinburg where Shostakovich's grandfather Boleslav Petrovich (1845–1919) was born. Implicated in the assassination attempt on Tsar Aleksandr II in 1866, Boleslav was arrested, tried and sentenced to exile in Tomsk, some 1300 km east of the Urals. Following a further denunciation for revolutionary activities he was sent north to Narïm, deeper in the Siberian lowlands, where his second son, Dmitry Boleslavovich (1875–1922), Shostakovich's father, was born.

Shostakovich's grandfather on his mother's side, Vasily Kokoulin (1850–1911), rose from a humble background to become manager of the gold mines at Bodaybo in Eastern Siberia, north-east of the Baykal Sea. His daughter Sof'ya Vasil'yevna (1878–1955), Shostakovich's mother, studied languages and piano in Irkutsk, and went on to be a pupil of Aleksandra Rozanova at the St Petersburg Conservatory. Here she met Dmitry Boleslavovich Shostakovich, who was studying histology at St Petersburg University and was a respectable amateur singer. After his graduation in 1899, Dmitry Boleslavovich joined the Palace of Weights and Measures. He was promoted to the rank of senior inspector in 1902 and married Sof'ya Kokoulin the following year. Dmitry Dmitriyevich was the second of their three children; his elder sister Mariya (1903–73) became a pianist, his younger sister Zoya (1908–90) a veterinary scientist. In these immediate pre-Revolutionary years, the young Dmitry Dmitriyevich grew up in comparatively privileged surroundings. The family had the use of two cars and a dacha, owned a Diderichs piano, and employed a German tutor, servants and a nanny. Shostakovich reportedly inherited from his father a liking for clownish behaviour and for early rising (habitually around 6 a.m.).

A quiet boy with a liking for nature and walking, he attended the private Mariya Shidlovskaya Commercial School from 1915 to 1919, along with children of the intelligentsia, such as those of Trotsky, Kustodiyev, Kamenev and Kerensky. Close to the school was the Finland Station, where Shostakovich and some school friends reportedly witnessed Lenin's historic arrival and speech on 3/16 April 1917. In 1919, he moved on to Gymnasium no.13, which he attended at the same time as pursuing his musical studies at the Conservatory.

His parents and his elder sister all made music in the house. Shostakovich enjoyed the gypsy songs his father sang and by the age of nine was well acquainted with Tchaikovsky's *Yevgeny Onegin*, even before seeing it staged. In 1915, he saw his first opera, Rimsky-Korsakov's *Tale of Tsar Saltan*. He had resisted the idea of musical instruction until that year, and his mother had had to persuade him to take piano lessons. As soon as these began, however, his musical gifts blossomed. He had absolute pitch and within a month was playing simple pieces by Mozart and Haydn. At about the same time he started to compose, and he liked to improvise illustrative pieces with verbal running commentaries. Later in 1915 he enrolled at Ignaty Glyasser's private music school, and initially studied with the director's wife, Olga Federovna. Within a year, Shostakovich was studying with Glyasser himself and progressed to Bach's preludes and fugues; by the end of 1917 he could reportedly play the entire *Das wohltemperirte Clavier*. He also composed short piano pieces, most of which were later destroyed. Those that survive, in various gift albums, include *The Soldier*, a *Hymn to Freedom*, and a *Funeral March for Victims of the Revolution* strongly reminiscent of the first movement of Beethoven's Sonata op.26. Evidence of the Shostakovich family's political interests at this time is scant, but it seems that they greeted the Revolutions of 1917 with enthusiasm, as did the majority of the intelligentsia.

Glyasser showed little or no interest in his pupil's compositions, and sometime in 1917 or 1918 Shostakovich became dissatisfied and eager to leave the school. His mother took him to her former teacher Rozanova for preparatory lessons before entrance to the Petrograd Conservatory; in the summer of 1919 she sent him to Glazunov to have his compositions assessed. He entered the Conservatory in autumn 1919, studying harmony, orchestration, fugue, form and composition with Rimsky-Korsakov's son-in-law and pupil Maximilian Steinberg, and counterpoint and fugue with Nikolay Sokolov; he also attended the history classes of Aleksandr Ossovsky and towards the end of his studies took violin and conducting lessons. Some of his orchestration exercises from this time survive, notably his scoring of Beethoven sonata movements and of Rimsky-Korsakov's song *I waited for thee in the grotto* op.40 no.4. His prodigious gifts of aural perception, sight-reading and memory quickly became famous, and he absorbed the orchestral repertory by playing piano duets with his student friends.

His op.1, a Scherzo for orchestra, was composed in late 1919 during his first year at the Conservatory.

In his second year, Shostakovich moved to Leonid Nikolayev's piano class, where his fellow-students included Mariya Yudina and Vladimir Sofronitsky. Yudina spurred him on to tackle such repertory as Beethoven's 'Hammerklavier' Sonata, which he performed in spring 1922, and encouraged him in his exploration of the latest works of Hindemith, Bartók and Krenek which were filtering into Russia after the period of post-Revolutionary cultural isolation.

The tradition established by Rimsky-Korsakov of rule-bound training in basic theoretical disciplines still prevailed. The arrival on the staff of composer-teacher Vladimir Shcherbachyov (in 1923) and of scholar-composer Boris Asaf'yev (in 1925) eventually provoked reforms, but these were instituted only near the end of Shostakovich's formal studies. He was ambivalent about Steinberg's teaching. He expressed respectful appreciation, but in later life did not hesitate to criticize his teacher for academic short-sightedness; Steinberg in turn was vexed by his pupil's interest in Western-inspired grotesquerie. Unlike Prokofiev a decade earlier, Shostakovich did not rebel as a student, however, and his determination to combine a degree of experimental freedom with strong compositional discipline laid the foundations for a multifaceted musical idiom, capable of rapid modulations of tone and style. At the same time as going through the prescribed academic hoops, most obviously in the Theme and Variations op.3, he participated in the 'Circle of Young Composers', consisting of students meeting in the conservatory cafeteria (1921–4), and in the Anna Fogt Circle (1921–5), where he made contact with Asaf'yev, Shcherbachyov and conductor Nikolay Malko, all of them keen followers of contemporary musical trends in the West. It was in the Fogt Circle that Shostakovich introduced his *Two Fables of Krïlov* op.4 and his *Three Fantastic Dances* op.5.



1. *Dmitry Shostakovich*

During the years following the Revolution and leading up to the end of Civil War and the introduction of Lenin's New Economic Policy in 1921, most artistic institutions were severely under-funded. The Conservatory was no exception and classes often took place in icy conditions. Shostakovich's once comfortably-off family also shared in the deprivations of the 'War-Communism' era. On several occasions Glazunov appealed to higher authorities, including the Commissar for Enlightenment Anatoly Lunacharsky and the writer Maksim Gorky, for ration cards and funds for his outstanding student; he eventually arranged for a stipend from the Borodin fund. When Shostakovich's father died of pneumonia in February 1922, his mother had to take up typing, and his sister gave private piano lessons. For the time being the 15-year-old Dmitry continued his studies, composing his Suite for two pianos, op.6, in the following month and dedicating it to the memory of his father.

Ever a sickly child, he developed tuberculosis of the lymph glands and in spring 1923 had to have an operation. He completed his final piano examinations at the conservatory in June with his neck still bandaged, including in his programmes Beethoven's 'Waldstein' Sonata, Liszt's 'Venezia e Napoli' from the *Années de pèlerinage*, and the Schumann Concerto. He then continued work on his second orchestral Scherzo op.7 and began to sketch ideas for what would eventually become his First Symphony. He was then sent for a summer sanatorium cure at Gaspra in the Crimea. This trip stimulated a love for travel that lasted most of his life (he generally preferred to travel south in the spring but to spend the summer months in the north of Russia). In Gaspra he met Tat'yana Glivenko, daughter of a well-known Moscow philologist, and some would say the greatest love of his life. He composed his Piano Trio op.8 with his feelings for her very much in mind; he wrote to his mother in praise of free love, only defending the institution of marriage as a safeguard for family life. Over the next years he backed away from full commitment to Glivenko, but he continued to see her, even trying to persuade her to be with him after her marriage in 1929; he only ceased to court her after the birth of her first child in 1932. His letters to her, now in private hands, are a rare source of information concerning his political views. They reveal a balanced attitude to the issues of the day, generally supportive of the communist regime but sceptical of some of its practical manifestations.

In March 1924 Shostakovich was excluded from the post graduate piano course, officially because of 'insufficient maturity'; he came close to transferring to the Moscow Conservatory, where he already had a number of friendly contacts, to study piano with Konstantin Igumnov and composition with Nikolay Myaskovsky. After he had enjoyed a second rest-cure in the Crimea he was reinstated with Nikolayev in Leningrad. He set to work in earnest on his symphony, now a prescribed graduation task. In October 1924, he began to earn pin-money playing the piano for silent films, having previously passed a qualifying exam. This gave him an outlet for his

natural sense of fun and talent for lampooning, but the work itself was irksome and energy-sapping, not least when he had to take one of the cinema-owners to court for non-payment of wages.

In March 1925, when he was having difficulties with the last movement of the symphony, Shostakovich presented a selection of his music in Moscow. On this occasion the young Vissarion Shebalin made the bigger impression, but the visit at least helped Shostakovich to develop and inaugurate some important friendships – with Shebalin, with the theorist Boleslav Yavorsky, and with the music-loving marshal Mikhail Tukhachevsky. The latter helped the Shostakovich family financially and put his protégé in touch with the composer and theorist Nikolay Zhilyayev, who became another important mentor. Tukhachevsky would be shot at Stalin's behest in the Red Army purge of 1937; Zhilyayev, implicated by his friendship with the marshal, was arrested in November that year and executed the following January.

By April 1925, the symphony was complete in piano score, and the orchestration was finished by 2 July. Shostakovich dedicated the score to his Moscow student friend Mikhail Kvadri, who in 1929 would become the first of his close acquaintances to perish in the Stalinist repressions. The 12 May performance, coincidentally the first radio broadcast from the Great Hall of the Leningrad Philharmonic, was a major public and professional success. Critical reaction, however, was measured rather than ecstatic.

The success of Shostakovich's First Symphony catapulted him to international fame. The piece was taken up in rapid succession by Walter, Toscanini, Klemperer, Stokowski and others in the West, and it drew congratulatory letters from Milhaud and Berg. Its cachet lay partly in the fact that it was the first symphony composed in the Soviet Union to win a place in the general repertory and partly in that it had been composed by a teenager.

However, Shostakovich had tried and tested many of its ingredients in preceding compositions, beginning with his op.1, a Scherzo in F♯ minor composed in 1919 at the age of 13 and dedicated to Steinberg. Tchaikovskian in its balletic character, in construction the Scherzo already shows some ingenuity in its contrapuntal combination of themes, and it has a sophisticated retransition in which the climax of the central lyrical trio section and the return of the scherzo are telescoped together. Like the young Stravinsky, Shostakovich composed an exceptional number of scherzos in his apprentice years and used the form to develop facility in musical characterization and structure in tandem. The op.7 Scherzo shows an awareness of Stravinsky's rhythmic innovations and features the first of Shostakovich's irresistibly daft polkas. In addition to these self-sufficient scherzos, three of the symphony's four movements and the last of the *Three Fantastic Dances* for piano op.5 are predominantly scherzo-like in character; the second of the two String Octet pieces op.11, completed immediately after the symphony, is yet another scherzo. By contrast, the Romantic tone of the symphony's slow movement is foreshadowed in the Piano Trio op.8, composed at the time of his love affair with Glivenko, while the fateful gloom which descends on this movement and on much of the finale was foreshadowed in the Suite for two pianos op.6, in which the example of Rachmaninoff is evident.

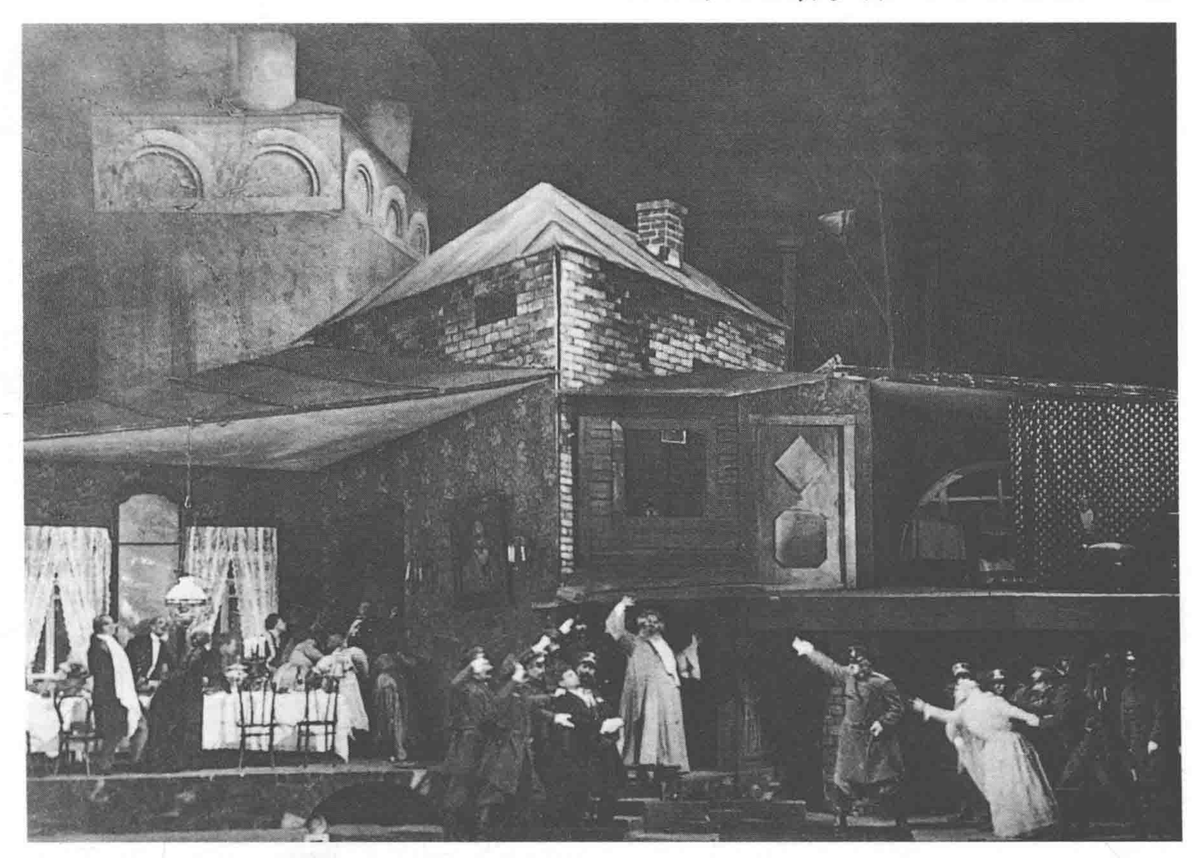
The first of Shostakovich's surviving songs are the *Two Fables of Krïlov* op.4, the second of which ends with a characteristic 'false triumph'. Concluding the tale of the ass who offends the nightingale by suggesting she should go to the cockerel for singing lessons, the singer remarks, 'Deliver us, O God, from judgments of this kind'. The accompaniment swaggers off in a philistine victory-march, powerfully echoed 30 years later at the end of the Tenth Symphony.

The First Symphony itself covers an extraordinary range of character, from its introduction in which the forlorn search for a stable key and tempo is reminiscent of *Petrushka*, through to an almost epic sense of resistance to fate at the end of the Finale. It maintains a fascinating tension between the progressivist interests Shostakovich had developed – in the music of Stravinsky, Hindemith and Krenek – and the restrictive conservatory disciplines to which he submitted more or less willingly. For these reasons, the music's progress is constantly surprising, yet in its very volatility consistent and true to itself. It manages to steer a course around the two most influential attitudes to large-scale form current in 1920s Russia: form as architecture, as preached and practised by Rimsky-Korsakov's pupils Steinberg and Myaskovsky, and form as process, as preached by Asaf'yev and both preached and practised by Shcherbachyov and his pupils.

2. 1926–36.

(i) Life. In the ten years between the triumph of his First Symphony and his first fall from official grace Shostakovich pursued several different avenues. His initial instinct was to sow some musical wild oats by composing in the latest avant-garde styles imported from the West. But the need to earn money, not least to support his mother, increasingly dictated the nature of the work he took on. This was especially the case from 1928 when he undertook a succession of commissions for incidental music, film scores and ballets, all of which had to conform to external requirements. Otherwise his income consisted of a mixture of honoraria from sporadic piano performances and publications (notably of the First Symphony and First Piano Sonata), some teaching (two days a week score reading at the Central Musical Technical College from October 1926 to at least May 1927), similar work at the Choreographic Technical College from January to April 1929, and stipends in respect of his postgraduate status at the Conservatory which continued until 1 January 1930, although his studies had effectively ended by 1926. By the end of 1932 dissatisfaction with the procrustean demands of theatre and film studio provoked a return to instrumental music, but now in a more restrained and thoughtful idiom.

One of his first priorities in this period was to test out his proficiency as a pianist. In January 1927 he took part in the first Chopin Piano Competition in Warsaw, where he was one of eight finalists but not a prizewinner (his Moscow friend Lev Oborin won first prize, Grigory Ginzburg came fourth). He put this disappointment down to pain from appendicitis (he eventually had his appendix removed in April) and to the national pride of an all-Polish jury. The competition marked the end of Shostakovich's serious aspirations as a professional concert soloist, although later in 1927 he played Mozart's Concerto for Two Pianos with Gavriil Popov, and he kept the first concertos of Prokofiev and Tchaikovsky in his repertory until the end of 1930. After that he still played



2. Arrest of Katerina and Sergey (Act 3 scene viii) in Shostakovich's 'Lady Macbeth of the Mtsensk District', Maliy Opera Theatre, Leningrad, 22 January 1934; set by Vladimir Dimitriyev

his own works but otherwise confined himself to chamber music.

1927 was a particularly eventful year. He used his honorarium from Warsaw to finance a return trip via Berlin. Soon afterwards, he met Prokofiev who was making the first of many visits to Russia before his definitive return nine years later. Shostakovich played his own recently completed First Piano Sonata, which was one of the few works by the younger generation of Soviet composers to impress Prokofiev. In the aftermath of this visit, and with the encouragement of Yavorsky, Shostakovich produced his even more extreme *Aforizmï* ('Aphorisms') op.13, a series of perversely mistreated genre pieces that seem like attempts to out-scandalize Prokofiev's *Sarcasms*. The Leningrad première of Berg's *Wozzeck* in June gave a further impetus to Shostakovich's avant-garde inclinations. Although he tried to play down the notion, the influence of this opera's tragic-satirical tone and expressionist style was decisive. Its influence can be found in the *Symphonic Dedication to October* (later retitled Symphony no.2, 'To October') on which he had just embarked as a commission from the Propaganda Department of the State Music Publishing House for the tenth anniversary of the October Revolution; it pervades the opera based on Gogol's *Nos* ('The Nose'), then in the planning stages; it also remains a powerful force behind his second opera, *Lėdi Makbet Mtsenskogo uyezda* ('Lady Macbeth of the Mtsensk District'), composed between October 1930 and December 1932. In the symphony, he also amused himself with the idea of introducing factory hooters into the score; their parts are optionally performable by unison brass. The later stages of composition proved an uphill struggle as he wrestled with the final chorus, to a propagandistic text by Aleksandr Bezïmensky which he found contemptible.

His work on *The Nose* received another stimulus from a new friendship with Ivan Sollertinsky, beginning in May 1927. Four years the composer's senior, this polymath intellectual soon became his mentor, confidant, correspondent and champion in succession to Yavorsky. Sollertinsky's forceful views on the symphonic tradition were vital factors in Shostakovich's development. He was already taken with the post-Mahlerian Germanic neoclassicism of Hindemith and Krenek. With Sollertinsky's encouragement he now made a deep study of Mahler's music and in so doing discovered the most important composerly affinity of his career.

In the summer of 1927 Shostakovich met Nina Varzar, an 18-year-old physics student, whom he would marry in May 1932 after a courtship complicated by their mothers' resistance and by his own continued feelings for Tat′yana Glivenko. In September 1927, he encountered the theatre director, Vsevolod Meyerhold, who invited the composer to work with him in Moscow and to stay at his apartment. Shostakovich accepted in early 1928, and worked on *The Nose* as well as performing in Meyerhold's theatre. Meanwhile, in December he was elected secretary of the Conservatory's Postgraduate Society, the first of numerous professional and public service posts he would occupy.

The second half of 1927 and the first half of 1928 were largely taken up with work on *The Nose*, interrupted by a spell of two months as pianist in the Meyerhold Theatre. Having originally intended to write the entire libretto himself, Shostakovich soon enlisted the help of Georgy Ionin, Aleksandr Preys and, to a lesser and contested extent, Yevgeny Zamyatin. The actual process of composition was extremely swift, as it would be routinely throughout the remainder of his career. He rarely made sketches beyond an aide-mémoire of salient themes; it is, however, likely that he destroyed a good deal of draft material and it is known that several of his major works had false starts (such as the fourth and ninth symphonies) or were entirely recomposed (Symphony no.12, String Quartet no.9).

Having passed the newly required compulsory examination in Marxist ideology in December 1926, Shostakovich contrived to extend his postgraduate registration at the Conservatory until New Year 1930. Fulfilling student requirements, he submitted his Third Symphony, subtitled 'Pervomayskaya' ('The First of May'), composed in mid-1929. Its impact was overshadowed, however, by the fuss surrounding *The Nose*. By the time the opera was finally given its first performance, at the Maliy Theatre on 18 January 1930, the critical climate had changed. Although questionnaires proved that the audience was responsive, reviews were largely hostile, even from former supporters of the opera. Shostakovich was accused for the first time in his life of 'formalism', a word that by now had lost its former connotations, either of conservative academic routine or of a radical foregrounding of formal devices, and had become an all-purpose insult to be directed at any artistic production that was deemed either incomprehensible to the 'People' or in any way ideologically wrong-headed.

As a student, Shostakovich had benefited from the relative pluralism and liberalism in the Soviet arts world, results of policies enshrined in a Party resolution of 1925. This favourable situation was, however, gradually giving way to monopolistic state control. By 1929 the Russian Association of Proletarian Musicians (RAPM) achieved hegemony over the Western-orientated Association for Contemporary Music (ASM), only to be swept aside in turn by another Party decree in 1932. Some RAPM members later allied themselves with Shostakovich (Daniil Zhitomirsky, Lev Lebedinsky); others remained a thorn in his flesh (Vladimir Zakharov, Marian Koval, Klavdiya Uspenskaya). The ascendancy of RAPM was brief but intimidating. While Shostakovich's compositions were lambasted in the press, his own official pronouncements, including self-assessments for the Conservatory, became defensive in tone and voiced concerns to create music 'for the People'. When he gave his first interview for the foreign press in 1931, he voiced orthodox Leninist views on the association of music and ideology and on the special place of Soviet music in the 'struggle'; where his actual convictions stood at this time is still a matter for debate.

The Union of Soviet Composers replaced the RAPM after the three-year hegemony of this independent organization. The Union was, supposedly, broadly-based and centrist in outlook, relatively tolerant in its policy and with a remit to rationalize the entire infrastructure of Soviet musical education, composition and criticism. As such, it was welcomed by Shostakovich and most of his fellow-composers, but its additional function as an instrument of Party control soon became evident. The dogma behind that control was the doctrine of Socialist Realism, officially defined in 1934 as 'the truthful and historically concrete representation of reality in its revolutionary development'. In practice, it meant almost precisely the opposite. Unsurprisingly, Soviet ideologues never succeeded in spelling out the implications for music, beyond the desirability of lyricism, a heroic tone and popular appeal based on the language of the 19th-century Russian classics. It could be argued that, to a certain extent, Shostakovich was ready to move in these directions anyway. Shostakovich had briefly been associated with the Leningrad branch of the ASM and other groups for the discussion and dissemination of new music, but he had held aloof from overt propagandizing of modernism. With regard to the support he professed from about 1930 for more traditional musical values, it is impossible to separate the expression of genuine belief from expediency. He contradicted one or the other of these points of view in many instances. In 1930, for instance, he sounded off in RAPM-ist fashion against the supposed bourgeois delinquency of jazz and 'light genres' and 'apologized' for his own contributions, such as his famous arrangement of 'Tea for Two', tossed off for a bet in 45 minutes in October 1928. Yet he continued to indulge in such things himself, and when the Party line allowed a relative permissiveness, he produced his First Jazz Suite (February 1934) and took part in a jazz competition and commission in Leningrad.

In these years Shostakovich produced incidental music for some ten films, eight theatre pieces and three ballets, all of them either downright propagandist or at least thinly disguised allegories of capitalist vice and communist virtue. In later life, the evident association of their subject matter with the brutal Stalinist policies of agricultural collectivization, the industrialization of the first Five-Year Plan, class war and its associated purges, was a severe embarrassment to him. His unease was not lessened by the lack of evidence that he had been ideologically committed to the subject matter: if anything, his letters express contempt for the simplistic plots. At the time Shostakovich defined ideology in music in terms not of the subject matter alone but of the composer's attitude to it, which at least allows his motives in these works to be read in more than one way.

The stage and screen works were first and foremost a lucrative proposition – Shostakovich's first film project, the 90-minute score for Kozintsev and Trauberg's silent film *Noviy Vavilon* ('The New Babylon') of 1929 – netted him 2000 rubles; this payment enabled him to holiday that summer in the Crimea (the return flight to Moscow cost 54 rubles). In these scores he was able also to indulge his predilection for grotesque humour, at the expense of caricatured bourgeois-capitalist figures. However, the thin plots and crass production values made these projects frustrating to work on, and in the case of *The New Babylon* the participation of a live orchestra, playing from defective parts, produced a fiasco. Nor did political correctness guarantee the approval of the proletarian-dominated press. Regrettably, Shostakovich was obviously more fluent in producing satirical caricatures than affirmative paeans, so that the music representing the decadent bourgeoisie tended to be more enjoyable than



3. Shostakovich (seated, left) working on the score for Vladimir Mayakovsky's play 'The Bedbug', with the author and the designer Aleksandr Rodchenko (standing), and the director Vsevolod Meyerhold, 1929

that portraying the heroic-revolutionary, positive role-models.

1929 also saw Shostakovich's first commission for a ballet score. *Zolotoy vek* ('The Golden Age') came about as the result of a competition for a ballet on contemporary ideological themes, and the results were as keenly scrutinized as *The Nose* had been. Aleksandr Ivanovsky's storyline, concerning a group of Soviet sportsmen foiling capitalist opponents during an industrial exhibition in 'Fasch-landia', went through many variants at the committee stage, and its progress through rehearsal was fraught with difficulties, reflected in the complex picture presented by surviving scores. The eventual première in October 1930 was a public success; despite savage reviews, productions followed in Kiev and Odessa. Shostakovich's dissatisfaction with the piece focussed primarily on the theatrical and visual aspects of the production. He publicly resolved to commit himself in future only to projects that excited him and over which he could exert a measure of artistic control; *Lady Macbeth* was already at the back of his mind. In the meantime, however, he had further commissions which were hardly in line with this resolution, including a second ballet, *Bolt* ('The Bolt') which was composed during the period 1930–31 and concerned the topical subject of industrial 'wreckers'. In the summer of 1931, he was persuaded to provide music for a vaudeville show at the Leningrad Musical Hall, entitled *Uslovno ubitïy* ('Declared Dead'). The story, loosely based around the topic of civil defence, features a character who is 'declared dead' during an air raid drill, but it also contrives to work in a dizzying array of circus acts. As with several of Shostakovich's theatre projects of this time, the fun and games seem to be the main point of the exercise, the ideological dimension just a pretext. This at least is how many such projects were received at the time, which makes the outrage they provoked in some quarters the more understandable.

Shostakovich was initially excited by the prospect of working with directors of the calibre of Meyerhold – on Mayakovsky's *Klop* ('The Bedbug') in 1929 – and Mikhail Sokolovsky at the Leningrad Theatre of Young Workers (known usually by its Russian acronym TRAM). Originally a forum for amateur performances of agit-prop plays, TRAM had turned professional by the time Shostakovich became associated with it (from 1929 to late 1932). After some initial enthusiasm on Shostakovich's part, disillusion soon set in. As soon as he sensed the official line turning against the proletarian wing, he distanced himself from the theatre.

Near the end of 1931, he reflected on three years of work mainly in the service of theatre and film. He rated only his Third Symphony and *The Nose* as worthy contributions to Soviet art, and with the exception of the planned production of *Hamlet* at the Vakhtangov Theatre he resolved to abstain from theatrical commissions for five years. He took the opportunity to lament the 'catastrophic' state of Soviet music in general. This duly brought forth a vituperative response from RAPM, but his views chimed in with official reasons given for the shakeup the following year with the creation of the



4. *Scene from Meyerhold's production of Mayakovsky's 'The Bedbug', Meyerhold Theatre, Moscow, 1929, with incidental music by Shostakovich*

Composers' Union. Whether Shostakovich had foreknowledge of the impending reorganization is not known, but he was certainly in the select consultation group that met in April 1932 with Lunacharsky's successor Andrey Bubnov to discuss the formation of the new Union. Shostakovich served on the governing body of the Leningrad branch from its inception in August.

The Nose had been a conspicuous exception to the tacit requirement that stage works should display positive ideological commitment, and as such, it had demanded special pleading from the composer. Notwithstanding the negative reactions in the press, Shostakovich had now become the focus of hopes for the future of Soviet opera, which in the past 15 years had failed to produce a single new repertory piece. Having turned down various proposed projects, Shostakovich plumped for his own idea to adapt Nikolay Leskov's short story *Lady Macbeth of Mtsensk District*. With the help of Aleksandr Preys he fashioned a libretto and worked on the composition on and off between September 1931 and December 1932. So confident was he of its quality that he had negotiated productions in both Moscow and Leningrad with only half of the music composed.

Completion of *Lady Macbeth* was delayed by work on the incidental music Shostakovich had promised for the unconventional production of *Hamlet* and by a film score for *Vstrechnïy* ('Counterplan'), set in a Leningrad turbine factory and dealing with workers' determination to meet production quotas despite lazy management. For the film he took unusual pains to perfect the theme-tune, 'Song of the Counterplan', which became immensely popular and won international recognition from 1942 when it was published with a new text by Harold F. Rome as 'The United Nations'. Shostakovich continued to provide incidental theatre and film music even after the completion of *Lady Macbeth* in December 1932. He tried his hand at operetta (the incomplete *Bol'shaya molniya* ('The Great Lightning') to a libretto by Nikolay Aseyev) and even cartoon-film-opera – *Skazka o pope i rabotnike yego Balde* ('The Tale of the Priest and his Worker, Blockhead'), after a story by Pushkin. He also made a decisive return to instrumental composition. He had reportedly composed the first movement of a Symphony *Ot Karla Marksa do nashikhdney* ('From Karl Marx to Our Days') in February 1932 (now missing). There followed 24 Preludes, composed December 1932 to January 1933, still Prokofievian in spirit, but emulating the latter's *Visions fugitives* and hence much milder in tone than Shostakovich's previous piano works. Next came the First Piano Concerto, an uproarious piece studded with in-joke quotations and including an obbligato trumpet part designed for the Leningrad PO's Aleksandr Shmidt, followed by a Sonata for cello and piano composed at the suggestion of his cellist friend and recital partner Viktor Kubatsky. For several years, Shostakovich had been advocating that Soviet composers should not neglect chamber music, and in its outwardly traditional four-movement layout the Cello Sonata was his first significant

attempt to lead by example. It also presaged a new restrained classicism in his style. A suite for bassoon and orchestra, a violin concerto and a quartet were among works planned at this time that never came to fruition.

On 13 May 1932, Shostakovich married Nina Varzar (1910–54), without initially informing his mother and sisters. Nina moved into the family's communal apartment until early 1934 when he used honoraria from performances of *Lady Macbeth* to purchase a private apartment. In the summer of that year the marriage was shaken when Shostakovich fell in love with a 20-year-old translator, Yelena Konstantinovskaya (who was to be anonymously denounced and arrested in 1935, shortly after the end of her relationship with Shostakovich). Although the Shostakoviches had agreed that their marriage would be open, this affair nearly ended it. After separation and, according to Nina, an official divorce, the marriage was patched up; with the conception of their first child (Galina, born May 1936) it was definitively stabilized, even though both partners later pursued extra-marital relationships.

The two premières of *Lady Macbeth* – in Leningrad on 22 January 1934, in Moscow two days later – turned the spotlight on Shostakovich as never before. The opera was a resounding popular and critical success, and prominent musicians were lavish in their praise. Negative reaction came from the conservative wing of the Composers' Union, but at this stage Shostakovich was able to shrug it off with confidence. In a little over two years the two productions ran up 177 performances at near-capacity attendance, and productions were mounted in the provinces and abroad. His position at the cutting-edge of Soviet operatic composition was now unchallenged and his views were sought in all sorts of deliberations on the state of the art. He announced plans for a *Ring*-style tetralogy on Russian heroines, with *Lady Macbeth* as its *Rheingold*, and he assisted the young Ivan Dzerzhinsky with his opera *Tikhiy Don* ('Quiet Flows the Don').

He made one final effort at producing a successful ballet score with *Svetlïy ruchey* ('The Limpid Stream'), composed mostly in late 1934. This insipid tale of Soviet artists and farmers who reach comradely understanding on a *kolkhoz* in the Kuban region, was a characteristic product of the early Socialist Realist era. Whatever enthusiasm for the project Shostakovich may initially have had soon evaporated during his work on it. He pressed into service numbers from *The Golden Age* and *The Bolt*, and even the devoted Sollertinsky was less than thrilled with the result.

Stalin's unleashing of mass purges (the Great Terror) following the murder of Sergey Kirov in December 1934 touched musicians less than writers, but only in the sense that no more than a handful were actually deported or murdered. At the time, they enjoyed no such reassuring hindsight, and in any case, it was readily apparent that their careers, if not their lives, were threatened. Whatever his private or publicly expressed beliefs, Shostakovich's role as the most prominent and internationally renowned Soviet composer made him an obvious target when the clampdown came. On 17 January 1936, Stalin and a group of high-ranking officials attended a performance of Dzerzhinsky's *Quiet Flows the Don* at the Leningrad Malïy Theatre, and their approval was widely reported. Nine days later they went to the new Bolshoy production of *Lady Macbeth*, and the upshot was an unsigned condemnatory article which appeared in *Pravda* on 28 January. This now notorious article was headed 'Muddle instead of music'. It castigated Shostakovich for '"leftist" confusion instead of natural, human music' and warned him plainly of the consequences if he failed to mend his ways. The judgment was reinforced on 6 February when a further unsigned article damned *The Limpid Stream* as 'balletic falsity'. The shock to the cultural establishment was profound and Shostakovich was toppled almost overnight from his position as the leading light of Soviet music. He would eventually recover his position but it would be a long time before he again felt secure in it. This reduction of Shostakovich's stature and the warning to his musician colleagues was probably the main point of the exercise. These colleagues joined in the 'discussions' which followed amid the atmosphere of fear which characterized the Great Terror. With the honourable exceptions of Andria Balanchivadze, Vladimir Shcherbachyov, Shebalin and Sollertinsky, all of these colleagues spoke in favour of the censorious official resolutions; even Sollertinsky was soon forced to change his tune. Asaf'yev was particularly quick to condemn, thereby earning Shostakovich's undying scorn. It should, however, be remembered that the risks of not falling into line were dire. Virtually every family in Moscow and St Petersburg would be touched by the ongoing purges. Shostakovich's own brother-in-law, mother-in-law and uncle were among those arrested, as was his former lover Konstantinovskaya. Artists associated with Shostakovich who were arrested included Meyerhold, the poet Boris Kornïlov (author of 'The Song of the Counterplan') and Adrian Pyotrovsky (librettist of *The Limpid Stream*).

In the wake of the *Pravda* denunciations Shostakovich instructed his friend, correspondent and, for a while, unofficial secretary, the young literary historian Isaak Glikman, to compile a scrapbook of those statements in the press which castigated him. According to several witnesses, he contemplated suicide at this time. He turned to Tukhachevsky for advice, and the prominent marshal wrote to Stalin personally to intercede, as did Gorky, who attributed the tone of the article to jealous rivals of Shostakovich and deplored its effect on the still young composer. But Tukhachevsky's days were numbered; he perished the following year in Stalin's purge of the Red Army generals. Gorky predeceased him in still unclarified circumstances. Unconfirmed stories have circulated of Shostakovich being interrogated as an associate of Tukhachevsky; the NKVD apparently had him down as a Trotskyite.

What kept Shostakovich going was the imminent birth of his first child (Galina, born on 30 May 1936) and a major ongoing composing project. In May 1934, Shostakovich had been planning a symphony ostensibly about the defence of the homeland. In November he had made some sketches, expanding these to drafts in the following year and producing *Five Fragments* for orchestra, which seem like further preliminary studies for the Fourth Symphony. His work was interrupted by a trip to Turkey in April–May 1935, by rehearsals for *The Limpid Stream*, by his contributions to discussions about Meyerhold's production of Tchaikovsky's *The Queen of Spades*, and finally by the *Pravda* affair and its repercussions. He eventually completed the piano score of the symphony in April 1936, and the orchestration in May. In November, shortly before the scheduled première, Shostakovich bowed to official pressure and withdrew the work. It was

published in duet form in 1946, shortly before his second fall from grace, but not performed until 1961 as part of his final rehabilitation during the post-Stalin thaw.

(ii) Works. On 16 June 1926, two months after being admitted to the postgraduate course in composition at the conservatory and one month after the première of his First Symphony, Shostakovich compiled his first *curriculum vitae*. A drily factual document, excepting the stated determination not to go back to 'hack-work' as a cinema accompanist, it gave no indication of the crisis of creative confidence he had been undergoing since completing the symphony. This crisis had led him to burn a number of manuscripts, including a juvenile piano sonata, a ballet on Hans Christian Andersen's *The Little Mermaid*, and an opera on Pushkin's *The Gypsies* (the poem also set by Rachmaninoff as *Aleko*). For a while his future creative direction seemed unclear; plans for a piano concerto and a second symphony were abandoned.

The crisis passed, and during the next two years Shostakovich struck out in the most modernistic manner he would ever adopt, composing at high speed and without apparent inhibition. Much influenced by the 'linear counterpoint' of Krenek and Hindemith, which his friends and mentors Yudina, Asaf'yev and Yavorsky had put his way, the grotesque-scherzo vein of his undergraduate years hardened into wilful experimentation in his next four works. The Romantic lyricism of the First Piano Trio went underground, to be glimpsed only in the form of vaporous mysticism (as in the First Piano Sonata) or vicious parody (as in the *Aphorisms*). The Sonata's angular brutalism is indebted to Prokofiev, whose Third Sonata and Third Concerto supply the principal models, while its torpid lyrical interludes recall Skryabin. The ten *Aphorisms* are even more extreme. Ronald Stevenson's suggested alternative designation, *Graffiti*, seems entirely appropriate.

Armed with his newly forged modernist idiom, Shostakovich then returned to orchestral writing. The 'Symphonic Dedication to October' – later designated the Second Symphony – is a single-movement oratorio-symphony. The work is notorious for its miasmic opening, with layered polyrhythms prophetic of 1960s Ligetian micropolyphony, and for a passage of manic 13-part free-association counterpoint as anarchic as anything in Schnittke. The influence of Berg's *Wozzeck* pervades this part of the work. Both of these passages appear to have a programmatic function as representations of the oppression and chaos of life under tsarist rule, before the redemptive appearance of Lenin and the Bolshevik Revolution is heralded in an agitprop-style final chorus. So vivid is Shostakovich's thematic invention that this stylistic disparity may be viewed not as weak composition but as a kind of bold objectivity, a thesis and antithesis denied culminatory synthesis, expressing a dichotomous world-view; later symphonies explore similar creative possibilities, albeit with more subtlety, over multi-movement cycles. In its broad outline of modernistic first half and bombastic final chorus, the Third Symphony follows the same pattern as the Second. This time, however, the themes and textures are more traditional in cut, and the structural premise is one of non-repetition. In this work Shostakovich seems to quarry out enough thematic and textural raw material for the rest of his symphonic career.

With the exception of his two operas and the theatre music for *Hamlet*, the 20 or so scores for stage and screen Shostakovich reeled off between 1928 and 1936 give the impression of hasty, off-the-top-of-the-head composition, largely indifferent to their propagandistic textual content. None of them is without intrinsic interest, however, and many contain pointers to the future. This is the heyday of Shostakovich's waltzes, marches, polkas and galops, learned largely from Offenbach with Sollertinsky's encouragement, but also from Tchaikovsky, Lehár, Johann Strauss and other operetta composers. A significant musical pointer to the future is Shostakovich's first passacaglia, albeit a rather timid affair, for the eighth scene of *New Babylon*, depicting the tragic aftermath of the violent overthrow of the Commune. After this and *Odna* ('Alone') the style of Shostakovich's film and theatre scores gradually becomes more conventional. The score of *Hamlet* stands out for its memorable material and exceptionally light touch, and the suite of 13 numbers



5. Shostakovich (centre) with Prokofiev (left) and Khachaturian, Moscow, 1945

compiled by the composer from it has won a place in the concert repertory.

Just as there is nothing like the sustained inspiration of Prokofiev's *Lieutenant Kijé* or *Ivan the Terrible* in Shostakovich's film scores, so his three ballets cannot compare with Prokofiev's *Romeo and Juliet*. Next to the operas they are, however, the most substantial of his stage works. By 1930 Soviet choreographers were faced by the problem of producing scenarios of contemporary relevance while still using classical steps and ensemble routines which had changed little since Tchaikovsky. The musical interest of Shostakovich's ballet scores is sporadic and relies heavily on linear counterpoint blended from Hindemith and Stravinsky. *The Golden Age*, however, has some finely sustained composition in its finales and in the whole of act three. Each ballet features a half dozen or so memorable numbers, later collected into concert suites. The cheeky, wrong-note Polka from *The Golden Age*, originally intended for a send-up of a Geneva international disarmament conference, was an instant hit; it was subsequently arranged by the composer for piano and for string quartet, and by others for all manner of ensembles. The Bureaucrat's Polka from *The Bolt* is another memorable cameo, its malevolent bassoon writing anticipating the characterization of Katerina's father-in-law in *Lady Macbeth*. Among the other highlights in this score are a spoof-Tchaikovsky opening, a naughty habañera, music for radio gymnastic exercises and some coy Soviet ragtime. *The Limpid Stream* pales by comparison, thanks largely to the virtual elimination of grotesquerie and satire. Unable or unwilling to indulge in such antics since around the middle of 1934, Shostakovich produced a farrago of pretty polkas, chaste waltzes, oom-cha café music and low-pressure Tchaikovskian adagios.

His film, theatre and ballet scores may have been composed at breakneck speed and with no heed for the verdict of posterity, but Shostakovich spared no effort with his operas. Inspired by the example of Meyerhold, Shostakovich made *The Nose* the most uncompromisingly modernist of all his stage-works, its language pushed to extremes in most conceivable respects. Its reception was therefore always going to be problematic, and thanks to bad timing, it became caught up additionally in heated debates over the desirability of satire. Even the most negative reviews were not wrong in detecting wilful extremism and indebtedness to Western models. Nor would they have been wrong had they confined their censure to complaints of artistic one-sidedness, since the unremitting shock tactics of the tactics of the instrumentation (for chamber orchestra but with a large percussion section) and of the vocal writing (for a cast of around 80 soloists) are excessive by almost any standards. With hindsight, Shostakovich's arguments for the fundamental seriousness of his setting, its faithfulness to Gogol's text, and its attempt to fashion each act as a 'Theatre Symphony' on the lines of Meyerhold's 1926 production of *The Government Inspector*, seem to have an element of defensive special pleading. At the time they were made, however, the future of Soviet opera the general direction of the country's artistic policies were impossible to foresee, so experimentation of this kind was by no means foredoomed to failure. More to the point is the phenomenal energy of the writing – be it the hilarious onomatopoeia of Kovalyov's waking scene (outdoing the snoring scene in *Wozzeck*) or the relentless accumulation of the preceding percussion-only interlude (by no means the first percussion-only composition, but still three years before Varèse's often-cited *Ionisation*).

Shostakovich began work on *Lady Macbeth of the Mtsensk District* hard on the heels of the controversies which removed *The Nose* from the stage. Where in *The Nose* Shostakovich professed maximum fidelity to Gogol, here he deliberately inverted Leskov's attitude to his heroine, Katerina Izmaylova, excusing her murders and laying the blame on the surrounding social order. There is nothing to stop us reading the indictment in *Lady Macbeth* as allegorically applicable to other societies, including Shostakovich's own. Since the rehabilitation of the original version of the opera in the late 1970s, this possibility has been much exploited by producers and commentators in the West. But the thrust of the infamous 'Muddle instead of music' article was precisely against the opera's lack of political commitments and the tastelessness of its sex scenes. Such evidence as there is, beyond Shostakovich's official statements which may contain an unquantifiable element of camouflage, suggests that the *Pravda* writer was not entirely misguided in those respects, since Shostakovich was concerned with Katerina's embodiment of reckless passion more than with any contemporary relevance. The dehumanization of her oppressors, which some now read as complicity with Stalin's de-kulakization and others as coded anti-Stalinism, may have been mainly an outlet for the composer's barbed sense of humour and his enthusiasm for the work of Berg and Krenek. Whether or not contemporary relevance figured in Shostakovich's initial artistic intentions it certainly did so in his later calculations. In various essays and interviews, he stressed the point of Katerina's oppressors being akin to 1930s 'kulaks'. Yet nothing in his correspondence or reported views suggests he was doing anything more thereby than covering himself. Nor, at the other ideological extreme, is there evidence that the depiction of the police was an allegorical dig aimed at Stalin's security forces. At least equally plausible is the supposition that the various elements of the story simply allowed Shostakovich to make a compelling large-scale drama, deploying his own over-riding interest in blending tragedy and satire, on the lines of the 'Dostoyevsky narrated in the language of Charlie Chaplin' Sollertinsky identified in Mahler's symphonies.

In retrospect, virtually all Shostakovich's music for stage and screen from these years seems like a preliminary study for *Lady Macbeth*. Some of it he transferred almost note-for-note, such as the 'Bacchanale' from *Declared Dead* which became the music for Aksinya's molestation in scene ii of the opera. Some of it established a mood-archetype that could easily be adapted, such as the 'Music for the Strolling Players' from *Hamlet*, which was adapted to express Katerina's outrage in Act 4. Even the lyrical and fateful tone of *Lady Macbeth* is prepared for in the *Six Romances on Words of Japanese Poets* op.21. More generally, both *The Golden Age* and *The Bolt* had been testing-grounds for the portrayal of positive and negative characters by means of genuine-lyrical and artificially decadent, Western-orientated music respectively. In *Lady Macbeth* the decadent music is used to highlight the cruelty of the father-in-law, the husband and eventually even the lover, all of whom oppress Katerina, in addition to the ineffectuality of the priest, police and farm-hands. The 'genuine' lyricism is reserved for Katerina herself and

the prisoners in Act 4, symbols of the oppressed individual and the oppressed community respectively.

Shostakovich's involvement with the theatre had forced him to neglect instrumental composition and performing. In 1933 and 1934 he addressed both aspects with three works for his own concert use, all of which would become repertory favourites. They show him at a stylistic crossroads. The 24 Preludes, composed between December 1932 and March 1933, follow Chopin's ordering of major and relative-minor arranged in an ascending circle of fifths, while their style emulates the comparatively restrained manner of Prokofiev's *Visions fugitives*. Prokofiev is again behind the Piano Concerto, which takes over much more of the theatrical element from Shostakovich's stage works, complete with galops, can-cans and hilarious quotations. Critics singled out the lyricism of the score for comment, which may seem strange given its preponderance of circus-act tumbling routines. But they were right to see the lyricism as a significant development. Whether as a result of self-evaluation, or from a need for self-preservation, or simply with an ear to a general international spirit of the times, Shostakovich had been voicing his personal concern about the need for a new lyricism and had begun to put it into practice in *Lady Macbeth*. He took it a crucial stage further in his Cello Sonata of 1934. This was his first large-scale piece of chamber music. It was without programme, relatively conservative in idiom and cast in the four traditional movements, including, for the first time in his life, a repeated first movement exposition. Yet for all the Sonata's restrained exterior, Shostakovich's personal experiences never seem far from the surface. It would not be difficult to find echoes of his stormy love-life in the alternately troubled and amorous first movement, while the intense climax to the elegiac slow movement seems to reach out compassionately towards the suffering around him. It is ironic that Shostakovich was performing the Cello Sonata on the very day the *Pravda* article appeared, since it puts into practice many of the principles he was accused of neglecting. But at least he had the experience of this work to fall back on when it came to writing the classically proportioned large-scale works necessary for his rehabilitation.

Before he could follow that path, he was faced with the task of completing the Fourth Symphony, which he had embarked on as a kind of 'symphonic credo'. Unusually, abortive sketches for the first movement survive, and the Five Fragments seem like further preliminary studies for its themes. What finally emerged in its three-movement 60-minute span was a colossal synthesis of Shostakovich's musical development to date and a range of character and style from grotesquerie to high tragedy, all carried along on waves of delirious enthusiasm. The massive structure is drawn together largely by lessons learned from his recent Sollertinsky-inspired study of Mahler. Musical imagery from Mahler's Second and Fifth Symphonies and *Das Lied von der Erde* went almost directly into Shostakovich's symphonies from the Fourth onwards; the emulation of Mahler's tone of sustained ambivalence offered him a survival strategy when ideological pressures narrowed his options.

3. 1936–53.

(i) Life. The *curriculum vitae* Shostakovich wrote for the December 1936 edition of *La revue musicale* made no mention of the traumas of the earlier part of the year, and it ended with an orthodox Stalinist statement of his commitment to 'the development of socialism in my country'. In reality, having survived the immediate aftermath of the *Pravda* denunciations, he now had to find means of surviving creatively. He needed a formula for balancing his artistic conscience with requirements handed down from above, which could be as unpredictable as they were imperative. He found the solution largely by continuing to moderate his style in the direction of 'acceptable' lyrical and heroic intonations, while at the same time devising an interplay of contextual and intertextual meanings which could modify or even contradict the surface impression.

The cycle of Pushkin Romances he composed mainly in December 1936 for the poet's upcoming centenary celebrations, opens with a setting of 'Rebirth'. It is tempting to read this as an emblem for Shostakovich's personal situation: its text refers to the permanence of art despite the interference of a 'barbarian'. When the characteristic accompaniment figure to this song, and the opening motif of its vocal line, reappear in the finale of the Fifth Symphony, on which he worked between April and June 1937, the strong inference is that the symphony is, at least at one significant level, another document of creative survival and rebirth. Such possibly veiled statements in Shostakovich's works are commonly referred to as 'aesopian', and their frequency increases rapidly from this time. By definition the subtext is partly left to the imagination of the listener; it is never so blatantly spelled out as to endanger the composer's safety or to make his intention verifiable except on a balance of probabilities which may always remain contentious.

The première of the Fifth Symphony on 21 November 1937 was the scene of extraordinary public acclamation. There was open weeping in the slow movement and a half-hour ovation at the end, suggesting a mixture of jubilation at the composer's presumed imminent rehabilitation and recognition of a channel for a mass grieving at the height of the Great Terror, impossible otherwise to express openly. Well versed by now in politically correct jargon and able to use it with masterly ambivalence, Shostakovich approved what he claimed was a journalist's description of the work as 'a Soviet artist's practical creative reply to just criticism'; since the source of this description has never been located, it is possible that the composer himself coined it, or was advised to, as a subterfuge to assist in his rehabilitation. A few negative criticisms of the new symphony were heard, including some perceptive ones that pointed to unresolved tensions in the Finale. The overwhelming consensus, however, was positive.

In spring 1937, at the instigation of a group of students, the director of the Leningrad Conservatory Boris Zagursky had invited Shostakovich to join the teaching staff, at the same time as Sollertinsky and Sofronitsky were taken on. In the aftermath of his fall from grace, with fewer commissions and a new baby daughter to support, Shostakovich accepted with alacrity. The post, to teach instrumentation and composition, was also a useful sign of his commitment, undoubtedly genuine, to the fostering of musical education in the country. He began work in September 1937, taking on Georgy Sviridov and Orest Yevlakhov, whose teacher Pyotr Ryazanov was on leave. They were soon joined by eight other pupils, of whom the best known were Yury Levitin, Veniamin Fleischmann

[Fleyshman] and Galina Ustvol′skaya. Shostakovich taught in two sessions of five to seven hours each per week and had two assistants working under him. Apart from overseeing his students' compositions, he supervised duet performances of masterworks, including some that he himself had transcribed, such as Stravinsky's *Symphony of Psalms*. He aired questions of aesthetics and the sociological function of music and led group discussions of work in progress. In class, he most often analysed works of Beethoven, Brahms, Mahler and Tchaikovsky, and he claimed that he often turned to Tchaikovsky for solving formal problems.

His pupils attended rehearsals of his new works and many of them naturally gravitated towards his style. But he also occasionally took the cue from them, especially from the ascetic intensity of Ustvol′skaya, whose 1949 Clarinet Trio he quoted in his Fifth Quartet and Michelangelo Suite, but also in various ways from Fleischmann and in later years from Boris Chaykovsky, Karen Khachaturyan, Kara Karayev and Boris Tishchenko. Most importantly perhaps, the analysis and supervision he had to carry out on a regular basis underpinned his own move in the direction of classical restraint that had been partly enforced, partly voluntary.

Shostakovich was made a full professor in June 1939. His conservatory teaching career was interrupted in mid-1941 by the siege of Leningrad and his evacuation, but was resumed officially in June 1943 in Moscow and in February 1947 in Leningrad. His teaching broke off again with his fall from grace in 1948, resumed again in 1961 with a postgraduate seminar in Leningrad, and finally concluded around 1966–8.

His teaching activity, combined with the relief of rehabilitation, made it temporarily difficult for him to contemplate major creative enterprises. In the year following the Fifth Symphony he abandoned a large number of projects, including plans for a Lenin Symphony, which he mentioned repeatedly in interviews over a number of years, but which he may never have seriously intended to write until circumstances eventually forced him to in 1962, resulting in the Twelfth Symphony. Those works he completed were generally undemanding: a succession of film scores, a second Jazz Suite for the recently formed State Jazz Orchestra (not to be confused with the suite for variety stage orchestra sometimes heard under that title, which is merely a compilation of tunes from various film scores), and his First String Quartet, the most easy-going of all his instrumental works, composed at the behest of the Glazunov Quartet. Between 1939 and Russia's entry into the war in June 1941 he added to these a Piano Quintet for himself to play with the Beethoven Quartet, produced more film scores, toyed with but abandoned more ideas for operas and ballets, and produced his own instrumentation of Musorgsky's *Boris Godunov*, a spin-off from his involvement in that composer's centenary celebrations. His professional activities were many and varied, and these years were generally outwardly free from strife. For many artists in the Soviet Union there was a certain superficial truth in Stalin's maxim 'life is getting better, life is getting happier'. Material rewards for approved activity were considerable, the price being conformity, constant fear of denunciation and silence about the misery in which the vast majority of the population were living. Shostakovich's most significant work from these times was the Sixth Symphony, composed between April and October 1939. This work disappointed those who were expecting something on the lines of the Fifth, but its bizarre succession of apparently unrelated moods parallels the profoundly contradictory spirit of the times.

On 22 June 1941, when Shostakovich was involved with piano examinations at the Conservatory, the Nazis invaded Russia. Within a month he had begun work on the Seventh Symphony, which was to become an icon of resistance to the siege of his home city and one of the most widely discussed documents in the history of music. The known details of his activity in the second half of this year suggest that he was caught up in the general wave of patriotic fervour which Stalin astutely orchestrated by appealing for loyalty not to the Communist State but to the Russian Nation. Before embarking on the Symphony, Shostakovich completed *Klyatva Narkomu* ('Oath to the People's Commissar') in mass-song style and made 27 arrangements mainly of Russian art songs, for use at Leningrad frontline concerts. He served on firewatch duty at the Conservatory and on 16 August refused a first offer of evacuation from the besieged city. The Seventh Symphony was initially conceived as a single-movement tone poem, but he rapidly completed three movements before agreeing to leave Leningrad. On 1 October he flew to Moscow and two weeks later went by train to Kuybïshev (now Samara), 800 km to the east in the southern Urals. There he completed the symphony on 27 December.

The work was first performed in Kuybïshev on 5 March 1942, and its propaganda value was immediately realized. A microfilm of the score was flown to the West, where Toscanini and Stokowski were vying for the Western première; they were narrowly beaten to it by Sir Henry Wood at the London Proms. Other Russian orchestras took up the work, and on the day Hitler had decreed Leningrad should fall the besieged city itself mustered a historic performance from its few remaining musicians, reinforced by others recalled from the front; this was broadcast to the German troops in a show of defiance. Anti-Fascist and communist sympathizers in the West now took up Shostakovich's cause with renewed vigour. Alan Bush and others organized lectures in London, and in September 1942 Charlie Chaplin, Paul Robeson, Toscanini and Stokowski sent him 36th birthday greetings from a San Francisco Festival devoted to his music. In 1942 Shostakovich travelled between Moscow, Kuybïshev and other provincial Russian cities. He worked on an opera to Gogol's *Igroki* ('The Gamblers'), but gave it up as impractical at the end of the year, having completed some 45–50 minutes of music. Also in 1942 he composed his Six Romances op.62, orchestrating them the following year, and assembled a suite of patriotic pieces entitled *Native Leningrad* for a concert play spectacle *Otchizna* ('Native Country'). He also wrote the first of three scores for the Ensemble of Song and Dance of the NKVD, headed by Lavrenty Beriya; its successors were *Russkaya reka* ('Russian River') of 1944, and *Vesna pobednaya* ('Victorious Spring') of 1946, the last of which included another popular hit song, 'Torches'.

In early 1943 Shostakovich settled in Moscow, and from June he resumed teaching when he was appointed by Shebalin to work at the Moscow Conservatory. Here his best-known pupils included Karen Khachaturyan (nephew of Aram), Kara Karayev, German Galïnin and

6. *Autograph MS of the opening of Shostakovich's Symphony no. 7 ('Leningrad'), composed 1941 (RUS-Mcm)*

Boris Chaykovsky. From 1 February 1947 he also taught at the Leningrad Conservatory, commuting there one day a week, but he decided not to return to live in his former home town. Late in 1943 he met Stalin for the first time when the latter judged a competition for a new national anthem. His main work in this year was on the Eighth Symphony, at the newly established Composers' Rest Home at Ivanovo, 240 km north-east of Moscow. As with the Sixth Symphony, expectations aroused by its enormously successful predecessor were dashed. Shostakovich had tried to gloss over the symphony's prevailing gloom in a newspaper article, describing it as 'on the whole . . . an optimistic life-asserting work', whose 'philosophical conception . . . can be summed up in three words: life is beautiful. All that is dark and evil will rot away, and beauty will triumph'. The critics were not fooled, and the more hostile ones hastened to point out that he had produced an optimistic symphony (the Seventh) when the country was under dire threat and now a pessimistic one when victory was in sight. From this time, compositions conceived as memorials became an increasingly common feature of Shostakovich's output. If the Seventh Symphony commemorated the sufferings of the population of Leningrad, then the Eighth seemed more like a memorial to the whole nation. The Second Piano Sonata was composed in early 1943 in memory of his piano teacher, Nikolayev. A year later, the Second Piano Trio was dedicated to the memory of the recently deceased Sollertinsky, and also paid concealed homage not only to his pupil Fleischmann, who had died at the Leningrad battlefront, but also to the victims of the Holocaust. Shostakovich began work early in 1944, around the time he finished the orchestration and completion of Fleischmann's opera *Rothchild's Violin*,

whose memorable Jewish dance themes are echoed in the finale of Shostakovich's Trio; this inaugurated a significant strand of musical imagery in his work. The Trio was not completed until August, and he followed on almost immediately with the Second String Quartet.

The great memorial work expected of him was the Ninth Symphony, which was scheduled to appear in the victory year of 1945. Having announced and, according to some sources, composed parts of a heroic victory symphony, he produced instead a deceptively lightweight score that caused some consternation. The wartime years had been a paradoxical window of opportunity for Russian composers. It had been possible to compose overtly tragic music on the pretext of referring to oppression from outside (which at one level it no doubt did), as well as private, relatively complex music, in the knowledge that the authorities had other calls on their watchfulness. After the war, close official scrutiny rapidly returned. Celebration of victory, and especially the role of Stalin and the Party in it, was now *de rigueur*, and vigilance against Western contamination was all the more stringent given the contact that Russians had had with the West during the war. One consequence of this renewed zealotry was that there was an eight-year gap before Shostakovich's next symphony; in the meantime the symphonic urge was deflected into concertos and string quartets.

1946 was a relatively quiet year, with the highly symphonic Third Quartet being the main project. Shostakovich was still sufficiently in favour for his Fourth Symphony to be published in piano duet form. That year he began a family routine of spending the summer in Kellomäki, a village outside Leningrad, known as Komarovo from 1948. In February 1947, he took on administrative posts in addition to his teaching work, including chairmanship of the Leningrad Composers' Organization and deputy for Leningrad to the Supreme Council of the RSFSR. This offered him little protection from the oppression to come, however. In July 1947, inspired by the artistry of David Oistrakh, he began the First Violin Concerto, another crypto-symphony, and he was working on it when the storm finally broke. The renewed clampdown in the arts, which had already affected writers and film-makers, reached composers in January 1948, courtesy of Andrey Zhdanov, Politburo member with responsibility for the arts. It was enshrined in a Party Decree on 10 February, which, while criticizing the opera *The Great Friendship* by the modestly talented conformist Vano Muradeli, mainly targeted Shostakovich along with Myaskovsky, Popov, Prokofiev, Shaporin and Shebalin, all of whom were accused of leading Soviet music astray and of other sins under the catch-all heading of 'formalism'. Zhdanov's January speech provided material for Shostakovich's lampoon, *Antiformalisticheskiy Rayok*, a satirical chamber cantata conceived at the time but probably notated mainly in 1957 and further elaborated in the 1960s. For obvious reasons, this piece was not made public in the composer's lifetime; its first performance was in 1989, in the era of *glasnost'*.

As in 1936, former colleagues and friends queued up to denounce him. This time Shostakovich felt compelled to join in, and he ritually abased himself, following the example of the poetess Anna Akhmatova two years earlier. His speech of contrition was probably written by Leo Arnshtam. He still had some tried and tested coping strategies – including card games, alcohol, cigarettes, chess, and watching football – but to his few loyal friends he complained of rapid aging. He was again faced with acute material difficulty, having been dismissed from his teaching posts and with his music effectively having been placed on a blacklist. After completing the Violin Concerto he wrote scores for a number of films, some of them involving the obligatory hailing of Stalin as military genius and hero (*Encounter at the Elbe*, *The Fall of Berlin*, *The Unforgettable Year 1919*). These brought him much needed income. In 1947, before the Zhdanov inquisition, he had offered only a tokenist cantata for the 30th anniversary of the Revolution – *Poèma o rodine* ('Poem of the Motherland') op.74, consisting largely of arrangements of others' music. Now he composed full-blown vocal and choral works to unimpeachable texts by the conformist poet Yevgeny Dolmatovsky. The oratorio *Pesn' o lesakh* ('The Song of the Forests') eulogized Stalin's ill-fated campaign for reafforestation (the references of Stalin were expunged in later editions of the score). This won him a Stalin Prize and 100,000 rubles (the entire production costs of Muradeli's *The Great Friendship* had been reckoned unusually lavish at 600,000 rubles). This was followed by the cantata *Nad rodinoy nashey solntse svetit* ('The Sun Shines over our Motherland'). Similar strategies of appeasement were probably behind the *Ten Poems* (on texts by Revolutionary poets) and *Two Russian Folksong Arrangements* for unaccompanied chorus. However little effort Shostakovich may have expended on these works, his technique was such that they stand up as respectable compositions, and they were well received in the Soviet Union. The first of the op.86 Dolmatovsky songs (1950–51) was used as a signature tune on Soviet news broadcasts and was sung by Yury Gagarin on the first manned space-flight in 1961. Shostakovich continued to set Dolmatovsky's banal patriotic verses as late as the 1970 male-voice cycle *Vernost'* ('Loyalty') for the Lenin centenary celebrations.

Meanwhile his more serious works joined the Violin Concerto 'in the drawer'. These included the Fourth String Quartet, which occupied him for much of 1949, the Fifth Quartet and a second cycle of Pushkin romances (both in 1952). More ambiguous was the case of the song-cycle *Iz yevreyskoy narodnoy poèziy* ('From Jewish Folk Poetry') of 1948. Although an anti-Semitic campaign was well under way in the Soviet Union, official policy statements asserted the contrary, and Shostakovich may well have been trying to have it both ways – composing a piece which fulfilled official desiderata for folkloristic composition, yet speaking obliquely of solidarity with oppressed communities. When the penultimate song proclaims 'I am happy on my kolkhoz', for instance, the character of the music seems to assert the exact opposite. This putative subtext came strongly to the fore when the selective persecution of Soviet Jewry became more open from early 1949. This was another work that could not be publicly performed at the time, although it was heard in private.

A major role in Shostakovich's post-1948 rehabilitation was played by his duties as part of various delegations to international congresses, in which he was a mouthpiece for the supposed humanitarian progressiveness of the post-war Soviet Union. After a personal phone call during which Stalin promised to ensure his music was not blacklisted, Shostakovich was sent in March 1949 to a

Peace Conference in New York, where he had to endure being forced to voice agreement with the constrictions of the Soviet system. His reward for this charade was a State dacha in Bolshevo. He went on similar missions to Vienna in December 1952 and June 1953. His membership of a Soviet delegation in summer 1950 to East Germany to take part in the Bach bicentenary celebrations bore significant creative fruit. Between October 1950 and February 1951, he composed a cycle of 24 Preludes and Fugues for piano. Even this had to run the gauntlet of hostile criticism at the Composers' Union. Similarly, the Tenth Symphony, which develops musical implications from the Preludes and Fugues and on which he worked mainly in the summer of 1953, would be the subject of four days of official deliberation in March–April 1954. By this time, however, following the death of Stalin on 5 March 1953, the artistic climate was discernibly beginning to relax, and voices openly supporting Shostakovich's creative stance were heard again.

(ii) Works. As early as the Second Symphony, with its confrontation of avant-garde and mass song styles, a phenomenon known to Russians as 'the two Shostakoviches' had been apparent. The 'real' Shostakovich would remain an altogether elusive concept, by no means tied to stylistic uniformity or ideological one-sidedness. The 'official' Shostakovich had to be mindful of expectations from above, without wholly selling out. The dichotomy between these musical personas increased markedly after 1936.

At the official extreme stands a 1937 orchestration of the 'Internationale' which the Soviet Union adopted as a national anthem between 1917 and 1944. Then came wartime arrangements for performances at the battlefront, a Solemn March for Military Band, and arrangements of Russian, English, American and Greek folksongs. Patriotism, both voluntary and enforced, dictated a new emphasis on choral works, none of which now remain in the repertory (opp.63, 66, 72, 74). Shostakovich's music for another dozen or so films in these years is of little intrinsic interest, though on occasion it helped him discover useful material for later 'serious' use; parts of *The Fall of Berlin* are taken up in the Tenth Symphony, for instance.

At the other extreme were works where his private thoughts were close to the surface, such as the Four Pushkin Romances, op.46 and the *Six Romances to Words by English Poets*, op.62. The latter cycle includes a setting of Shakespeare's Sonnet 66, whose original contains the suggestive line 'And art made tongue-tied by authority'. Although this sentiment is disguised in Pasternak's translation it was almost certainly known to the composer and to the song's dedicatee, Sollertinsky. From the time of the two completed operas, Shostakovich had a convenient excuse for what might otherwise be interpreted as anti-Soviet critical social comment; he could pass it off as referring either to Tsarist Russia or to an external enemy such as capitalism or fascism. This applied equally to the cycle *From Jewish Folk Poetry*. Whatever the ideological force may be of the Jewish themes found here and in the Second Piano Trio, the Fourth Quartet and First Violin Concerto, they are fitted without incongruity into a language already saturated in expressive ambiguity and characterized by modal alterations (especially flattened seconds, fifths, sevenths and octaves, and fourths both flattened and raised).

The First Violin Concerto is in several respects a parallel work to the Fourth Symphony. Both summarize Shostakovich's compositional explorations over the preceding decade without detectable aesthetic compromise; in both cases work on the Finale was interrupted by a cultural purge; in both the première was long delayed because of that purge. The Concerto's many structural and idiomatic similarities to Britten's Violin Concerto of 1938–9 may be coincidental (Britten knew Shostakovich's music from the mid-1930s; but there is no evidence for Shostakovich having encountered Britten's before their first meeting in 1960). The Nocturne first movement is repressed in tone, allowing the devilishly driven Scherzo to unfold at imposing length, followed by a shock-absorbing Passacaglia and a massive Cadenza accumulating dramatic tension towards the Finale. The range and complexity of mood makes this work at least as worthy the title of Symphony-Concerto as Prokofiev's 1950–52 reworking of his Cello Concerto which carries that designation.

Part of the reason for the Violin Concerto's highly concentrated invention may rest with Shostakovich's experience of chamber composition in the preceding years. The gradual introduction of chamber music into his oeuvre opened up a field in which he could compose with maximum seriousness and minimum external pressure. The string quartets in particular are arenas for concentrated musical thought, exemplified in the habitual cyclic recalls in the Finales, which feed back into several later symphonies. This development, however, is by no means entirely a retreat into 'pure' music. The artless C major which frames the outer movements of the First Quartet is as suggestive of rebirth as anything in the Fifth Symphony, and Shostakovich himself claimed that the work was associated with images of spring; it also established a tone of watchful neutrality which was new in his music. The movements of the Second Quartet carry the generic titles Overture, Recitative and Romance, Waltz, Theme and Variations. According to members of the Borodin Quartet, the five movements of the imposing Third Quartet once carried programmatic subtitles connected with World War II. The Fourth contains a prominent Jewish dance theme. The Fifth has thought-provoking quotations from Ustvol'skaya's Trio for clarinet, violin and piano; the hard-edged intransigence and severe economy of means of this work is also emulated. Virtually every one of the Quartets has at least one prominent muted passage, often in the scherzo, suggestive of the appearance of an especially intimate tone of voice.

Until 1945, the public voice was mainly embodied in epic symphonies. The fourth to ninth symphonies appeared at roughly two-year intervals from 1936–45; the Tenth Symphony followed after a gap of eight years. All these have won a firm place in the repertory, and together they might be taken as evidence for the paradox that the greatest music can be written under the greatest political pressure.

As propounded by the apparatchiks of the Composers' Union from 1934 on, the doctrine of Socialist Realism presented composers with the task of representing contemporary reality in a musical language comprehensible to 'the People'. Shostakovich found a remarkable solution to this conundrum. His intention apropos the Tenth Symphony was 'to convey human emotions and passions'. This apparently anodyne phrase carries extraordinary implications in the heyday of Stalinism. Obeying it to the

letter meant, in effect, providing an outlet for mass emotional needs – to mourn and to commemorate – which were too dangerous to vent in words or through any other art form.

The nature of instrumental music offered some protection: although the nature of the real-life causes of such emotions might be hinted at in inter-textual references for those in the know, they could never be incriminatingly specified. At the same time those emotions were refracted through Shostakovich's long-established mastery of satire and the grotesque, which were no longer admissible tones of voice in a theatrical context but which were certainly compatible with his friend Sollertinsky's theories of the 'Shakespearean' symphony. The result was that the boundary between genuine and ironic statement would always be open to debate. In all this, Shostakovich drew on the formidable resources of his training, his previous compositional experience and his teaching activity, creating musical structures more highly integrated than any he had previously attempted.

Where the Fourth Symphony relied heavily on thematic transformation and cinematographic (dis)continuity, with tonal and formal features providing a relatively passive framework, symphonies five to ten maintain a more traditional balance between these elements, especially in the four-movement cycles of the Fifth, Seventh and Tenth. Their first movements are all masterly examples of large-scale tonal and modal construction, to which the Tenth adds a particularly skilful handling of transitional passages and interdependent structural idiosyncrasies. Their finales share an apparent triumphalism, complicated in the case of the Fifth by allusions to the first Pushkin Romance, and in the Tenth by disturbing disjunctions of mood which open the way for reference back to the oppressive second movement, countered in turn by the composer's musical signature (D–S–C–H = D–E♭–C–B). This signature appears overtly for the first time in Shostakovich's music in the third movement of the Tenth Symphony, alongside an encrypted version of the first name of Elmira Nazirova, pupil, confidante and object of affection at the time of composition. Such covert allusions increase in frequency in his late works. In some cases, their function is fairly explicit; in others it is a moot point whether the allusion is pointing at a significant level of concrete meaning or whether it is serving as a means to a musically articulated sense of mystery.

The sixth and eighth symphonies evolve their symphonic dramas from deliberately unbalanced movement-schemes. The three-movement Sixth appears to lack a first movement altogether. It starts with an *ABA* slow movement in declamatory Bachian contrapuntal style and virtually goes into hibernation in its middle section; the following movements are a spectral scherzo and a manic galop. The opening movement of the five-movement Eighth Symphony reaches a frightening climax early in its development section, which it sustains and surpasses to awesome effect before collapsing into a mournful cor anglais recitative at the recapitulation. There follow two brutal scherzos, a mournful passacaglia slow movement and a shell-shocked C major Finale, whose striving for and failure to achieve straightforward jollity is its most disconcerting yet moving aspect. The exhausted coda allows the merest glimmer of hope. This mood was adumbrated in the Piano Quintet and was soon to feature powerfully again in the Third String Quartet.

The fourth, seventh and eighth symphonies all work with the C minor/C major frame established in Beethoven's Fifth. The Fourth, nominally in C minor, has a double coda, proposing a C major apotheosis but negating it with C minor tragedy. The 'Leningrad' uses the major/minor opposition both structurally and emblematically. The initial C major seems to symbolize the heroism of the Russian people, in a striding theme closely related to Shostakovich's 'Oath to the People's Commissar'. Some 15 minutes later this theme is recapitulated in the tonic minor, as a kind of requiem, after the notorious prolonged 'Invasion' episode (never so called by the composer) that substitutes for the development section. The finale works its way from C minor back to a C major of terrifying balanced tensions, conveying inner resistance all the more powerfully for leaving the political colours of the oppressive force to the imagination. The Eighth Symphony, nominally a C minor work, bases its entire Finale in C major, but employs apparently inconsequential anti-heroic material, as though simultaneously questioning the Beethovenian archetype it invokes.

In its time Shostakovich's Ninth Symphony was perceived as referring back to Haydn rather than to Beethoven. Certainly it sidestepped the role of crowning glory of a 'War Trilogy' (symphonies seven to nine) which many expected it to fulfil. The rough playfulness of its first and third movements shows this clearly enough. Yet its darkness, especially when the Finale frog-marches its polka-like main theme into forced celebration, should not be underestimated. Russian commentators were quicker to detect this subtext than were their counterparts in the West, who for the most part found the symphony simply lightweight.

Shostakovich habitually turned to contrapuntal composition when he experienced a creative block (as for instance in mid-1934). Part of his rehabilitation strategy after his fall from grace in 1936 had a Bachian aspect, evident in three of the five movements of the Piano Quintet and the opening movement of the Sixth Symphony. With the cycle of 24 Preludes and Fugues for piano of 1950–51 he confirmed his second return to creative life in the most monumental of his Bachian homages. As with the First String Quartet, the purity of the C major Prelude and Fugue suggests a *tabula rasa*, a new beginning from untainted sources. Like the Third Symphony, this work quarries out all sorts of musical gestures and motifs which would sustain him in his following works, most notably a ubiquitous 1–5–6–5 melodic shape, which he may have subconsciously remembered from Glazunov's Seventh Symphony, which he had prefigured in *Song of the Forests*, and which he went on to use in the *Ten Poems* for unaccompanied chorus, the Pushkin Monologues, and the Finale of the Tenth Symphony. The last Prelude and Fugue, in D minor, not only makes an impressively defiant culmination to the cycle; it also adumbrates motifs and textures crucial to the first movement of the symphony.

4. 1953–62.

(i) Life. The post-Stalin era in Russian history up to the accession of Leonid Brezhnev in 1964 is usually characterized after the title of Ilya Ehrenburg's 1954 novel as the 'Thaw'. During this period, extreme social and cultural oppression slowly gave way to more normal conditions, albeit within the framework of continued political conformism. In February 1956 Nikita Khrushchyov, who had

emerged with effective power early the previous year, made a famous 'secret' speech denouncing Stalin. The outward signs of Shostakovich's life suggest that he shared in some of the benefits of the Thaw. Most of his previously withheld or banned works were performed. The Fifth String Quartet was first performed in November 1953 and the Fourth Quartet a month later, soon to be followed by the new Tenth Symphony. The Violin Concerto and the song cycle *From Jewish Folk Poetry* had to wait until 1955, the Fourth Symphony until 1961 and the revised *Lady Macbeth* until 1963. On 28 May 1958, the 1948 anti-formalism decree was partially rescinded. Shostakovich was increasingly garlanded with honours at home and abroad. In August 1954 he was made People's Artist of the USSR, and in September 1956 he received the Order of Lenin. Numerous international awards, mainly honorary doctorates and membership of academies, came his way in this period.

Along with tentative de-Stalinization came renewed contact with artists from the West. The First Tchaikovsky International Competition, held in Moscow in 1958, of which Shostakovich was president, was symptomatic, and it was followed by highly publicized visits by composers from America and elsewhere, culminating in that of Stravinsky in 1962. Shostakovich himself travelled widely, making his first visit to England in June 1958 and his second visit to the United States in November 1959. During his second visit to England, in 1960, he began what was to be a significant artistic friendship with Britten.

The price for the Soviet Union's tentative liberalization, however, was to be increased adherence to the Party line; Khrushchyov sought every opportunity to bolster his never-solid political position with support from prominent members of the intelligentsia. Shostakovich's capacity for resistance was by now greatly reduced and his yearning for a peaceful working environment all the greater. He accepted all manner of official posts and duties. He was on the committee for the Glinka centenary in 1957 and contributed three variations to a collective set with seven other composers. In the same year, he was voted secretary of the Union of Composers of the USSR (as the Union of Soviet Composers had just been renamed). He took part in regional musical organizations in L'viv, Sverdlovsk and Azerbaijan; in April 1960, he became First Secretary of the Composers' Union of the RSFSR.

In the mid-1950s he appears to have been striving to compose more straightforward and cheerful music, as in the Sixth String Quartet, the tuneful film score to *Ovod* ('The Gadfly'), the Concertino for Two Pianos and the Second Piano Concerto (both for his aspiring concert-pianist son Maxim), and the operetta *Moskva, Cheryomushki* ('Moscow, Cheryomushki'). Far from cheerful, but presenting a façade of conformity, were his Eleventh and Twelfth Symphonies (1957, 1961), commemorating the Tsarist 'Bloody Sunday' atrocity of 1905 and the Bolshevik Revolution of 1917 respectively.

In reality, Shostakovich's artistic freedom was still severely limited. In 1956, he attended an unsuccessful re-auditioning of *Lady Macbeth*, at which Kabalevsky and others impressed on him the continued validity of the 1936 *Pravda* criticisms. His scorn for the continued philistinism on display at the second Composers' Union Congress in March/April 1957 was expressed in the satirical cantata *Rayok*, which he had begun after the 1948 denunciations and to which he added through the 1960s.

His personal life was far from happy. On 4 December 1954 his wife died unexpectedly of cancer, leaving him more vulnerable than before to outside pressures. His distress increased when his mother died in November 1955. His proposal of marriage to his former pupil Galina Ustvol'skaya was turned down, and he eventually married Margarita Kaynova, a worker at the Komsomol (Communist Youth League) in July 1956. For reasons not entirely clarified, the relationship proved unviable and the marriage ended in divorce in August 1959. Shostakovich again proposed to Ustvol'skaya who again turned him down.

Early signs of physical decline were by now becoming evident. Since the war he had had attacks of diphtheria, angina and inflammation of the lungs. In 1958 he began to experience symptoms of what was eventually diagnosed as a form of polio. In August–September 1958 he underwent his first hospital treatment for the condition. Initially his right hand was affected, leading to severe difficulties in piano playing, which he first experienced when he had to perform and record his two Piano Concertos in Paris. He had been recording a number of his works since the late 1940s, and it is ironic that just as recording technology was making huge advances his health prevented him from capitalizing on them. In 1960 and 1967 he suffered leg fractures as a result of falls. The increasing tendency of his late works to reflect on the career of the artist may have much to do with enforced inactivity during his ever more frequent stays in hospital.

Shostakovich was physically ailing and without domestic support when he came under intense pressure to join the Communist Party in 1960. He yielded, and his membership was confirmed in stages over the next two years, but he experienced acute feelings of shame. Against this background, he composed his Eighth String Quartet, reportedly as a kind of obituary for himself, incorporating quotations from and allusions to some of his most fateful works.

He now had to make the best of a bad job as a confirmed establishment figure, trying to hold to his ideals and to be a force for good without jeopardizing his position within the system. He was relatively free to compose and able to exert some beneficial influence, not least as a teacher. He resumed his teaching duties at the Leningrad Conservatory in December 1961 with a class of postgraduate students, of whom his favourite was Boris Tishchenko. Given his personal circumstances it is difficult to see how he could have adopted a more confrontational political stance. However, his refusal to oppose officialdom openly exposed him to the contempt of some of the younger generation who were, in any case, caught up in the excitement of discovering progressive musical trends from the West and therefore increasingly inclined to look on him as an anachronism.

His Party membership seems to have been part of a complex *quid pro quo* with authority. He had already been fulfilling an increasing number of official duties. Now he finally produced the 'Lenin' Symphony he had been promising since the 1930s (the Twelfth, subtitled 'The Year 1917'), and he allowed his name to be used for all sorts of Party propaganda declarations, sometimes reading speeches others had written for him, sometimes having articles and letters published under his name but



7. Dmitry Shostakovich with his son Maxim

written by friends or functionaries. In return for this, he was allowed performances of the banned Fourth Symphony (30 December 1961) and of *Lady Macbeth*, which he revised as *Katerina Izmaylova* (8 January 1963). The first performance of the Fourth Symphony took place 25 years after its aborted première. The score, which had been lost in the war, had to be reconstructed from the orchestral parts. According to its conductor, Kirill Kondrashin, not a note was changed, and the performance was an overwhelming success, as was the Western première the following September at the Edinburgh Festival under Gennady Rozhdestvensky, with the composer present. Along with his Thirteenth Symphony ('Babiy Yar', 1962) the Fourth reminded Russians of the 'real' Shostakovich, and it opened the way for new developments in the Soviet symphony: Vaynberg [Weinberg], Shchedrin, Kancheli, Salmanov and later Schnittke and others, all responded.

Excoriating Russia's social evils under the flimsiest of allegorical disguises, the Thirteenth Symphony again strained his relationship with officialdom, and the première on 18 December 1962 was nearly sabotaged by official pressure. This was the last of Shostakovich's major brushes with authority, however.

In 1960 he had met the young literary editor Irina Antonovna Supinskaya, and after she had obtained a divorce he married her in November 1962, the same month in which he made his only public appearance as conductor, in his First Cello Concerto and Festive Overture. At a time of steadily deteriorating health his third marriage provided him with invaluable support, and Irina continued to devote herself to his music after his death, preserving a family archive in the house in Moscow's Nezhdanova Street where she and Shostakovich lived from April 1962.

(ii) Works. By 1961 the phenomenon of 'The Two Shostakoviches' had become so familiar it was the subject of an article in *Time* magazine. The reference was prompted by the recently completed Twelfth Symphony, 'the most banal of his works to date', but the supposed split personality was dated to 1948. The article provoked disclaimers from the composer and from Soviet musicologists, but in reality its concept was not so much misguided as insufficiently subtle. Certainly, there were works such as the Twelfth Symphony whose political conformism was almost devoid of discernible subtext and whose artistic value is now generally considered to be minimal, suggesting as near disdain for the task on the composer's part as he could risk. Yet, other 'official' or trivial-seeming works may reflect a genuine need to alternate between works of highly passionate or tragic content and ones that could be tossed off in a relatively light-hearted way. In fact, some of the lighter works composed in the wake of the Tenth Symphony, for instance the Festive Overture and the 'National Holiday' movement from *The Gadfly*, though of scant intrinsic interest, help throw into relief the often overlooked complexities of the symphony's finale. Immediately after the Tenth Symphony Shostakovich composed an undemanding Concertino for two pianos for his son Maxim, followed three years later by the Second Piano Concerto which he considered of little artistic worth but which nevertheless has a deeply felt slow movement. In between came more Dolmatovsky Romances, the Spanish Songs and the deceptively innocent Sixth Quartet – deceptive because the naive G major of the opening keeps slipping from view, to be reinstated as if nothing had happened.

Shostakovich's interest in light music culminated in the opera-comedy *Moscow, Cheryomushki*, composed in 1957–8. This gentle send-up of urban mores on a newly

built overspill housing estate was the belated fulfilment of plans to compose an operetta, plans he had cherished since the early 1930s. Its numerous cross-references to earlier scores might conceivably suggest a hidden commentary on the machinations of officialdom, but, on the whole, its succession of easy-going waltzes and innocuous polkas, most of them marked *allegretto*, represents a considerable dilution from the heyday of his stage music in the early 1930s.

For his 50th birthday in September 1956, Shostakovich published an article in *Sovetskaya muzïka* reflecting on his career. Its mixture of straight fact and evasive generalization is symptomatic of the position of Soviet artists in the Thaw years. Even the seemingly conformist clichés invite reading between the lines. After mentioning his 'naive attempts to reflect "real life"' in his earliest piano pieces, he continued: 'the same desire to write pithy music, reflecting the experiences of my contemporaries, runs through everything I have written'. If *Lady Macbeth*, the Fourth Symphony, the Six Romances op.62, *From Jewish Folk Poetry* and works to come such as the song cycle *Satires* of 1960 and the Thirteenth Symphony of 1962 are indeed intended to reflect the 'real life' experiences of his contemporaries, they must be counted as profoundly subversive.

The Eleventh Symphony was composed for the 40th Anniversary of the October Revolution and programmatically represented the 1905 Bloody Sunday Massacre; yet appearing as it did in October 1957, its message concerning the abuse of dictatorial power invited aesopian reading as a comment on the Soviet repression of the Hungarian uprising. Although Shostakovich himself later encouraged this interpretation, the publication of his intent to write such a symphony had actually preceded the Soviet invasion of October 1956, and the programmatic scenario is extremely closely wedded to the events of 1905 – unimpeachable subject matter for a good communist.

Since the Tenth Symphony, the death of Nina and the difficulties of his second marriage, Shostakovich had been in something of a creative trough, and despite his careful integration of a dozen revolutionary songs in the Eleventh Symphony, this work remains a crudely constructed tapestry compared with its predecessor. It was not until the summer of 1959 that he produced a work to match the concentration and complexity of the Tenth. This was the First Cello Concerto, composed for Rostropovich. Here pithy motifs, pared-down textures and obstinate forward motion are grafted on to familiar Shostakovichian gestural archetypes, establishing a lexicon of devices for his late instrumental works. Fiercely intense invention is equally a feature of the Seventh String Quartet, dedicated to the memory of Nina. Here, metrical transformations, motivic economy and cyclic recalls all feature in greater concentration than ever before.

The array of song quotations in the Eleventh Symphony prepared the way for the self-quotations in the Eighth Quartet, including the ubiquitous D–S–C–H. This piece became inordinately famous, inspiring transcriptions for various media, especially string orchestra, sanctioned by the composer. Every one of its quoted themes acquires either a sadder or a more violent character than it had in its source-work. The moment of most heart-stopping plangency comes in the fourth movement when Shostakovich quotes Katerina's aria of longing for her lover from the fourth act of *Lady Macbeth*, mirroring the composers own personal loneliness at a time of intense need.

Patriotic film scores and other commissioned work continued to occupy Shostakovich, but to an ever-decreasing extent. The Twelfth Symphony represents an unhappy infiltration of that official manner into the main oeuvre. The naivety of its programme, structure and thematic invention lends weight to claims that the composition had to be quickly thrown together after the abandonment of an earlier, possibly rashly satirical project. As in the Eleventh Symphony, there are four continuous movements, but instead of a kind of newsreel commentary, the music unfolds as a series of static tableaux or reflections; the first movement is more academically conformist than anything in Shostakovich's symphonic output, as is the thoroughgoing cyclic unity between movements.

As if to cleanse himself of this apparent act of appeasement, Shostakovich ensured that his next two projects – the Thirteenth Symphony and the already largely completed revised version of *Lady Macbeth* – would be as near as possible to the real thing. In the Thirteenth Symphony, Yevgeny Yevtushenko's poems pointed to egregious social ills in Soviet Russia, from anti-semitism through the suppression of humour, oppression of women, and the climate of fear, to the dilemma of maintaining integrity in an artistic career.

Katerina Izmaylova, as he entitled the revised version of *Lady Macbeth*, is a source of ongoing controversy. Shostakovich's revisions, involving two re-composed interludes, confirmation of the trimmed version of the notorious seduction scene (it had already been cut for the 1935 publication of the score), and a large number of rewordings and vocal transpositions, were carried out for a mixture of motives. Some were practical considerations, reflecting the experience of staging the opera in the 1930s. Others, such as the toning down of sexual imagery and the addition of an ideological element to the prisoners' music in Act 4, may have been a compromise with the criticisms of the 1936 article, or may reflect the composer's own preferred shift of emphasis.

5. 1963–75.

(i) Life. The première of *Katerina Izmaylova* took place on 8 January 1963, two months after the appearance of Solzhenitsyn's *One Day in the Life of Ivan Denisovich*, a story of life in a Kazakhstan prison camp in the last years of Stalin's rule. Approved by Khrushchyov, this publication represented a high-water mark of de-Stalinization in the arts. But a backlash against Soviet authors soon followed and the climate of gradual liberalization itself came under increasing threat when Khrushchyov was ousted and replaced by Leonid Brezhnev in October 1964. The invasion of Czechoslovakia in 1968 and the increasing profile of the dissident movement intensified the reactionary pressure; Shostakovich put his name to political documents such as the condemnation of the nuclear physicist turned human-rights campaigner, Andrey Sakharov, on 3 September 1973. If his distaste for such things was not always perceptible to those who looked to him for moral example, that may indicate the effectiveness of the pretence. His music came close to contradicting his actions, as in the setting 'To the Exile' from the Michelangelo Suite, composed in 1974 immediately after Solzhenitsyn's enforced move to the West.

Shostakovich's declining health made a more openly defiant stance hardly possible. His hand weakness worsened and he gave his last performance as pianist on 28 May 1966, suffering a heart attack later that night. The polio-related condition responded to treatment at an orthopaedic clinic in Kurgan in 1970 and 1971 and deterioration was partially arrested. Shortly after completing his Fifteenth Symphony, on 17 September 1971, he had a second heart attack. This forced him to give up smoking, but for the last two and a half years of his life he suffered from lung cancer, which spread to the kidneys and liver and eventually to the artery between heart and lungs.

Outwardly, his career was again marked by steadily increasing recognition and success. He continued to travel extensively within the Soviet Union and abroad, especially for the numerous premières of *Katerina Izmaylova*, meeting composers and collecting honours. Coinciding with his 60th birthday in September 1966, he was made Hero of Socialist Labour and received a second Order of Lenin as well as the Gold Medal of the Hammer and Sickle. Earlier that year a collected edition of his music was mooted (a rare honour for any composer in his lifetime), and he composed a sardonic *Preface to the Complete Edition of my Works and a Brief Reflection apropos of this Preface*, the title mimicking verbose Russian officialese. His own text for this song remarks ironically but accurately on his title of 'People's Artist of the USSR' (conferred in 1954), his 'many other honorary titles', his position as First Secretary of the Composers' Union of the RSFSR (since 1960) and ordinary Secretary of the Composers' Union of the USSR (since 1957) and 'very many other highly responsible duties'.

With Rostropovich, Oistrakh, Richter, and conductors Mravinsky and Kondrashin in the forefront, his works were now performed and recorded with increasing regularity. In February 1964, the town of Gor'kiy mounted a festival with 43 concerts of his music. Seemingly encouraged, Shostakovich came out of a comparatively fallow creative period since the Thirteenth Symphony and produced the Ninth and Tenth Quartets in quick succession (a previous Ninth Quartet composed in 1961 was destroyed), followed by the Yevtushenko cantata *Kazn' Stepana Razina* ('The Execution of Stepan Razin').

Inwardly his thoughts and creative projects turned increasingly to the topic of death; at the same time he became interested in 12-note composition, still the subject of official disapproval. In this he was inspired by the example of Britten, whose *The Turn of the Screw* he had seen in Edinburgh in 1962, and by his own pupils. In May 1965 he got to know Karayev's Third Symphony and in the following year Tishchenko's Third Symphony. In 1968 he himself built his Twelfth Quartet around 12-note themes, and such themes also appear in the Violin Sonata, Thirteenth Quartet and Fourteenth and Fifteenth Symphonies. He never applied the technique in the manner of the Second Viennese School; rather, themes of this kind took on symbolic associations with death or stasis.

From the Second Cello Concerto of 1966, each of Shostakovich's last ten years with the exception of 1972 saw at least one major composition. The Second Violin Concerto was composed in 1967 for Oistrakh, and in the following year the Violin Sonata (also for Oistrakh) and 12th Quartet. In 1969 came the 14th Symphony, a vocal symphony consisting of 11 settings on the subject of death, in 1970 the 13th String Quartet, which catches much the same mood, and in 1971 the enigmatic 15th Symphony. His second heart attack just after completion of this symphony put a temporary halt to his output, and he spent the remainder of that year in hospital and sanatorium. 1972 was a year of travel, to East and West Germany in May and June, to London and Dublin in July, returning via Copenhagen, and a further visit to England in November before another extended stay in hospital. 1973 saw return trips to Berlin and Copenhagen and the USA (chiefly Chicago), around which Shostakovich fitted the Fourteenth Quartet and the Tsvetayeva settings op.143. In 1974 he produced the 15th Quartet and Michelangelo Suite, whose orchestrated version, completed later in the year, is tantamount to a Sixteenth Symphony. Also this year *The Nose* was finally restaged in Russia, the last of his effectively banned works to be rehabilitated. The Moscow production was masterminded and conducted by Gennady Rozhdestvensky, marking the advent of a new generation of musicians committed to his music. By now, Maxim Shostakovich was conducting extensively, and Rozhdestvensky himself was unearthing and recording numerous obscure and almost forgotten works. In 1975 Shostakovich orchestrated Musorgsky's 'Song of the Flea' and composed his Viola Sonata, for which he was reading proofs only days before his death on the evening of 9 August 1975 in hospital at Kuntsevo. He was buried five days later in the Novodevichy Cemetery.

(ii) Works. The musical trends established over the previous decade continued, the only significant new features being exploration of 12-note themes. That there was no fundamental evolution in Shostakovich's style is suggested by the fact that his last major work, the Viola Sonata, could quote extensively from the overture to his unfinished opera *The Gambler* of 1941–2, without any stylistic discrepancy being apparent. By the same token the Violin Sonata of 1968 owes much to the example of Prokofiev's First Violin Sonata of 1938–46, both in its gestural character and its layout of movements.

In these years, very few 'official' works were demanded of him, and in those that were it is increasingly tempting to read subtexts and in-jokes. *Oktyabr'* ('October'), his symphonic poem for the 50th anniversary of the Revolution, feels like no more than a grudging discharge of duty, for instance, and the *March of the Soviet Militia* is reputedly dedicated to the memory of Zoshchenko, himself a one-time Red Army officer but best known as a trenchant satirist. Shostakovich did agree to undertake two film scores of more or less official stamp for friends (Leo Arnshtam's *Sof'ya Perovskaya* on the life of an activist associated with the assassination of Tsar Aleksandr II, and *A Year is Like a Lifetime* to Galina Serebryakova's scenario on the life of Marx). But he took considerably more seriously his work on Grigory Kozintsev's *Hamlet* and *King Lear*, producing music of a starkness of texture to match the ascetic qualities of the cinematography.

The symphonic impulse continued to shift away from symphonies to quartets (especially Nos.9, 10 and 12), concertos, sonatas and song cycles. The Second Cello Concerto, Second Violin Concerto and Violin and Viola Sonatas have much in common, in particular a sense of familiar territory being traversed but in a wan, alienated

manner, as though experienced by a lost soul. Moments of tonal clarification register increasingly as out-of-body experiences, and they are surrounded by paroxysms of pain, inscrutable soliloquies and ghostly revisitings of the past. Themes containing eleven or all twelve notes of the scale are contrasted with blank oscillating perfect fourths which often conclude movements in anxious stasis. To all this the finale of the Viola Sonata adds an extremely dark-hued tribute to Beethoven, brooding on the affinity between the repeated-note motif of the first movement of the 'Moonlight' Sonata and Shostakovich's own favourite dotted-rhythm funeral march gestures. This world of purgatorial numbness was passed on to the following generation of Schnittke and others.

Quartets 11 to 14 were dedicated to each member of the Beethoven Quartet in turn, in recognition of a partnership of more than 30 years' standing; the Fifteenth Quartet bears no dedication but could easily be read as a requiem for the composer himself. Quartets 13 and 15 in particular abound in stark musical imagery, while the Fifteenth echoes the black humour of the early piano *Aphorisms*, with contorted re-interpretations of innocent-seeming movement titles such as Serenade and Nocturne.

The vocal works focus ever more intently on the subject matter of love, death, and the role of the artist (especially in the Blok cycle, the Fourteenth Symphony and the Tsvetayeva settings respectively). The last cycle, *Four Verses of Captain Lebyadkin*, from Dostoyevsky's novel *The Devils*, ends Shostakovich's vocal output on a note of sour vituperation. The importance he attached to the Tsvetayeva and Michelangelo cycles is reflected in the orchestral versions he made of them, and the same is indicated by his re-orchestrating the Six Romances, op.62. In general the importance he attached to texts in his later years is reflected in his renunciation of the title *romansï* ('romances'): the Blok, Lebyadkin and Tsvetayeva cycles are dubbed *stikhotvoreniya* ('poems' or 'verses') while the proper full title for the Michelangelo settings is *Syuita na slova Mikelangelo* ('Suite on Words of Michelangelo'). The instrumentation of the Blok verses, for violin, cello and piano, prepares the ground for the Fourteenth Symphony (soprano and bass soloists, strings and percussion), and, in general, the borderline between symphonic and vocal works is blurred at this time. The Fourteenth Symphony itself consists of eleven settings of poems, subtly arranged to suggest outrage at the imposition of death by human hand.

The Fifteenth Symphony is haunted by a legion of ghosts – subtle allusions to Shostakovich's own past works and to musical styles that had influenced him. Paradoxically, these allusions make the overall tone of the work all the more difficult to define. The last pages gaze back over the past with unfathomable sadness, and the coda is probably the most desolate music ever to have been written in A major. The end of the Viola Sonata is no less poignant; it is yet another extraordinary reinterpretation of C major, with the rocking fourths so often associated with death in Shostakovich's late work now suggesting a measure of calm and reconciliation.

6. Posthumous reputation. 25 years on, Shostakovich's obituary notices make bizarre reading. *Pravda*, in an article with 85 signatories from the country's political and musical élite, described him as 'a true son of the Communist Party, outstanding public and state activist, an artist – citizen Shostakovich devoted his entire life to the development of Soviet music, to asserting the ideals of Soviet humanism and internationalism, the struggle for peace and friendship of nations'. *The Times* called him 'a committed believer in Communism and Soviet power'; the *New York Times* referred to him as 'a committed Communist who accepted sometimes harsh ideological criticism'. Suggestions to the contrary in books by émigrés such as Yury Jelagin and Yury Olkhovsky as early as the 1950s had been little heeded and were even dismissed as embodying biassed Cold War tactics.

For many years, serious scholars in the West had scarcely bothered with Shostakovich, being seemingly unable to hear past the surface conservatism of language, which Stravinsky, Adorno, Boulez and others equated with reactionary conformism and attributed to a combination of weak-mindedness and *force majeure*. The evaporation of avant-garde prejudices had already cleared the way for a more realistic assessment when Solomon Volkov's *Testimony: the Memoirs of Dmitry Shostakovich as Related to and Edited by Solomon Volkov* made its sensational appearance in 1979. This presented a picture of Shostakovich's profound disaffection with the communist system, stretching back at least to the mid-1930s. This book continues to be a source of controversy, mainly because it was shown to contain substantial passages – appearing on seven of the eight pages signed by Shostakovich – drawn almost verbatim from Shostakovich's articles and speeches. The editor declined to explain how the situation might have come about or how it might be reconciled with the title of the book. Further doubt has been expressed as to whether Shostakovich, in so far as the book may contain his actual words and thoughts, might not have been reinventing his own past. Friends, family and musical associates of the composer expressed conflicting opinions on the book's authenticity and the veracity of the opinions it contains, although a substantial and increasing majority have spoken in its favour. Accusations and counter-accusations have made the question of Shostakovich's relationship with the Communist regime one of the most bitterly fought musicological controversies in the late 20th century. This issue has overshadowed efforts to understand the non-ideological dimensions of his music, to disentangle those aspects of the Soviet system he approved of from those he abominated and to identify when and how his attitudes changed. Scholarly interest in the music has gained new impetus, but at the expense of concentration on a vulgarized, mono-dimensional view of its meaning.

Unlike that of many composers, Shostakovich's reputation with the musical public has grown steadily since his death, fuelled by post-*glasnost'* revelations about the society in which he lived. By most conceivable measurements, he has become the most popular composer of serious art music in the middle years of the 20th century.

His influence on composers spread through the work of his most gifted pupils and protégés (Vaynberg, Boris Chaykovsky, Tishchenko) and kindred spirits abroad (such as Britten, who however, died only a year after him). Others in the Soviet Union emancipated themselves from his style but took up some of the deeper implications of his work, especially his fondness for mixing styles and tones of voice, his use of musical ciphers, his exploration of the no-man's-land between dynamism and stasis and his compulsion to question the same things as he affirms. In these respects, Alfred Schnittke has the strongest claim



8. *Dmitry Shostakovich*

to being the 'true successor', though the musical quality of his invention rarely reaches comparable heights. The doctrinaire rump of the Western avant garde never became reconciled to Shostakovich's importance, although some who started in that camp have at least come to recognize the multi-faceted complexity of his music. On the other hand, natural conservatives in Russia, Scandinavia, Britain and the United States acknowledged the influence but generally failed to grasp the underlying complexities of tone. Those complexities could only have taken the shape they did under the unique coercions of Stalin's Russia. As the most talented Soviet composer of his cursed generation Shostakovich was uniquely equipped to transcend those pressures, and as such his achievement is unrivalled.

WORKS

OPERAS AND BALLETS

op.	
15	Nos [The Nose] (op, 3, Shostakovich, A. Preys, G. Ionin and Ye. Zamyatin, after N.V. Gogol), 1927–8, Leningrad, Maliy, 18 Jan 1930
22	Zolotoy vek [The Golden Age] (ballet, 3, A. Ivanovsky), 1929–30, Leningrad, State Academic, 27 Oct 1930
27	Bolt [The Bolt] (ballet, 3, V. Smirnov), 1930–31, Leningrad, State Academic, 8 April 1931
—	Bol'shaya molniya [The Great Lightning] (comic op, N. Aseyev), ?1931–2, unfinished, Leningrad, Philharmonic Bol'shoy Hall, 11 Feb 1981
29	Ledi Makbet Mtsenskogo uyezda [Lady Macbeth of the Mtsensk District] (op, 4, Shostakovich and Preys, after N. Leskov), 1930–32, Leningrad, Maliy, 22 Jan 1934; rev. as Katerina Izmaylova, op.114, 1955–63
39	Svetliy ruchey [The Limpid Stream] (ballet, 3, F. Lopukhov and A. Pyotrovsky), 1934–5, Leningrad, Maliy, 4 June 1935
—	Igroki [The Gamblers] (op, after Gogol), 1941–2, unfinished, concert perf., Leningrad, Philharmonic Bol'shoy Hall, 18 Sept 1978, staged Moscow, Chamber Musical Theatre, 24 Jan 1990; completed by K. Meyer (3), Wuppertal, Opernhaus, 12 June 1983
105	Moskva, Cheryomushki [Moscow, Cheryomushki] (operetta, 3, V. Mass and M. Chervinsky), 1957–8, Moscow, Operetta, 24 Jan 1959
114	Katerina Izmaylova, 1954–63, Moscow, Stanislavsky–Nemirovich-Danchenko Music Theatre, 8 Jan 1963 [rev. of op.29]

OTHER DRAMATIC WORKS

incidental music

19	Klop [The Bedbug] (V. Mayakovsky), 1929, Moscow, Meyerhold, 13 Feb 1929
24	Vïstrel [The Shot] (A. Bezïmensky), 1929, Leningrad, Working Youth Theatre, 14 Dec 1929
25	Tselina [Virgin Soil] (A. Gorbenko and N. L'vov), 1930, lost, Leningrad, Working Youth Theatre, 9 May 1930
28	Prav', Britaniya [Rule, Britannia] (A. Pyotrovsky), 1931, Leningrad, Working Youth Theatre, 9 May 1931
31	Uslovno ubitïy [Declared Dead] (stage revue, V. Voyevodin and Ye. Rïss), 1931, Leningrad, Music Hall, 2 Oct 1931
32	Gamlet [Hamlet] (W. Shakespeare), 1931–2, Moscow, Vakhtangov, 19 May 1932
37	Chelovecheskaya komediya [The Human Comedy] (P. Sukhotin, after H. de Balzac), 1933–4, Moscow, Vakhtangov, 1 April 1934
44	Salyut, Ispaniya [Hail, Spain] (A. Afinogenov), 1936, Leningrad, Pushkin Theatre of Drama, 23 Nov 1936
58a	Korol' Lir [King Lear] (Shakespeare), 1941, Leningrad, Gor'ky Bol'shoy, 24 March 1941
63	Otchizna [Native Country] (spectacle), 1942, Moscow, Dzerzhinsky Central Club, 7 Nov 1942
66	Russkaya reka [Russian River] (spectacle), 1944, Moscow, Dzerzhinsky Central Club, 17 April 1944
72	Vesna pobednaya [Victorious Spring] (spectacle), 2 songs (M. Svetlov), 1946, Moscow, Dzerzhinsky Central Club, 8 May 1946
—	Gamlet [Hamlet] (Shakespeare), 1954, Leningrad, Pushkin Theatre of Drama, 31 March 1954 [from op.58a]

film scores

18	Novïy Vavilon [New Babylon] (dir. G. Kozintsev and L. Trauberg), 1928–9 [for live perf. with silent film]
26	Odna [Alone] (dir. Kozintsev and Trauberg), 1930–31
30	Zlatïye gorï [Golden mountains] (dir. S. Yutkevich), 1931
33	Vstrechnïy [Counterplan] (dir. F. Ermler and Yutkevich), 1932
36	Skazka o pope i rabotnike yego Balde [The Tale of the Priest and his Worker, Blockhead] (dir. M. Tsekhanovsky), 1933–4, unfinished, rev. as comic op by S. Khentova, 1980
38	Lyubov' i nenavist' [Love and Hate] (dir. A. Gendel'shteyn), 1934
41	Yunost' Maksima [The Youth of Maxim] (dir. Kozintsev and Trauberg), 1934 [no.1 of Maxim trilogy]
41a	Podrugi [Girl Friends] (dir. L. Arnshtam), 1934–5
45	Vozvrashcheniye Maksima [The Return of Maxim] (dir. Kozintsev and Trauberg), 1936–7 [no.2 of Maxim trilogy]
48	Volochayevskiye dni [Volochayev Days] (dir. G. and S. Vasil'yev), 1936–7
50	Vïborgskaya storona [Vïborg District] (dir. Kozintsev and Trauberg), 1938 [no.3 of Maxim trilogy]
51	Druz'ya [Friends] (dir. Arnshtam), 1938
52	Velikiy grazhdanin [The Great Citizen] (dir. Ermler), 1st ser., 1937
53	Chelovek s ruzh'yom [The Man with a Gun] (dir. Yutkevich), 1938
55	Velikiy grazhdanin [The Great Citizen] (dir. Ermler), 2nd ser., 1938–9
56	Glupïy mïshonok [The Silly Little Mouse] (dir. Tsekhanovsky), 1939
59	Priklyucheniya Korzinkinoy [The Adventures of Korzinkina] (dir. K. Mints), 1940–41
64	Zoya (dir. Arnshtam), 1944
71	Prostïye lyudi [Simple People] (dir. Kozintsev and Trauberg), 1945
75	Molodaya gvardiya [The Young Guard] (A.A. Fadeyev, dir. S. Gerasimov), 1947–8
76	Pirogov (dir. Kozintsev), 1947
78	Michurin (dir. A. Dovzhenko), 1948
80	Vstrecha na El'be [Encounter at the Elbe] (dir. G. Aleksandrov), 1948

82	Padeniye Berlina [The Fall of Berlin] (dir. M. Chiaureli), 1949
85	Belinsky (dir. Kozintsev), 1950
89	Nezabïvayemïy 1919-y [The Unforgettable Year 1919] (dir. Chiaureli), 1951
95	Pesnya velikikh rek (Yedinstvo) [Song of the Great Rivers/Unity] (dir. Y. Ivens), 1954
97	Ovod [The Gadfly] (E.L. Voynich, dir. A. Faintsimmer), 1955
99	Pervïy eshelon [The First Echelon] (dir. Faintsimmer), 1955–6
106	Khovanshchina, 1958–9 [orch of op by M. Musorgsky]: see ORCHESTRATIONS [Khovanshchina, 1958–9]
111	Pyat' dney – pyat' nochey [Five Days – Five Nights] (dir. Arnshtam), 1960
—	Cheryomushki (dir. G. Rappaport), 1962 [arr. of op.105]
116	Gamlet [Hamlet] (Shakespeare, trans. B. Pasternak, dir. Kozintsev), 1963–4
120	God, kak zhizn' [A Year is Like a Lifetime] (dir. G. Roshal'), 1965
—	Katerina Izmaylova (dir. M. Shapiro), 1966 [arr. of op.114]
132	Sof'ya Perovskaya (dir. Arnshtam), 1967
137	Korol' Lir [King Lear] (Shakespeare, dir. Kozintsev), 1970

ORCHESTRAL

symphonies

10	Symphony no.1, f, 1924–5, Leningrad PO, cond. N. Malko, Leningrad, Philharmonic Bol'shoy Hall, 12 May 1926
14	Symphony no.2 'Oktyabryu' [To October] (A. Bezïmensky), B, with chorus in finale, 1927, Leningrad PO and Academic Choir, cond. Malko, Leningrad, Philharmonic Bol'shoy Hall, 5 Nov 1927
20	Symphony no.3 'Pervomayskaya' [The First of May] (S. Kirsanov), E♭, with chorus in finale, 1929, Leningrad PO and State Academic Choir, cond. A. Gauk, Leningrad, Moscow-Narva House of Culture, 21 Jan 1930
43	Symphony no.4, c, 1935–6, Moscow PO, cond. K. Kondrashin, Moscow, Conservatory Bol'shoy Hall, 30 Dec 1961
47	Symphony no.5, d, 1937, Leningrad PO, cond. Ye. Mravinsky, Leningrad, Philharmonic Bol'shoy Hall, 21 Nov 1937
54	Symphony no.6, b, 1939, Leningrad PO, cond. Mravinsky, Leningrad, Philharmonic Bol'shoy Hall, 21 Nov 1939
60	Symphony no.7 'Leningrad', C, 1941, Bol'shoy Theatre Orch, cond. S. Samosud, Kuybïshev, House of Culture, 5 March 1942
65	Symphony no.8, c, 1943, USSR State SO, cond. Mravinsky, Moscow, Conservatory Bol'shoy Hall, 4 Nov 1943
70	Symphony no.9, E♭, 1945, Leningrad PO, cond. Mravinsky, Leningrad, Philharmonic Bol'shoy Hall, 3 Nov 1945
93	Symphony no.10, e, 1953, Leningrad PO, cond. Mravinsky, Leningrad, Philharmonic Bol'shoy Hall, 17 Dec 1953
103	Symphony no.11 '1905 god' [The Year 1905], g, 1956–7, USSR State SO, cond. N. Rakhlin, Moscow, Conservatory Bol'shoy Hall, 30 Oct 1957
112	Symphony no.12 '1917 god' [The Year 1917], d, 1959–61, Leningrad PO, cond. Mravinsky, Leningrad, Philharmonic Bol'shoy Hall, 1 Oct 1961 [ded. to the memory of Lenin]
113	Symphony no.13 'Babiy Yar' (Ye. Yevtushenko), b♭, B, B chorus, orch, 1962, V. Gromadsky, Republican State and Gnesin Institute Choirs, Moscow PO, cond. Kondrashin, Moscow, Conservatory Bol'shoy Hall, 18 Dec 1962
135	Symphony no.14 (F.G. Lorca, G. Apollinaire, W. Küchelbecker, R.M. Rilke), S, B, str, perc, 1969, G. Vishnevskaya, Ye. Vladimirov, Moscow CO, cond. R. Barshay, Leningrad, Hall of the Glinka Academy Choir, 29 Sept 1969
141	Symphony no.15, A, 1971, All-Union Radio and Television SO, cond. M. Shostakovich, Moscow, Conservatory Bol'shoy Hall, 8 Jan 1972

other

1	Scherzo, f♯, 1919
3	Theme and Variations, B♭, 1921–2
7	Scherzo, E♭, 1923–4
15a	Nos [The Nose], suite, T, Bar, orch, 1928 [from op]
22a	Zolotoy vek [The Golden Age], suite, 1930 [from ballet]
23	Two pieces for E. Dressel's opera Der arme Columbus, 1929
27a	Bolt (Ballet Suite no.5), 1931 [from ballet]
30a	Zlatïye gorï [Golden Mountains], suite, 1931 [from film score]
32a	Gamlet [Hamlet], suite, 1932 [from incid music]
35	Piano Concerto no.1, c, pf, tpt, str, 1933, D. Shostakovich, A. Shmidt, Leningrad PO, cond. F. Stiedry, Leningrad, Philharmonic Bol'shoy Hall, 15 Oct 1933
—	Suite no.1, jazz orch, 1934
42	Five Fragments, 1935
—	Suite no.2, jazz orch, 1938
50a	Suite with chorus, arr. L. Atovm'yan, 1961 [from Maxim trilogy]
—	Solemn March, military band, 1942
64a	Zoya, suite, with chorus, arr. Atovm'yan, ?1944 [from film score]
75a	Molodaya gvardiya [The Young Guard], suite, arr. Atovm'yan, 1951 [from film score]
76a	Pirogov, suite, arr. Atovm'yan, 1951 [from film score]
77	Violin Concerto no.1, a, 1947–8, D. Oistrakh, Leningrad PO, cond. Mravinsky, Leningrad, Philharmonic Bol'shoy Hall, 29 Oct 1955
78a	Michurin, suite, with chorus, arr. Atovm'yan, 1964 [from film score]
80a	Vstrecha na El'be [Encounter at the Elbe], suite, with vv, arr. Atovm'yan, 1948 [from film score]
—	Ballet Suite no.1, arr. Atovm'yan, 1949
82a	Padeniye Berlina [The Fall of Berlin], suite, with chorus, arr. Atovm'yan, 1950 [from film score]
85a	Belinsky, suite, with chorus, arr. Atovm'yan, 1960 [from film scores]
89a	Nezabïvayemïy 1919–y [The Unforgettable Year 1919], suite, arr. Atovm'yan, 1952 [from film score]
—	Ballet Suite no.2, arr. Atovm'yan, 1951
—	Ballet Suite no.3, arr. Atovm'yan, 1951
—	Ballet Suite no.4, arr. Atovm'yan, 1953
96	Festive Overture, A, 1954
971	Ovod [The Gadfly], suite, arr. Atovm'yan, 1956 [from film score]
99a	Pervïy eshelon [The First Echelon], with chorus, arr. Atovm'yan, 1956
102	Piano Concerto no.2, F, 1957, M. Shostakovich, USSR State SO, cond. N. Anosov, Moscow Conservatory Bol'shoy Hall, 10 May 1957
107	Cello Concerto no.1, E♭, 1959, M. Rostropovich, Leningrad PO, cond. Mravinsky, Leningrad, Philharmonic Bol'shoy Hall, 4 Oct 1959
–	Novorossiyskiye kurantï/Ogon'vechnoy slavï [Novorossiisk Chimes/The Flame of Eternal Glory], 1960
111a	Pyat'dney–pyat' nochey [Five Days – Five Nights], suite, arr. Atovm'yan, 1961 [after film score]
114a	Suite from Katerina Izmaylova, S, orch, 1962
115	Overture on Russian and Kyrgyz Folk Themes, 1963
116a	Gamlet [Hamlet], suite, arr. Atovm'yan, 1964 [from film score]
120a	God kak zhïzn' [A Year is Like a Lifetime], suite, arr. Atovm'yan, ?1969 [from film score]
126	Cello Concerto no.2, G, 1966, Rostropovich, USSR State SO, cond. Ye. Svetlanov, Moscow, Conservatory Bol'shoy Hall, 25 Sept 1966
129	Violin Concerto no.2, c♯, 1967, Oistrakh, Moscow PO, cond. Kondrashin, Moscow, Conservatory Bol'shoy Hall, 26 Sept 1967
130	Traurno-triumfal'naya prelyudiya pamyati geroyev stalingradskoy bitvï [Funeral-Triumphal Prelude in Memory of the Heroes of the Battle of Stalingrad], 1967
131	Oktyabr' [October], sym. poem, 1967
139	March of the Soviet Militia, military band, 1970

CHORAL

—	Ot Karla Marksa do nashikh dney [From Karl Marx to Our Days] (sym. poem, N. Aseyev), solo vv, chorus, orch, 1932, unfinished, lost
—	Klyatva Narkomu [Oath to the People's Commissar], (V. Sayanov), B, chorus, pf, 1941
—	Pesnya gvardeyskoy divizii/Idut besstrashnïye gvardeyskiye polki [Song of a Guard's Division/The Fearless Guard's Regiments are on the Move] (Rakhmilevich), B, chorus, pf, 1941
—	Slav'sya otchizna sovetov [Glory to our Soviet Homeland] (Ye. Dolmatovsky), chorus, pf, 1943
—	Chornoye more [The Black Sea] (S. Alïmov and N. Verkhovsky), B, male chorus, pf, 1944
—	Zazdravnaya pesnya o Rodine [A Toast to our Motherland] (I. Utkin), T, chorus, pf, 1944
74	Poèma o rodine [Poem of the Motherland] (cant.), Mez, T, 2 Bar, B, chorus, orch, 1947
—	Antiformalisticheskiy Rayok [Antiformalist Rayok], 4 B, spkr, chorus, pf, ?1948–?1968
81	Pesn' o lesakh [Song of the Forests] (orat, Ye. Dolmatovsky], T, B, boys' chorus, chorus, orch, 1949
—	Nasha pesnya [Our Song] (K. Simonov), B, chorus, pf, 1950
—	Marsh storonnikov mira [March of the Defenders of Peace] (Simonov), T, chorus, pf, ?1950
88	Ten Poems (turn-of-the-century revolutionary poets), SATB, 1951
90	Nad rodinoy nashey solntse siyayet [The Sun Shines over our Motherland] (cant., Dolmatovsky), boys' chorus, chorus, orch, 1952
—	Mï rodinu slavim [We Sing Glory to our Motherland] (V. Sidorov), chorus, pf, 1957
—	Mï v serdtse oktyabr'skiye zori khranim [We Cherish October Dawns in our Hearts] (Sidorov), chorus, pf, 1957
104	Two Russian Folksong Arrangements, SATB, 1957
—	Zarya oktyabrya [Dawn of October] (V. Kharitonov), chorus, pf, 1957
119	Kazn' Stepana Razina [The Execution of Stepan Razin] (vocal-sym. poem Ye. Yevtushenko), B, chorus, orch, 1964
136	Vernost' [Loyalty] (8 ballads, Dolmatovsky), male chorus, 1970

SOLO VOCAL

4	Two Fables of Krïlov, Mez, chorus, orch, 1922
21	Six Romances (Jap. poets), T, orch, 1928–32
46	Four Romances (A.S. Pushkin), B, pf, 1936–7, nos.1–3 orchd, n.d.
—	Impromptu-Madrigal, Musical Joke for the New Year, S, pf, in 1930s
62	Six Romances (W. Raleigh, R. Burns, W. Shakespeare, trans. B. Pasternak, S. Marshak), B, pf, 1942, orchd as op.62a, 1943, reorchd as op.140, 1971
62a	Six Romances, B, orch, 1943 [after op.62]
—	Patrioticheskaya pesnya [Patriotic Song] (Dolmatovsky), 1943
—	Pesn' o Krasnoy Armii [Song about the Red Army] (M. Golodny), 1943, collab. A. Khatchaturyan
79	Iz yevreyskoy narodnoy poèzii [From Jewish Folk Poetry], S, A, T, pf, 1948
79a	Iz yevreyskoy narodnoy poèzii, S, A, T, orch, 1948–?64 [after op.79]
84	Two Romances (M. Lermontov), 1v, pf, 1950
86	Four Songs (Dolmatovsky), 1v, pf, 1950–51
91	Four Monologues (Pushkin), B, pf, 1952
—	Grecheskiye pesni [Greek Songs] (trans. S. Bolotin and T. Sikorskaya), 1v, pf, 1952–3
98	Five Romances 'Songs of Our Days' (Dolmatovsky), B, pf, 1954
—	Bïli potselui [There Were Kisses] (Dolmatovsky), romance, 1v, pf, ?1954
100	Ispanskiye pesni [Spanish Songs] (anon., trans. Bolotin, Sikorskaya), Mez, pf, 1956
109	Satirï [Satires] 'Pictures of the Past' (S. Chorny), 5 romances, S, pf, 1960
121	Five Romances (texts from the journal *Krokodil*), B, pf, 1965
123	Preface to the Complete Edition of my Works and a Brief Reflection apropos of this Preface, B, pf, 1966
127	Seven Verses (A. Blok), S, pf trio, 1967
128	Vesna, vesna [Spring, Spring] (Pushkin), romance, B, pf, 1967
140	Six Romances, B, chbr, orch, 1971 [after op.62]
143	Six Verses (M. Tsvetayeva), A, pf, 1973
143a	Six Verses (Tsvetayeva), A, chbr orch, 1974 [after op.143]
145	Suite (M. Buonarroti, trans. A. Efros), B, pf, 1974
145a	Suite, B, orch, 1975 [after op.145]
146	Four Verses of Captain Lebyadkin (F.M. Dostoyevsky: *Besï* [The Devils]), B, pf, 1974

CHAMBER AND SOLO INSTRUMENTAL

8	Piano Trio no.1, 1923
9	Three Pieces, vc, pf, 1923–4, unpubd, lost
11	Two Pieces, str octet, 1924–5
—	Moderato, vc, pf, in 1930s
40	Sonata, d, vc, pf, 1934, V. Kubatsky, D. Shostakovich, Leningrad, 25 Dec 1934
49	String Quartet no.1, C, 1938, Glazunov Qt, Leningrad, 10 Oct 1938
—	Three Pieces, vn, 1940, ?lost
57	Piano Quintet, g, 1940, Beethoven Qt, D. Shostakovich, Moscow, 23 Nov 1940
67	Piano Trio no.2, e, 1944, D. Tsïganov, S. Shirinsky, D. Shostakovich, Leningrad, 14 Nov 1944
68	String Quartet no.2, A, 1944, Beethoven Qt, Leningrad, 14 Nov 1944
73	String Quartet no.3, F, 1946, Beethoven Qt, Moscow, 16 Dec 1946
83	String Quartet no.4, D, 1949, Beethoven Qt, Moscow, 3 Dec 1953
92	String Quartet no.5, B♭, 1952, Beethoven Qt, Moscow, 13 Nov 1953
101	String Quartet no.6, G, 1956, Beethoven Qt, Leningrad, 7 Oct 1956
108	String Quartet no.7, f♯, 1960, Beethoven Qt, Leningrad, 15 May 1960
110	String Quartet no.8, c, 1960, Beethoven Qt, Leningrad, 2 Oct 1960
117	String Quartet no.9, E♭, 1964, Beethoven Qt, Moscow, 20 Nov 1964
118	String Quartet no.10, A♭, 1964, Beethoven Qt, Moscow, 20 Nov 1964
122	String Quartet no.11, f, 1966, Beethoven Qt, Leningrad, 28 May 1966
133	String Quartet no.12, D♭, 1968, Beethoven Qt, Moscow, 14 Sept 1968
134	Sonata, vn, pf, 1968, D. Oistrakh, S. Richter, Moscow, 3 May 1969
138	String Quartet no.13, b♭, 1970, Beethoven Qt, Leningrad, 13 Dec 1970
142	String Quartet no.14, F♯, 1973, Beethoven Qt, Leningrad, 12 Nov 1973
144	String Quartet no.15, e♭, 1974, Taneyev Qt, Leningrad, 15 Nov 1974
147	Sonata, va, pf, 1975, F. Druzhinin, M. Muntyan, Leningrad, 1 Oct 1975

PIANO

2	Eight Preludes, 1918–20, unpubd
—	Minuet, Prelude and Intermezzo, unfinished, ?1919–20
—	Murzilka, n.d.
—	Five Preludes, 1919–21, collab. P. Fel'dt and G. Klements [from group of 24]
5	Three Fantastic Dances, 1920–22
6	Suite, f♯, 2 pf, 1922
12	Piano Sonata no.1, 1926, D, Shostakovich, Leningrad, 12 Dec 1926
13	Aforizmï [Aphorisms], 10 pieces, 1927
34	24 Preludes, 1932–3
61	Piano Sonata no.2, b, 1943, D. Shostakovich, Moscow, 6 June 1943
69	Detskaya tetrad' [Children's notebook], 7 pieces, 1944–5
—	Vesyolïy marsh [Merry March], 2 pf, 1949
87	24 Preludes and Fugues, 1950–51, T. Nikolayeva, Leningrad, 23 and 28 Dec 1952

—	Sem' tantsï kukol [7 Dolls' Dances], 1952 [arr. from ballet suites]
94	Concertino, 2 pf, 1954
—	Tarantella, 2 pf, ?1954

Extensive juvenilia incl. Funeral March in Memory of the Victims of the Revolution, ?1917–?1918

ORCHESTRATIONS

—	N.A. Rimsky-Korsakov: Ya v grote zhdal [I Waited for Thee in the Grotto], 1921
16	V. Youmans: Tea for Two, orchd as Taiti Trot [Tahiti Trot], 1927
17	Two pieces by D. Scarlatti, wind band, 1928
—	P. Degeyter: Internationale, 1937
58	M. Musorgsky: Boris Godunov, 1939–40
—	Mephistopheles' Song in Auerbach's Tavern, 1940 [orch of Musorgsky song]
—	J. Strauss: The Excursion Train Polka, 1941
—	27 romances and songs, 1941 [transcrs. of classical and popular songs]
—	Eight British and American Folksongs (trans. S. Marshak, S. Bolotin, T. Sikorskaya), B, chbr orch, 1943
—	V. Fleischmann: Skripka Rotshil'da [Rothchild's Violin] (chbr op, after A. Chekov), completed and orchd 1944
106	M. Musorgsky: Khovanshchina, 1958–9; see FILM SCORES [Khovanshchina, 1958–9]
—	M. Musorgsky: Songs and Dances of Death, 1962
124	Two choruses by A. Davidenko, 1963
125	R. Schumann: Cello Concerto, 1963
—	B. Tischenko: Cello Concerto No.1, 1969
—	L. van Beethoven: Aus Goethe's Faust, op.75 no.3, orchd as Mephistopheles Song of the Flea, 1975

Principal publishers: State Music Publishing House, Moscow; DSCH Publishers, Moscow

WRITINGS

'K prem'ere "Nosa"' [On the occasion of the première of 'The Nose'], *Rabochiy i teatr* (1929), no.24, p.12 only

'Pochemu "Nos"?' [Why 'The Nose'?], *Rabochiy i teatr* (1930), no.3, p.11 only

'Deklaratisya obyazannostey kompozitora' [Declaration of a composer's responsibilities], *Rabochiy i teatr* (1931), no.31, p.6 only

'Sovetskaya muzïkal'naya kritika otstayot' [Soviet musical criticism is lagging], *SovM* (1933), no.3, pp.120–21

'Tragediya-satira' [A tragedy-satire], *Sovetskoye iskusstvo* (16 Oct 1933); repr. in *Dmitry Shostakovich*, ed. L. Danilevich (Moscow, 1967), 13–14

'My Opera "Lady Macbeth of Mtsensk"', *MM*, xii (1934–5), 23–30

'Moy tvorcheskiy put'' [My creative path], *Izvestiya* (3 April 1935), p.4 only

'Autobiographie', *ReM*, nos.167–70 (1936), 432–3

'Moi blizhayshchiye rabotï' [My next works], *Rabochiy i teatr* (1937), no.11, p.24 only

'Moy tvorcheskiy otvet' [My creative answer], *Vechernyaya Moskva* (25 Jan 1938), p.3 only

'Moya sed'maya simfoniya' [My seventh symphony], *Vechernyaya Moskva* (8 Oct 1941); repr. in *Izvestiya* (13 Feb 1942), p.3 only

'Sovetskaya muzïka v dni voynï' [Soviet music in the days of war], *Literatura i iskusstvo* (1 April 1944); repr. in *SovM* (1975), no.11, pp.64–77

'Vospominaniya ob I.I Sollertinskom' [Recollections of Sollertinsky], *Informatsionnïy byulleten' SK SSSR* (1944), nos.5–6; repr. in *Muzïkal' nïy sovremennik*, i, (1973), 338–40

'Nasha rabota v godï Otechestvennoy voynï' [Our work during the years of World War II], *Rabota kompozitorov i muzïkovedov Leningrada v godï Velikoy Otechestvennoy voynï* (Leningrad, 1946), 61–70

'Thoughts about Tchaikovsky', *Russian Symphony* (New York, 1947), 1–5

'Vïstupleniye na sobranii kompozitorov i muzïkovedov g. Moskvï' [Speech at the gathering of composers and musicologists of the city of Moscow], *SovM* (1948), no.1, pp.78–9

'Mï dolzhnï ob" yedinit' nashi usiliya' [We should unite our efforts], *Vechernyaya Moskva* (29 March 1949); repr. in *Literaturnaya gazeta* (30 March 1949), *Kul'tura i zhizn'* (31 March 1949), *Sovetskoye iskusstvo* (2 April 1949) [speech at New York Peace Congress]

'O podlinnoy i mnimoy programmnosti' [On genuine and imaginary programme music], *SovM* (1951), no.5, pp.76–8

'Po puti narodnosti i realizma' [Along the road of national character and realism], *SovM* (1952), no.11, pp.6–11

'Pesni gneva i bor'bï' [Songs of rage and struggle], *SovM* (1953), no.6, pp.33–6

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DAVID FANNING (text), LAUREL E. FAY (work-list, bibliography)

Shostakovich, Maxim [Maksim] (*b* Leningrad, 10 May 1938). Russian conductor and pianist, son of Dmitry Shostakovich. He took music lessons from an early age and entered the Moscow Conservatory as a piano student of Yakov Fliyer, gaining his entrance qualification by performing his father's Piano Concerto no.2, written for him. His interest in conducting developed at the conservatory, and he studied first with Nikolay Rabinovich and Aleksandr Gauk, later with Rozhdestvensky and Markevich. He was appointed assistant conductor with the Moscow PO in 1963 and with the USSR State SO in 1966, later becoming principal conductor of the State RSO. His British début in 1968 with the LPO at the Royal Festival Hall was followed the next year by his first North American tour with the USSR State SO. In 1981 he settled in the USA as a political refugee with his son Dmitry, also a pianist, and he was chief conductor of the Hong Kong PO, 1983–5, and chief conductor and artistic director of the New Orleans SO, 1986–91. The first opera he conducted in the theatre was his father's *The Nose* for the New Opera Company at the London Coliseum in 1979; he later drew praise for his conducting of *Lady Macbeth of the Mtsensk District* at New York in 1984 (Juilliard Opera Center) and at the Hamburg Staatsoper in 1990. He conducted the premières of some of his father's later works, including the Symphony no.15. His earlier performances were characterized by youthful dynamism and a nervous intensity of feeling; latterly his conducting has become more refined, dignified and subtly nuanced. His recordings include both his father's piano concertos, several of his symphonies and other Russian works.

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NOËL GOODWIN

Shostakovich Quartet. Russian string quartet. It was founded in 1967 by students at the Moscow Conservatory: Andrey Shishlov, Aleksandr Balashov, Aleksandr Galkovsky and Aleksandr Korchagin. At first they appeared under their individual names and were successful in that guise for more than a decade, with a residency at Moscow Radio. Balashov was a talented composer and the quartet played his music; but after nine years he wished to leave – he later died tragically young. Aleksandr Semyannekov filled in as second violinist for a year, then Sergey Pïshchugin became available on the dissolution of the Glinka Quartet in 1977. Since then the group's personnel has remained stable. In 1979 the four took Shostakovich's name and began dedicating themselves to a special study of his chamber music, some of which they already played. In 1985 they gave their first cycle of his quartets in Amsterdam, repeating the feat in Adelaide in 1986 and Edinburgh in 1988 – in Moscow they have usually performed the cycle across two seasons. Their interpretations display considerable imagination; individually they have fine tones and they are not afraid to play without vibrato or to use the open strings for effect. Their repertory ranges from Purcell to Schoenberg, Bartók and contemporary music; Vasily Lobanov and Mikhail Yermolayev have written for them and they play works by Prokofiev, Myaskovsky, Yevgeny Golubev, Nikolay Peyko and Arno Babajanian. They have frequently collaborated with the pianist Aleksey Nasedkin and the cellist Aleksey Kovalov. Their recordings include all Glazunov's quartets, two Shostakovich cycles, most of the Beethoven quartets and an outstanding account of Haydn's *Seven last Words* – a work they have sometimes played in concert with a narrator. Shishlov and Korchagin teach at the Moscow Conservatory and Galkovsky at the Gnesin Institute. The ensemble's instruments are a 1740 Giuseppe Guarneri violin, a school of Amati violin, a 1710 Carlo Antonio Testore viola and a 1751 Giovanni Gabrieli cello.

TULLY POTTER

Show. *See* SHORE family.

Showalter, A(nthony) J(ohnson) (*b* Rockingham Co., VA, 1 May 1858; *d* Chattanooga, TN, 24 Sept 1924). American music educator, publisher and composer. He moved to Dalton, Georgia, where he established in 1884 a branch office of the Ruebush-Kieffer Co. In the same year he founded his own company, which grew into the largest music publishing house south of Cincinnati, with branches in Dallas, Texarkana, Arkansas-Texas and Chattanooga. Sales of its gospel song collections had exceeded two million copies by 1904; by 1940, when the firm ceased to publish music, approximately six million copies of Showalter's song and hymn collections, as well as theory books, had been issued. Showalter edited well over 100 collections containing more than 1000 gospel and secular songs, anthems and hymns of his own composition; he was recognized during his lifetime as the leading composer in this tradition in the southern and southwestern states, but his only composition to have achieved lasting popularity is *Leaning on the Everlasting Arms*. Showalter also published the monthly *Music Teacher and Home Magazine* and wrote *The Best Gospel Songs and their Composers* (1904). In about 1885 he established the Southern Normal Conservatory, which educated more teachers and composers of gospel songs than all other southern schools of this nature combined.

See also SHAPE-NOTE HYMNODY, §4.

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JOEL F. REED

Showers. *See* SHORE family.

Showground organ. *See* FAIRGROUND ORGAN.

Shrider [Schrider, Schreider], **Christopher** (*b* ?Germany, *c*1680; bur. Soho, London, 31 May 1751). English organ builder. Sumner claimed he was born in Leopoldsburg (?near Wettin) in Germany. He is often referred to as Father Smith's son-in-law, though soon after Smith's death in 1708 he married Helen Jennings (possibly his second wife). On Smith's death he was instructed to

complete the new organ at Trinity College, Cambridge, and he also succeeded Smith as organ maker to the royal household. It appears that he had associations with the two Abraham Jordans, father and son, reputedly collaborating with them on their instrument at St Magnus's, London Bridge, in 1712, and being assisted by them in building the organ at Westminster Abbey in 1727. His organs include those at the Chapel Royal, St James's Palace, London (1710); the Chapel Royal, Hampton Court Palace (*c*1710); Exeter Cathedral (1713; a rebuilding of the Loosemore organ with new soundboards, action and bellows); St Mary Whitechapel, London (1715; also attributed to Renatus Harris); St Mary Abbots, Kensington (*c*1716; also attributed to Jordan); St Mary the Virgin, Finedon, Northamptonshire (*c*1717; also attributed to Gerard Smith); St Martin-in-the-Fields, London (1726; the gift of King George I; it was removed in 1799 to Wotton-under-Edge, Gloucestershire, where parts remain); Westminster Abbey (1730; for the coronation of George II); and Henry VII's Chapel, Westminster Abbey (1737; temporary organ). Several other instruments have been attributed to Shrider on doubtful evidence: that at St Alkmund's, Whitchurch, Shropshire, is now known to have been built by Marc-Antoine Dallam. Shrider's son Christopher (*d* London, 16 Oct 1763) succeeded his father as organ maker to the king.

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GUY OLDHAM/STEPHEN BICKNELL

Shrubsole, William (*b* Canterbury, bap. 13 Jan 1760; *d* London, 18 Jan 1806). English organist. He is celebrated as the composer of the hymn tune 'Miles Lane'. He was a chorister of Canterbury Cathedral and became organist of Bangor Cathedral in 1782; but his tendency to associate with religious dissenters there led to his receiving notice of dismissal in December 1783. He went to London and became organist of Spafields Chapel, Clerkenwell (Countess of Huntingdon's Connexion), in 1784 and at St Bartholomew-the-Less in 1800. His famous tune, one of only four attributed to him, was first published anonymously in the *Gospel Magazine* for November 1779 (facsimile in *MT*, xliii, 1902, p.244). His name was first attached to it in the eleventh edition of Stephen Addington's *Collection of Psalm-Tunes* (London, 1792).

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WATKINS SHAW/NICHOLAS TEMPERLEY

Shrude, Marilyn (*b* Chicago, 6 July 1946). American composer and pianist. She studied at Northwestern University (DM 1984), where her teachers included Alan B. Stout and M. William Karlins. She has taught at Bowling Green State University (from 1977) and the Interlochen Arts Camp (from 1990), and served as director of the MidAmerican Center for Contemporary Music (at Bowling Green), an international organization for the study and promotion of contemporary music and new technology. Among her honours are a Kennedy Center Friedheim Award for orchestral music (third place, 1984), Chamber Music America awards (1993 and 1998), a lifetime achievement award from the American Academy and Institute of Arts and Letters (1997), a 'Meet the Composer' New Music for Schools Residency Grant (1997) and commissions from the Toledo (Ohio) SO, the St Louis SO Onstage series and the Cleveland Chamber Symphony. She was awarded the Cleveland Arts Prize in 1998. Her works are highly linear, featuring layered constructions, timbral contrasts and intervallic transformations in both tonal and atonal contexts. In addition to composing, she has remained active as a recitalist.

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Chbr: Sax Qt, 1972; Music for Soprano Sax and Pf, 1974; Evolution V, a sax, sax qt, 1976; Arctic Desert, fl+ pic, ob, cl, bn, hn, pf + cel, hp, perc, str qt, db, 1979; B.E.R.G., 2 hn, 1980; Drifting Over a Red Place, cl, elecs, dancer, slide projections, 1982; Masks, sax qt, 1982; Shadows and Dawning, a sax, pf, 1982; Odyssey 'Flights of the Imagination', brass qnt, 1984; Splintered Visions, 2 fl, cl, a sax, pf, hp, perc, str qt, db, 1985; Interior Spaces, db, pf, 1987; Renewing the Myth, a sax, pf, 1988; A Window Always Open to the Sea, vc, pf, perc, 1990; ... and they shall inherit, sax ens, 1992; Notturno: in memoriam Toru Takemitsu, vn, a sax, pf, 1996; 8 Bagatelles, 2 pf, 1997; Continuum (Postscript 1997), a sax, pf, 1997

Solo inst: 6 Pieces, pf, 1972; Invocation, Anitphons and Psalms, perc, 1977; Enuma Elish, org, 1980; Solidarnosc, pf, 1982; Visions in Metaphor, cl, 1986; Perfect Timing, hp, 1988; Visions in Metaphor, a sax, 1996; 4 Chorale Preludes, org, 1996

MARY NATVIG

Shteynpress, Boris Solomonovich. *See* STEINPRESS, BORIS SOLOMONOVICH.

Shtoharenko, Andry Yakovych (*b* Novyy Kaidaky, 2/15 October 1902, *d* Kiev, 15 Sept 1992). Ukrainian composer. In 1912 he entered the Russian Musical Society's school in Katerynoslav, and in the 1920s, in Dnipropetrovs′k, he taught singing in schools and organized his own orchestra. In 1930 Shtoharenko entered the Khar′kiv Conservatory where he studied with Bahatïyryow and graduated in 1936. Throughout his active life, he occupied several key administrative positions in the musical hierarchy of the USSR: secretary to the Turkmen Composers' Union during World War II; vice-chairman (1947–56) and chairman (1968–89) of the Composers' Union of the Ukrainian SSR; vice-chairman of the USSR Composers' Union (1948–54); teacher of composition and rector of the Kiev Conservatory (1954–68) and head of the composition faculty (1968 until his death). His many awards include two state prizes (1946, 1952), People's Artist of the Ukrainian SSR (1971), People's Artist of the USSR (1972), the Shevchenko prize (1974) and Hero of Socialist Labour (1980). After the death of Lyatoshyns′ky in 1968, Shtoharenko became the official voice of Ukrainian music. A prolific composer of considerable but

very uneven talent, his eclectic style was an amalgam of the Lysenko Ukrainian national school, The Five (primarily Musorgsky and Borodin), Bartók's more folk-oriented works and of the style of his fellow composer and friend Mykola Kolyada (1907–35). Early on, Shtoharenko was also shaped by the populist aesthetics of the Association of Proletarian Musicians of Ukraine and their emphasis on mass culture and topical themes – he gained his first success with the symphonic cantata *Pro kanal's'ki roboty* ('About the Canal Work'). One of the later landmarks of this style was the symphonic cantata *Ukraino moya* ('My Ukraine') written in 1943 in response to the German invasion. The compositions written in post-Stalin years, such as the well-crafted and inspired Second Symphony in D major for strings (1965), fall well within the mainstream of slavic modern conservatism as characterized by neoclassical phrase structures, aphoristic themes, motoric rhythmic patterns, clear harmonic construction and broad gestures. Most of his music also tends to be programmatic, but, at best, the message is an underlying feeling and is handled with subtlety as in the Third Symphony 'Kyiv' ('Kiev').

WORKS
(*selective list*)

ORCHESTRAL

Pokhid [The Cruise], sym. poem, 1936; Sym. no.1 'Kazky' [Tales], 1947, rev. 1958; Marsh-uvertyura, 1951; Pam'yati Lesi Ukrainky [To the Memory of Lesya Ukrainka], suite, 1951; Partyzans'ki kartynky [Partisan Scenes], conc.-suite, pf, orch, 1957; Molodizhna poėma [Youth poem], 1959; Molodizhna syuita [Youth Suite], 1959; Pam'yati Kobzarya [To the Memory of Kobzar], sym. poem, 1960; Sym. no.2 'Pam'yati tovarisha' [To the Memory of a Comrade], 1965, rev. 1970; Satira, scherzo, 1966; Pioners'ka syuita, 1966; Divertissement, fl, chamber orch, 1967; Vn Conc., 1968–9; Bolgars'ki vrazhennya [Bulgarian Impressions], 1971; Sym. no.3 'Kyiv', 1971; Pf Concertino, 1972; Vn Concertino, 1972; Poėma-Kontsert, pf, orch, 1977; Simfonyehny tantsi [Sym. Dances], pf, orch, 1982; Vc Conc, 1984

VOCAL

With orch: Pro kanal's'ki roboty [About the Canal Work], sym. poem-cantata, 1936; Dytynstvo [Childhood], vocal orch suite, 1939; Ukraino moya [My Ukraine] (Malyshko, M. Ryl'sky), cantata-sym., 1943; Zdravytsya na chest' velykogo rosiys'kogo narodu [A Toast to the Great Russian People], 1949; Do 800-richchya Moskvy [To the 800 Years of Moscow], cantata, 1950; Rosiya [Russia], vocal sym. poem, 1950; Pro partiyu ridnu [On the Native Party], vocal sym. poem, 1953; Ziyshla komunizmu zorya [The Story of Communism has Risen], vocal sym. poem, 1955; Lirychna oda Zhovtnyu [Lyrical Ode to October], 1958; Shlyakhamy Zhovtnya [On the Paths of October], tale, solo vv, chorus, wind, 1967; Pro nezabutnikh lyudey [On the Unforgettable People], ballads, 1969; Iz Putyvlya na skhid sontsi [From Putyul to Sunrise], poem, 1970

Other works: over 80 smaller choral pieces, *c*40 solo songs, *c*20 folksong arrs.

OTHER WORKS

Chamber: Str Qt, 1935; Virmens'ki ėskizy [Armenian Sketches], str qt, 1960; Trio molodizhne [Youth Trio], 1961

Inst: Fantasia, vn, 1960; Ballada, Zhartivlyvy marsh [Jocular March], vc, pf, 1973; Ukraïns'ki tantsi, vn, pf, 1973; Sonata, vc, pf; *c*20 accordion pieces, other smaller works

Pf: Kartynï z bïta narodnïkh mstyteley [Pictures From the Daily Life of the Folk Avengers], suite, 1954; Pam'yati muzykantiv [To the Memory of Folk Musicians], 3 poems, 1961; Obrazy [Images], 5 preludes, 1969–70; Etyudy-malyunky, 1974

Dramatic: 12 incidental scores, 5 film scores

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VIRKO BALEY

Shuard, Amy (*b* London, 19 July 1924; *d* London, 18 April 1975). English soprano. She studied at Trinity College of Music, London, and later with Eva Turner. After singing Aida, Venus and Giulietta (*Les contes d'Hoffmann*) in Johannesburg, in 1949 she joined the Sadler's Wells Opera, remaining there until 1955, and singing the title role of *Káťa Kabanová* in the British première in 1951. Her repertory also included Magda Sorel (*The Consul*), Carmen, Eboli, Tatyana and Tosca. In 1954 she joined Covent Garden Opera, where she distinguished herself first in the Italian repertory as Aida, Turandot (a thrilling portrayal) and Lady Macbeth in the first production there of Verdi's *Macbeth*, then in the German repertory as Sieglinde, Brünnhilde, Kundry and Electra. She sang the title role in *Jenůfa* in the opera's first stage production in Britain in 1956, and the Kostelnička in its 1972 and 1974 revivals. She sang Isolde in Geneva in 1972, and also appeared in Bayreuth, Vienna, Buenos Aires, San Francisco and Milan. Shuard had a bright, gleaming tone and sang with dramatic awareness, as can be heard on a Verdi and Puccini recital recording made under Edward Downes at the height of her career.

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HAROLD ROSENTHAL/ALAN BLYTH

Shudi [Schudi, Tschudi, Tshudi], **Burkat** [Burkhardt] (*b* Schwanden, canton of Glarus, 1702; *d* London, 19 Aug 1773). English harpsichord maker of Swiss birth. He came to England as a joiner in 1718 and worked for HERMANN TABEL. In 1728–9 he married Catherine Wild (whose parents also came from Schwanden), and in 1739 took up residence at 1 Meard Street, Soho, remaining there until 1742, when he moved to Great Pulteney Street. It was there that his portrait by Marcus Tuscher, now in the National Portrait Gallery, was painted (see illustration).

In 1761 John Broadwood started working for Shudi. Eight years later Broadwood married his employer's daughter Barbara and was taken into partnership by his father-in-law. Shudi's 'Venetian swell', whereby the volume could be varied by moving louvres, was patented on 18 December 1769. In 1771 Shudi retired to a house in Charlotte Street, and on his death his place in the partnership was taken by his son, Burkat (*b c*1738; *d* 1803); after the son's death the ownership of the firm passed to Broadwood, who by then was devoting almost all his time to piano making. Details of some 23 surviving Shudi harpsichords and 27 Shudi–Broadwood harpsichords are given by Boalch.

Two other harpsichord-making members of the family are known: Joshua Shudi (1739–74), the son of Burkat



'Shudi Family Group': portrait by Marcus Tuscher, c1742 (National Portrait Gallery, London)

Shudi's elder brother, Nicholas, spent a short time at sea and then went to work for Shudi in 1761. That his work was not satisfactory is attested by an affidavit sworn on 12 January 1767 by John Broadwood and two fellow apprentices (see Russell, appx 13). However, by 1766 Joshua had set up on his own in Silver Street, Golden Square, and Boalch records three surviving harpsichords, signed 'Joshua Shudi', from 1770, 1773 and 1776 respectively. The relationship (if any) of Bernard Shudi to the rest of the family is not clear, and his existence is known only from a two-manual harpsichord of 1769 signed by him.

Shudi was one of the two most important English harpsichord makers of his period, the tone of his instruments being preferred by Burney to Kirkman's; his clients included Frederick the Great, the Empress Maria Theresa, Haydn, the Prince of Wales, and his friends Gainsborough, Reynolds and Handel. Described as 'celebrated' by Gerber (*Lexicon*, 1790–92), he had among his workers Zumpe (according to Burney) as well as Broadwood; he also worked with Snetzler (again according to Burney) on claviorgans (although none of these have survived), and left Snetzler a ring in his will. Mozart tried one of his harpsichords (no.496) when in London on 13 May 1765 (the numbers were recorded in the workshop books and often on the instruments themselves); Clementi took one of his instruments to Paris; others were exported to Russia (1772–3), and at least 11 to Oporto (1773–5), presumably for dispatch to various places in the peninsula. Mrs Hamilton's instrument in Naples was said by Burney to be regarded locally as a musical phenomenon.

Trained in the Flemish-orientated workshop of Tabel, Shudi is also known to have hired out two Ruckers harpsichords. From 1782, Broadwood's piano production was immense, but previously the Shudi–Kirkman output had been largely geared to three basic models: the single-manual harpsichord – 8′, 8′; another single-manual harpsichord of 8′, 8′, 4′; and a double-manual harpsichord – 8′, 8′, 4′ and lute. Usually there was a buff stop; on some single instruments a pedal operates it. Modifications or additions can be dated approximately: from *c*1760 the buff stop; from *c*1765 the machine stop and the music desk; from *c*1765 a long compass down to C′; from *c*1769 the Venetian swell; from *c*1770 a change in scaling to somewhat longer bass strings and more distant plucking-points. The 'machine stop', perhaps invented for Frederick the Great's instruments, was the name given to the mechanism engaged by a handstop but operated by a foot-pedal, which on being depressed gradually reduces the registration on each manual (*see* MACHINE STOP (i)). Variety of tone, dynamic changes, and a certain degree of crescendo-diminuendo were made possible by this means, corresponding roughly to the knee-levers of such French makers as Taskin. The Venetian swell, perhaps invented as an improvement on Kirkman's raised-lids or nag's head swell, was the name given to the row of framed longitudinal louvres tightly fitting the harpsichord above the strings and opened and closed by a mechanism worked by a foot-pedal. The chief purpose is uncertain, since the device changes the timbre of the sound, affects its volume, permits both gradual and sudden operation, and can rest open or closed. Whatever the various builders' intention with the Venetian swell, it can hardly be compared to the organ swell which in 1769 still concerned only the upper or melodic parts of the compass; nor can it be truly said to have been intended to aid 'the harpsichord's fight for survival against the pianoforte' (Russell) since in England pianos had not become very common by 1769, and Frederick had then owned two Silbermann pianos for over 20 years. Of instruments with the long compass C′ to *f*‴, 11 examples dating from 1765 to 1782 are now known; of Shudi's supposed 16′ stop, nothing is known and the phrase 'upper and lower octave' in the advertisement in the *Morning Herald* for the sale of Handel's harpsichord on 26 June 1788 is much too vague and of too dubious a provenance for the historian (see Russell, 81). Other terminology is also a little unclear; for example Shudi's phrases 'guitar or harp' for the buff stop in one of Frederick's instruments, and 'cimbal' for the basic, lower-manual 8′ stop.

The general nature of a Shudi harpsichord, including its inner construction, can be described as 'developed Flemish', like its French and English contemporaries. With regard to the tonal differences between Shudi and Kirkman harpsichords, it is generally said that Shudi harpsichords are rounder, deeper and less incisive, due possibly to the use of leather plectra in some registers (not normally found in Kirkman harpsichords), and the later changes in plucking point and string layout. Such judgments must remain essentially subjective, and the opportunities to hear and compare side by side a Kirkman and a Shudi harpsichord of the same date, in as near as

possible the same state of preservation, are still rare. In fact, these judgments are of little real value, for whatever subtle variations of tone may be found between the two makers there can be little doubt that Hubbard's dictum that the harpsichords of Shudi and Kirkman represent 'the culmination of the harpsichord maker's art' is still valid. His further claim that 'for sheer magnificence of tone, reedy trebles and sonorous basses, no other harpsichords ever matched them' is possibly equally true, but again must remain subjective. It is interesting, however, that in the late 20th century, performances of music of the 18th century tended to favour the classical French harpsichord with its beguiling tones and more flexible registration scheme, and it has been less common for modern builders to make true and faithful copies of either a Shudi or a Kirkman.

For illustration *see* HARPSICHORD, fig.14.

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DONALD HOWARD BOALCH, PETER WILLIAMS, CHARLES MOULD

Shudraga [shidurgu, shandz]. Mongolian lute. Traditionally, this three-string fretless lute was played by some ethnic groups of West Mongolia and in Ulaanbaatar. During the Qing dynasty, the *sanxian* was used in Mongolian music and in shamanic rituals.

The instrument has a circular or sub-circular wooden frame and a long neck that carries three strings over a single bridge (see illustration). The three strings, which allow a range of three octaves and a major 3rd, are believed to symbolize past, present and future. It is made from elm or sandalwood, and the body formerly had the groinskin of cattle stretched over both sides. Horse-hair or silk thread was used for the strings. Modern instruments have an upper bridge made of bone and a lower bridge made from bamboo with snake- or goatskin over the two faces. During the summer, when dairy produce is plentiful, skins are tanned with yoghurt, then softened. They are moistened for two or three days, then washed, stretched and smoke-dried to make them stronger. Strings are made from animal gut after cleaning, par-boiling, stretching and drying.

A variety of playing techniques is used. Emsheimer (1943) described a Mongolian instrument with three silk strings, plucked or strummed with horn plectrum or fingers. Since the sound is short lived, the player strikes each note more than once in succession. When Western Mongols, such as Torguts, play the instrument to accompany the *biy*-dance, the strings are strummed with fingers of the right hand across the lower section of the neck. The four fingers of the left hand used to stop the strings are also used to sound them by plucking.

As with other instruments, tunings varied in the pre-Communist era according to group tradition and genre of music played. The pitch was not fixed. In contemporary Mongolia, the instrument is played by women in folk music ensembles.



Oyuunsüren playing the shudraga, 15th Festival of Asian Arts, Hong Kong, 1994

See also MONGOL MUSIC.

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CAROLE PEGG

Shuffle. (1) A dance step of indefinite southern black-American origin, perhaps dating from the 18th century, in which the feet are moved rhythmically across the floor without being lifted.

(2) A rhythm derived from the dance step. The term is onomatopoeic, "sh" describing its characteristic smoothness (and especially its sound when played on the snare drum). The alternation of long and short syllables (shuf-fle, shuf-fle, . . .) evokes its distinguishing rhythm, a subdivision of the beat into uneven triplets which is more specific than the fundamental swing or boogie-woogie rhythm only in that it is usually played legato and at a relaxed tempo. The shuffle rhythm is generally confined to early styles of jazz, up to and including swing; however it is not unknown in later styles, and may be heard, for example, on a version of *Birdland* recorded in concert by

Weather Report and included on the album *8:30* (*c*1079, Col. PC2-36030). Although the rhythm is most often executed on the snare drum using brushes, some drummers, notably Paul Barbarin, were adept at producing it with sticks.

(3) A term used in the titles of jazz pieces, principally in the late 1920s and the 1930s; although the shuffle rhythm was widely used during this period, such pieces are not necessarily associated with the dance step or rhythm.

JOHN SNELSON

Shugliashvili, Mikhail (*b* Tbilisi, 17 Jan 1941; *d* 23 Nov 1996). Georgian composer. In 1964 he graduated from the Tbilisi Conservatory where he studied composition with Andria Balanchivadze and from 1959 taught music theory at various Tbilisi music schools. One of the board members of the Georgian Composers' Union, in 1996 he founded, and was the artistic director of the first computer music studio at the Kvali film studio. He is one of a line of Georgian exponents of experimental music. During the 1960s and 70s, he wrote a series of almost solely instrumental works, in which he moved away from serial counterpoint towards a meditative minimalism. His musical thinking was influenced in part by scientific positivism, and also by information theory and structuralism. Much is determined by a cult of the objective, in which his conception of sound is arrived at constructively and logically by means of various number categories inherent in the music, a process to which he attached special importance. In his development of the concept of the transformation of nature in art, he investigated the exterior and interior qualities of structure, analysing its properties from the widest possible range of means. This method led to constant changes in the tension, solidity, rhythm, dynamics and timbre of the structure. In a manner related to some of Stockhausen's experiments, he tried to unite these parameters into acoustic impulses and subjected the initial cell or group to spatial displacements. Later this method is enriched by the inclination, characteristic of minimalist music, towards the exposure of the semantic meaning of the structure. His music consists of the extended intonating of separate intervals and chords which themselves comprise a single row of overtones; he presupposes the listener's concentration on the micro-details of the sound process. Among the composer's most significant works are the *Pastoral'* and *Gradatsii*.

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LEAH DOLIDZE

Shukh, Mikhail Arkad'yevich (*b* Krasnïy Luch, Lugansk province, 14 Dec 1952). Ukrainian composer. In 1977 he completed his studies at the faculty of composition with V. Zolotukhin and D. Klebanov at the Kharkiv State Institute of Arts. That same year Shukh became a teacher of theory and composition at the Donets'k State Music College, and in 1981 he graduated from the professional development faculty of the Kiev Conservatory. During the 1980s he frequently participated in seminars for young composers held in Ivanovo, and in 1991 he became a laureate of the Prokofiev Prize and a stipendiary of the Art-Radon fund for culture and charity. His works have been heard in festivals in Georgia, Germany, Italy, Russia and Ukraine.

As Shukh was establishing himself artistically during the 1970s, in Russia it became possible for the first time to study the works of Stravinsky, the composers of the Second Viennese School, as well as those of Boulez, Messiaen, Stockhausen and Xenakis; Shukh armed himself quickly with the latest musical techniques. However, innovation in composition and technique did not become an end in itself, but simply helped him to find his own path. In his sacred works, Shukh fuses genres and modes from Gregorian and Protestant chorales, Catholic and Orthodox music and elements of non-European cultures; an important stylistic aspect in his work of the 1990s is a tendency towards meditative moods.

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LESYA LANTSUTA

Shukur, Salman (*b* Baghdad, 1921). Iraqi *'ūd* player and composer. He is the sole guardian of the Arab-Ottoman repertoire in Iraq. Between 1936 and 1944 he studied the *'ūd* at the Institute of Fine Arts in Baghdad with the Arab Ottoman prince, al-Sharīf Muḥiiyy al-Dīn Haydar (1888–1967). In 1947 Shukur was appointed by his

master to teach the *'ūd* at the Institute, and he subsequently became head of the music department. From 1955 until the 1990s he gave recitals in many parts of the world and worked on Arab-Islamic manuscripts. He has composed about ten works which are largely based on suite or sonata forms with programmatic tendencies. He has also written a concerto for *'ūd* and orchestra. As a performer, his interest in instrumental improvisations (*taqsīms*), however, is limited. He rather favoured composed pieces and is known to be the main performer of al-Sharīf Muḥiyy al-Dīn's compositions, which are noted for their technical difficulty and evidence of Western influence; Shukur is a learned and dedicated virtuoso, who has transmitted his art and technique to a generation of Iraqi *'ūd* players.

SCHEHERAZADE QASSIM HASSAN

Shulman, Alan (*b* Baltimore, 4 June 1915). American cellist and composer. He began cello lessons at the age of eight and later studied at the Peabody Conservatory with Bart Wirtz; there he also studied theory and harmony with Louis Chislock. In 1928 he won a New York Philharmonic scholarship to study the cello with Joseph Emonts and harmony with Winthrop Sargent, and in 1932 he was awarded a scholarship to the Juilliard School, where until 1937 he was a pupil of Felix Salmond (cello), Bernard Wagenaar (composition) and Albert Stoessel (orchestral training). He was a founder member of the NBC SO under Toscanini in 1937, remaining in the orchestra until 1954 except for the war years, when he served in the US Marines. Shulman was co-founder of the Stuyvesant String Quartet (1938–54), which was noted for its performances of contemporary music; its many acclaimed recordings included the First String Quartet by Bloch and rarely heard quartets by Paganini and Kreisler. From 1962 to 1969 he was a member of the Philharmonia Trio. He wrote his first composition at the age of ten and while still a student composed incidental music for a New York performance of the play *The Chinese Nightingale*. His other works include Theme and Variations for viola and piano (1940, later rewritten for viola and orchestra) and a cello concerto (1948) dedicated to Leonard Rose, who gave the première with the New York PO in 1950. Shulman founded the Violoncello Society of New York in 1956 and was the society's president from 1967 to 1972.

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MARGARET CAMPBELL

Shumeyko, Volodymyr (Viktorovich) (*b* Gleyuvatka, Krivoy Rog region, 21 Jan 1949). Ukrainian composer. In 1973 he graduated from Skoryk's class at the Kiev Conservatory, then taught at the Institute of Culture in Rovno (1973–6), and at the Dïmer Music School in the Province of Kiev (1976–8). He then worked as an editor for the Muzychna Ukraïna publishing house (1978–84) before taking up composing full-time. At the start of his artistic career he followed along the path of neo-folklorism. He made extensive use of traditional Ukrainian genres such as the *duma* and the lament (the Partita no.2 for piano, and all his orchestral compositions). His attraction to folk instruments has led him to write compositions written purely for them, among which were the first in the Ukraine to make use of pointillist and sonoristic techniques. He frequently combines folk instruments with those of a standard orchestra: the *Duma pro tr'okh brativ* ('Duma about Three Brothers') for baritone and orchestra makes use of a folklore model, and includes in the scoring a bandura and the Ukrainian lyre. In his Second Symphony a small orchestra is supplemented by a whole set of folk instruments. Many of his works can be perceived as meditations in the style of a *duma*, as a distinctive form of music-making with elements of folklore and ritual; note should also be made of the composer's interest in the *kant* (his Sonata for flute and harpsichord, and *Starosvit's' ki spivanitsi* ('Old World Songs') for vocal ensemble). With regard to genre, Shumeyko has a preference for chamber works and cycles in suite form.

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NINA SERGEYEVNA SHUROVA

Shumsky, Oscar (*b* Philadelphia, 23 March 1917; *d* Rye, NY, 24 July 2000). American violinist and conductor. At the age of eight he made his début with the Philadelphia Orchestra under Stokowski. He studied with Auer privately from 1925, and at the Curtis Institute, Philadelphia (1928–36), entering Zimbalist's class following Auer's death in 1930. He made his débuts in New York in 1934 and in Vienna in 1936. In 1939 he joined the NBC SO under Toscanini and became leader of the Primrose String Quartet. He also appeared as a soloist with the principal American orchestras, and on radio and television. In the early 1960s he joined the Bach Aria Group as the solo violinist. Shumsky made his début as a conductor in 1959 with the Canadian National Festival Orchestra and served as music director of the Canadian Stratford Festival (1959–67). He also conducted the Westchester SO and the Empire Sinfonietta in New York, and the Colonial SO in New Jersey. He taught at the Peabody Conservatory, Baltimore, and the Curtis Institute; in 1953 he joined the faculty of the Juilliard School in New York.

In 1982, after some years of absence, Shumsky returned to the concert platform and gave memorable performances in Britain and the USA. He was a player of virtuoso technique, pure style and refined taste; yet never sought recognition as a soloist, preferring to concentrate on teaching, chamber music playing and conducting. He made outstanding recordings of Bach's concertos and Ysaÿe's sonatas for solo violin. In 1965 he was granted a Ford Foundation Award. He played a Stradivari of 1715 known as 'Ex-Pierre Rode' or the 'Duke of Cambridge'.

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BORIS SCHWARZ/MARGARET CAMPBELL

Shupo, Sokol (*b* Gjirokastra, 4 Feb 1954). Albanian composer and ethnomusicologist. In Gjirokastra he studied the accordion and the piano (the latter with Gjon Simoni) before attending first the Jordan Misja Art Lyceum, Tirana (1969–73), and then the Ciprian Porumbescu Conservatory, Bucharest (1973–6), where his teachers included Comes, Stroe and Vieru. On his return to Tirana, he continued his studies at the conservatory with Zadeja, graduating in 1978. He also served as musical director at the Palace of the Pioneers, Tirana, until 1982, when he was appointed to teach composition and Albanian folk music at the Tirana Conservatory. He founded the Albanian section of the ISCM (1991) and the International Days for New Chamber Music, Tirana (1994; renamed Vjeshta e Tiranës [Tirana Autumn] in 1998), heading up both organizations.

In the 1980s, as one of the most promising younger Albanian composers, Shupo attempted (e.g. in the Second and Third Symphonic Suites) some daring combinations of Albanian folk and traditional symphonic idioms. He attempted to keep up with contemporary musical developments abroad, and after 1991 his style changed dramatically. Shifting to chamber music composition, he developed a vocabulary based on isolated sounds or intervals, short melodic or harmonic fragments, occasional ostinato figures and fleeting echoes of Albanian folk music. Three works of 1995 – *Sans titre*, *Interferences* and *Agoraphobia* – demonstrate his delicate sense of contrast, timing and economy. Through his writing and administrative work, he has done much to raise the profile of Albanian music internationally.

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GEORGE LEOTSAKOS

Shuttleworth, Obadiah (*b* London, *c*1700; *d* London, 2 May 1734). English violinist, organist and composer. According to Hawkins, he was the son of Thomas Shuttleworth (*d* 1725) of Spitalfields, a London music teacher and copyist, and played the violin in family concerts with his two brothers (violin), his father (bass viol) and his sister (harpsichord). He also played in Thomas Britton's concerts, and was 'first violin at the Swan concert in Cornhill'. Hawkins thought he 'played the violin to such a degree of perfection, as gave him a rank among the first masters of his time'. According to an advertisement in the *London Journal* (22 April 1722), he was composing by the age of 13. Having unsuccessfully competed with Maurice Greene and John Stanley for the post of organist of All Hallows Bread Street, in October 1723, he was appointed at St Michael Cornhill, at Christmas that year, also becoming organist of the Inner Temple at the Temple Church on 16 May 1729. On his death he left his wife Anne and two daughters.

Hawkins wrote in his *History* that Shuttleworth was 'celebrated for his fine finger on the organ, and drew numbers to hear him, especially at the Temple Church where he would frequently play near an hour after evening service', though in his 'Memoirs of Dr. Boyce' he criticized him as 'a mere harpsichord player, who having the advantage of a good finger, charmed his hearers with such music as was fit alone for that instrument, and drew after him greater numbers than came to hear the preacher'. John Shuttleworth (*d* 1730), organist of St Olave's, Southwark, was presumably a relative.

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PETER HOLMAN

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SIAE [Società Italiana Autori ed Editori]. *See* COPYRIGHT, §VI (under Italy).

Sibelius, Jean [Johan] (**Christian Julius**) (*b* Hämeenlinna, 8 Dec 1865; *d* Järvenpää, 20 Sept 1957). Finnish composer. He was the central figure in creating a Finnish voice in music in the late 19th and early 20th centuries. His most significant output was orchestral: seven symphonies, one violin concerto, several sets of incidental music and numerous tone poems, often based on incidents taken from the Kalevala, the Finnish-language folk epic. His work is distinguished by startlingly original adaptations of familiar elements: unorthodox treatments of triadic harmony, orchestral colour and musical process and structure. His music evokes a range of characteristic moods and topics, from celebratory nationalism and political struggle to cold despair and separatist isolation; from brooding contemplations of 'neo-primitive' musical ideas or slowly transforming sound textures to meditations on the mysteries, grandeurs and occasionally lurking terrors of archetypal folk myths or natural landscapes. A master of symphonic continuity and compressed, 'logical' musical structure, he grounded much of his music in his own conception of the Finnish national temperament. Throughout the 20th century Finland regarded him as a national hero and its most renowned artist. Outside Finland, Sibelius's reputation has been volatile, with passionate claims made both by advocates and detractors. The various reactions to his music have provided some of the most ideologically charged moments of 20th-century reception history.

1. 1865–89: EARLY YEARS, FIRST STUDENT COMPOSITIONS. Christening records from Hämeenlinna (Swedish, Tavastehus), a small garrison town roughly 100 km north of Helsinki, clarify the original order of his given names: Johan Christian Julius. In March 1886, as a first-year music student in Helsinki, 20-year-old 'Janne' adopted the first name Jean as 'my music-name' (his uncle Johan, a sea captain who had died a year before the composer's birth, had also used that name). He was the second of three children born to Christian Gustaf Sibelius, a military physician and the town doctor, and Maria Borg: the eldest was his sister Linda (1863–1932), the youngest his brother Christian (1869–1922), born after his father's death.

When Christian Gustaf died, from typhus, in 1868, the family was plunged into debt and received the support of close relatives. The children often spent their summers with their paternal grandmother and their aunt Evelina Sibelius in the southern coastal town of Loviisa (Lovisa). Young Janne, who had been attracted to the family's piano from about the age of five, received a few piano lessons when he was about seven from Evelina's sister, Julia, although at the time he was more interested in improvising than in disciplined study. Even more important was the unflagging encouragement of his uncle Pehr Sibelius in Turku (Åbo), a seed merchant who was also an amateur violinist and music lover. Much correspondence from the 1880s between the two still survives; most of it concerns Sibelius's developing love of music.

In the second half of the 19th century Finland was stirring with the economic and cultural changes with which the young Sibelius would soon be identified. Long controlled by Sweden (from the 12th century up to the early 19th), it had since 1809 been an autonomous grand duchy governed by Russia. Its population was divided by rival languages. On the one hand, its government, education, coastal commerce and fine arts were dominated by a longstanding élite culture of Swedish-speaking Finns, a minority within the country. On the other, the Finnish-speaking majority in the interior had traditionally wielded no social power, although a movement ('Fennicization') was under way to legitimize the language and to embrace it as the driving force of an authentic, assertive self-identity. The cultures articulated by these unrelated languages – the two sides of the Finnish character – were substantially different: the one Scandinavian, and hence potentially more urbane, sophisticated and international in outlook; the other Finno-Ugric (or Uralic), rooted in the rugged peasantry, uncompromisingly idiosyncratic, inscrutable to the outside world.

Sibelius grew up amid this growing language dispute, and his life and career reflect the aspirations of both sides and the tensions between them. He came from a Swedish-speaking family; even later in life his letters and diaries would be written largely in that language. His first extended exposure to Finnish came when he was ten: in 1876, after four years of Swedish-language education, he enrolled in the country's first Finnish-language secondary school, the Normaalilyseo, in Hämeenlinna. Although Sibelius learnt the rudiments of Finnish at this time, the language is absent from his 'Hämeenlinna letters' of the 1870s and 80s. There is little evidence that he had a high regard for it during those decades (although in a letter to Uncle Pehr dating from August 1885, shortly before his move to Helsinki, Sibelius mentioned that he 'could give lessons in Finnish' to earn money; a letter two months later suggests in passing, though somewhat unclearly, that he might have made himself available for such work). Whatever young Sibelius's initial abilities with Finnish might have been, his fuller, more sympathetic immersion in this language-world came only in the 1890s.

The traditional date of 1875 assigned to his earliest preserved composition, *Vattendroppar* ('Water Drops'), a 24-bar trifle in E minor for violin and cello, both pizzicato throughout, seems suspiciously early. As is clear from the recently published 'Hämeenlinna letters', his formal study of music began in September 1881 (not 1880, as commonly cited), when at the age of 15 he started taking violin lessons with Gustaf Levander, the local military bandmaster. By the late 1880s the intense, nervous Sibelius would become a competent violinist, although one temperamentally suited more to chamber and ensemble performances than to solo appearances. Much of his chamber-music activity was in conjunction with a string quartet in Hämeenlinna (in which he played second violin), although music-making also took place at home, where he and his brother and sister constituted a piano trio: Janne on the violin, Christian on the cello and Linda on the piano.

During most of the 1880s he regarded himself primarily as a violinist, but his thoughts were also turning to composition. The gift of a 'long desired but unbelievably expensive' harmony book from Aunt Evelina in August 1882 led in the following year to the composition of the

earliest surviving pieces after *Vattendroppar*: a three-movement Trio and a small Minuet in F for two violins and piano. He wrote to Uncle Pehr on 25 August 1883, 'The compositions are, of course, very bad, but on rainy days it is fun to have something to work on'. Another letter to Pehr (24 February 1884) refers enthusiastically to his work with a newly acquired copy of J.C. Lobe's *Lehrbuch der musikalischen Komposition*, although later in life he reported that his conception of musical form in the early 1880s had crystallized around A.B. Marx's *Die Lehre von der musikalischen Komposition*. Thus towards the end of this 'Hämeenlinna Period' (1880–85) Sibelius began to write chamber works more or less imitative of the Viennese Classical or early Romantic style (Haydn, Beethoven, Schubert), albeit in a simplified manner. 1884 saw a few larger chamber works, and in summer 1885 he wrote his first piano pieces and his earliest string quartet, in E♭, sometimes charitably described as Haydnesque.

In autumn 1885 Sibelius left Hämeenlinna, supported by a loan from Pehr, to enrol both in Helsinki University as a student of law – a half-hearted aspiration lasting only a year – and in Martin Wegelius's newly-founded Helsinki Music Institute as a violinist. This phase of his music study would last four years (1885–9). Under the teachers Mitrofan Vasil′yev and (from 1887) Hermann Csillag his violin technique improved remarkably, but during this time 'Jean' Sibelius found himself drawn more deeply into composition. In spring 1887, following some terms of classroom harmony, he began to study composition privately with Wegelius, a former pupil of Reinecke in Leipzig who now favoured the harmonic and contrapuntal textbooks of Ludwig Bussler. A wellspring of energy and organization, Wegelius was an educational traditionalist who nonetheless admired Wagner and Liszt.

Sibelius soon became Wegelius's protégé. In the years 1887–9 the young violinist composed over a dozen conservatory-style chamber works and individual movements flavoured with Nordic mannerisms and sentimental earnestness. Some were written for the institute itself, others for private performances. Hints of the mature Sibelius are rare in these student works, which he never sanctioned for publication. They typically feature simple melody-plus-accompaniment textures, along with a striving for 'serious' sonorities and tonal colours; contrapuntal interplay (*thematische Arbeit*) rarely pervades all of the voices. They include: a Piano Trio in C 'Loviisa', a virtuoso Suite for violin and piano in E; a Grieg-influenced Violin Sonata in F, whose slow movement, a set of variations on a folk-like tune (intended to represent, he told Pehr, 'an authentic Finnish girl' singing with 'sadness and melancholy', unaffected by flirtatious efforts to cheer her up), was his first explicitly 'nationalistic' piece; a String Trio (Suite) in A; and a laboured fugue for Martin Wegelius for string quartet. The most promising of these early works was the String Quartet in A minor, performed at the institute in May 1889 and praised by the influential Helsinki Swedish-language music critic Karl Flodin, who welcomed Sibelius to the front lines of Finnish composition. These years also saw his first published work: in 1888 his song *Serenad*, with text by the celebrated Swedish-Finnish poet Johan Runeberg, was printed in an anthology, *Det sjungande Finland* 2. By 1889 his future path was clear: 'Jean' Sibelius had determined to become a composer.

During his final year at the Helsinki Music Institute (1888–9) Sibelius's circle widened to include figures that were to become increasingly important in his life. In Ferruccio Busoni, freshly hired as a professor of piano, he discovered a kindred, sympathetic artist (and vice versa). The two musicians, along with three Finnish contemporaries – pianist and writer Adolf Paul and the two Järnefelt brothers, the composer Armas and the painter Eero – joined together convivially as the 'Leskovites' (named after Busoni's dog Lesko) and exchanged ideas in Helsinki's cafés and restaurants. The connection with the Järnefelts proved especially significant: it was at this time that Sibelius fell in love with the Järnefelts' younger sister Aino, his future wife. Moreover, that distinguished family staunchly supported the pro-Finnish-language cause. The Järnefelts' lobbying on behalf of Finnish history and literature as virtually a moral imperative, along with their preference for speaking and writing in that language, must have begun to influence the Swedish-speaking Sibelius. His interest in the Finnish language and its recently collected folk poetry was doubtless rekindled at this point; it would deepen remarkably in the next few years.

2. 1889–91: The transformation (Berlin, Vienna). Following Sibelius's graduation from the Helsinki Music Institute at the age of 23, he secured, through Wegelius's recommendation, a state stipend of 2000 Finnish marks for a year's study of composition in Germany. The eager young composer, bursting with local promise, was packed off to Berlin – his first visit to a leading European capital – from September 1889 to late June 1890 to study privately with Albert Becker. Sibelius's self-image was dashed at once. At his first lesson the pedantic Becker ('an old fogey from head to foot', growled Sibelius in a letter to Wegelius) put his finger on the weaknesses of the student's recent quartet and promptly placed him on a regimen of Bach counterpoint (chorales, motets and fugues) that would last most of the year. Experiencing the big city, however, had its own rewards: concerts, recitals, Wagner operas and fervent aesthetic debates. At the same time, Sibelius's wildly impractical personality succumbed to the enticements of Berlin. Throughout the year he spent with abandon, drank excessively and ran into financial and medical difficulties.

In Berlin, his own composition ground to a near halt. It was only in early 1890, after travelling to Leipzig with Adolf Paul and Busoni, who was performing Sinding's Piano Quintet, that Sibelius was roused to compose something new. This was his own five-movement Piano Quintet in G minor, written in Berlin in March and April 1890 and sent off directly to Wegelius in Finland. The first and third movements were performed immediately in Helsinki (with a sympathetic Busoni at the piano), but Wegelius criticized its underdeveloped piano writing, its impulsive indulgences here and there, and its occasionally awkward formal layout. Wegelius's remarks were not unfounded: notwithstanding its compelling seriousness, the Quintet displays a selfconscious obsession with the opening motto (which dimly foreshadows that of the First Symphony some nine years later) and a striving for grand effects in the absence of a convincing inner-voice polyphony. Still, Sibelius's insistence on sonority itself – pure sound – may also be heard as an emerging promise foreshadowing features of the later composer (for example, the poetically static open 5ths in the piano that

precede the opening motto, the dramatic pauses throughout and the heterophonic enhancement of texture through inner-voice arpeggiation).

Dissatisfied with Berlin, Sibelius returned to Finland for the later summer and completed another string quartet, in B♭, along with a lengthy, somewhat discursive Adagio in D minor for the same instruments. He then moved to Vienna from October 1890 to early June 1891 – again supported by Finnish state funds – where he studied composition and orchestration with Karl Goldmark and, at the conservatory, Robert Fuchs.

Vienna proved to be the turning-point of his musical life because of the convergence of four factors. First, his letters reveal an intense Sibelius brooding on his own potential: he was becoming more self-critical, embracing hard work (although continuing to indulge his penchant for drink and profligacy) and seeking to fashion a unique style. Secondly, it was here that he turned away from academic-classical chamber composition – the hallmark of the Brahmsians and Viennese Liberals – and towards the orchestra. After some preliminary, discarded attempts for Goldmark, he produced in February and March 1891 an Overture in E and a waltz-like *Scène de ballet* (originally planned as two movements of 'a kind of suite or rather symphony'), his earliest pieces for orchestra. Thirdly, Sibelius's aesthetic was wrenched in the direction of the progressive, in part as a result of coming into contact with certain key works. One was Bruckner's Third Symphony (the 1888–9 version, which he heard in December), with its monumental scale and throbbing ostinato sound-sheets. At the time Sibelius declared Bruckner 'the greatest of all living composers', thus taking sides in the divisive Brahms–Bruckner controversy and growing more dismissive of the academic classicism advocated at the conservatory. Towards the beginning of April he attended a performance of *Siegfried*; shortly thereafter he joined the Wagner Society.

Fourthly, and most significantly, in Vienna the Swedish-speaking Sibelius began to steep himself in Finnish-language culture, clearly taking steps to redefine himself more emphatically along those lines. Much of this must have been occasioned by his secret engagement to the pro-Finnish Aino Järnefelt the previous summer: her letters to him are consistently in Finnish, his to her in Swedish ('so that it does not take five minutes to write out each word', he explained in October). By 26 December he reported to Aino that he was enthralled with the Kalevala, the national folk epic, whose archaic, trochaic-tetrameter 'runes' (poems) of creation, nature, gods, and heroes (Väinämöinen, Lemminkäinen, Kullervo and others) embodied elemental Finnish culture. Above all, he was captivated by the unyielding sameness of the incantatory Kalevala poetry and reported to Aino that he was experiencing it as 'extraordinarily modern'. Its repetitive recastings of similar rhythms, images and general moods impressed him as 'pure music', as 'themes and variations'.

At the same time he pondered the cultural implications of folk music, especially the reiterative Kalevala recitation formulas, the most Finnish of musical patterns. These formulas constitute a family of brief, constricted melodies, each a pattern for the delivery of complementary pairs of poetic lines, spun out in an endless line-by-line alternation and sometimes performed back-and-forth between two male reciters. Each variant is typically bounded by a minor pentachord and unfolds in an implied 5/4 metre with two longer stresses on the final two beats (ex.1*a–c* shows three such repetitive formulae of hundreds that have been transcribed). On 8 January 1891 Sibelius wrote to Aino, 'I certainly do believe in Finnish music, regardless of the smirks of the self-appointed authorities. That sonorous, remarkably melancholy monotony in all Finnish melodies, although it is a defect, properly speaking, is nevertheless characteristic'. The occasion for this declaration was his composition of the (Swedish-language!) song *Drömmen* ('The Dream'), whose vocal line's first phrase, although in 3/4 metre, manifestly alludes to the 5/4 Kalevalaic pattern (ex.2*a*). Similarly, with his Overture in E he hit upon the practice of writing minor-mode, 'runic' second themes as characteristic nationalist moments within sonata forms. Such circular, often-reiterative theme-whirlpools – typically preoccupied with 'fatalistically' fixed intervallic patterns within the minor pentachord (with occasional decorative extensions above and below) – became characteristic features of the composer's 'Finnish' style in the 1890s and beyond (ex.3*a–f*).

By spring 1891 – he was still in Vienna – Sibelius's plans swerved towards the monumental. Doubtless recalling the Finnish conductor and composer Robert Kajanus's brief (and stylistically unremarkable) *Aino* Symphony (which he had heard in Berlin), based on a story from the Kalevala, he began to plan the massive *Kullervo*, a five-movement 'symphonic poem for soloists, chorus and orchestra', precipitating his new, 'modern' Finnish style. 'All my moods derive from the *Kalevala*', he wrote to his own Aino on 20 April 1891, jotting down a major-mode version of what would become the minor-mode opening theme of *Kullervo*. Fuchs himself, he reported, had praised what he had seen of the newly imagined composition of his 'Finnish barbarian': 'Everyone thinks I am so strange and original, unnatural and highly strung'. Sibelius's life's work begins in earnest from this moment.

3. 1891–8: FORGING A FINNISH NATIONAL MUSIC. Once returned from Vienna, Sibelius threw himself into the grand *Kullervo* project, continuing to construct his new 'Finnish-culture' self-image in ways that were to inform the rest of his life. He ruled out the direct citation of folksong, for example, and sought instead to capture the essential feeling that animated such music. This self-definition demanded slow, cautious work, particularly because, as he wrote to Aino on 21–2 October 1891, 'I would not wish to tell a lie in art . . . But I think I am now on the right path. I now grasp those Finnish, purely Finnish tendencies in music less realistically but more truthfully than before'. At the same time he was becoming

Ex.1 *Kalevala* recitation formulae

(a) Collected by Giuseppe Acerbi, Oulu, 1802 (from A. Launis: *Suomen kansan Sävelmiä: Runosävelmiä*, 1930, no.372)

[statement] [completion/response]

(b) Collected by A. Lähteenkorva (Borenius), Sortavala, 1877 (Launis, no.388)



(c) Collected by A. Lähteenkorva (Borenius), Uhtua, 1877 (Launis, no.515)



Ex.2 Early Kalevalaic melodies in quintuple metressm



engrossed in Finnish-language Karelianism, a political and artistic feature of the 'National Romanticism' that swept through Finland in the 1890s. The Karelianists paid special homage to the pre-industrial region of Karelia, much of which lay in Russian hands to the east of Finland's legal borders, although a portion, centred on Viipuri (Vyborg), then formed Finland's south-easternmost province. This region was venerated as preserving the most authentic traditions of Finnish music and poetry: larger Karelia had been the source-area of much of the Kalevala epic.

Sibelius sought out touchstone representatives of these folk-music practices during at least two periods at this time. The first occurred not in Karelia but in the coastal town of Porvoo (Borgå), between Helsinki and Loviisa. In later 1891 the Ingrian-Karelian singer Larin Paraske had been brought there as part of the preparation of a new edition of the Kalevala. By that point the 57-year-old woman had become widely famous as the leading memorizer and most authentic performer of these folk traditions. Sibelius heard Paraske perform laments (and probably also Kalevalaic rune-formulae) at the Porvoo home of the folksong collector Adolf Neovius in the final weeks of December 1891. 'We have become good friends', he boasted to Aino on 21 December, and he reported that he had penned the quasi-runic lullaby theme of 'Kullervo's Youth', the second movement of the future symphonic poem (ex.3*c*). Within a few days he mentioned the completion of the first movement.

Sibelius's second direct encounter with folk music occurred the following year, after the completion of *Kullervo* and immediately preceding the composition of the tone poem, *En saga*. During June and July 1892, following his marriage to Aino, he made a pilgrimage to Karelia itself – a personal extension to his honeymoon travels in south-eastern Finland – and noted down numerous melodies, especially from the remote Korpiselkä region.

About two months earlier, on 28 April 1892, the Helsinki première of *Kullervo*, conducted by Sibelius himself, had scored a telling success. This large-scale work established him overnight as the musical voice of a rising generation of pro-Finnish-culture activists. An unrelenting, mythic tale of hardship, incest and tragedy, *Kullervo* combines features of the standard programmatic symphony with cantata-like epic recitation and quasi-operatic soliloquies and brief dialogues. The non-texted movements, the first, second and fourth, provide a sonata-form structure, a slow movement and a scherzo. The texted movements, the third and fifth, with Finnish texts from the Kalevala, were recognized immediately as landmarks in the proper, idiomatic setting of Finnish. Sensing that *Kullervo*, despite its local triumph, was not yet the utterance he had hoped it would be, Sibelius never consented to its publication (it was printed only in 1966 – though with a copyright date of 1961 – nine years after his death).

Kullervo may have been compositionally untidy and occasionally sprawling, yet it proclaimed his new artistic identity in a startlingly original style. Most importantly, it seemed to bypass significant features of the academic-classical traditions altogether – traditions that Sibelius may never have fully mastered – in favour of a colouristic, grippingly earnest plunge into folk-saturated content and quasi-ritualized musical objects. With *Kullervo*, Sibelius began to turn a potential weakness into an immense strength. Shunning conservatory correctness, the work gave prominence to modally-tinged ('Finnish') melodies and reiterative accompaniment patterns; obsessive ostinato repetition, long pedal points and epic recyclings of brief melodic ideas; bluntly cut rhythms; broodingly thick, dark and often minor-mode textures, redolent of stern historical burdens and inescapable

Ex.3 Characteristic 'runic' melodies in the orchestral works



tragedy; unmediated juxtapositions of utterly contrasting timbre fields; and a favouring of texturally stratified, prolonged sound-images at the expense of traditional, linear-contrapuntal development.

The natural-minor opening pages, among the boldest in all of Sibelius, convey the sense of a dam breaking, a releasing of mythic floodwaters, a rushing and roaring rhythmic stream bursting in from silence, turbulently churning up ancient memory. The hauntingly original, Dorian lullaby theme of the second movement ('Kullervo's Youth'), harmonized with pungent dissonances, is among the most characteristic runic-styled ideas in early Sibelius (ex.3*c*). In the work's dramatic centrepiece, the texted third movement ('Kullervo and his Sister'), Sibelius grappled with the problem of writing differing styles of music in 'Karelian' quintuple metres, a characteristic concern of these early years: the opening ritornello, ex.2*b*, is dance-like (perhaps a trepak); ex.2*c* is recitational. The same movement provides an early instance of embracing the non-standard formal practice of unfolding ideas in epic or ritualistic semi-parallel cycles. The first third of the movement, for example, is built around three varied rotations (cycles) of the pattern: orchestral ritornello – male-chorus recitation – brief dialogue. The pattern unravels only towards the end of the third cycle, probably to suggest, along with the text, a slide into disorder.

The next few years saw Sibelius developing further his local-nationalist musical image and busying himself with the conflicting demands of family, career and anti-bourgeois, immoderate personal impulse. Three of his six daughters were born in the 1890s, Eva (1893), Ruth (1894) and Kirsti (1898, died 1900). In autumn 1892 he began teaching theory (and violin) both at the Helsinki Music Institute and at Kajanus's Philharmonic Orchestra School: he continued to teach until the end of the decade. He also made periodic trips abroad. In summer 1894 he visited Bayreuth (and later Innsbruck and Venice): 'overwhelming' experiences with *Parsifal*, *Tristan* and *Die Meistersinger* plunged him into a short-lived Wagner crisis, which he managed to resolve within a month. By 19 August 1894 he declared himself closer to Liszt and the symphonic poem than to Wagnerian music drama; by 22 August he wrote, 'I am no longer a Wagnerian', and two weeks later he was studying Liszt's *Faust* Symphony. In spring 1896 he travelled to Berlin with Aino and visited Busoni. Summer 1897 brought a holiday in Venice. In November 1897 the Finnish Senate voted to support Sibelius as a national artist with a pension of 3000 marks for each of the next ten years; after that time it was renewed to extend over the rest of his life.

In the mid-1890s, Sibelius's loyalties shifted away from the pro-Swedish-Finnish Wegelius (who had disapproved



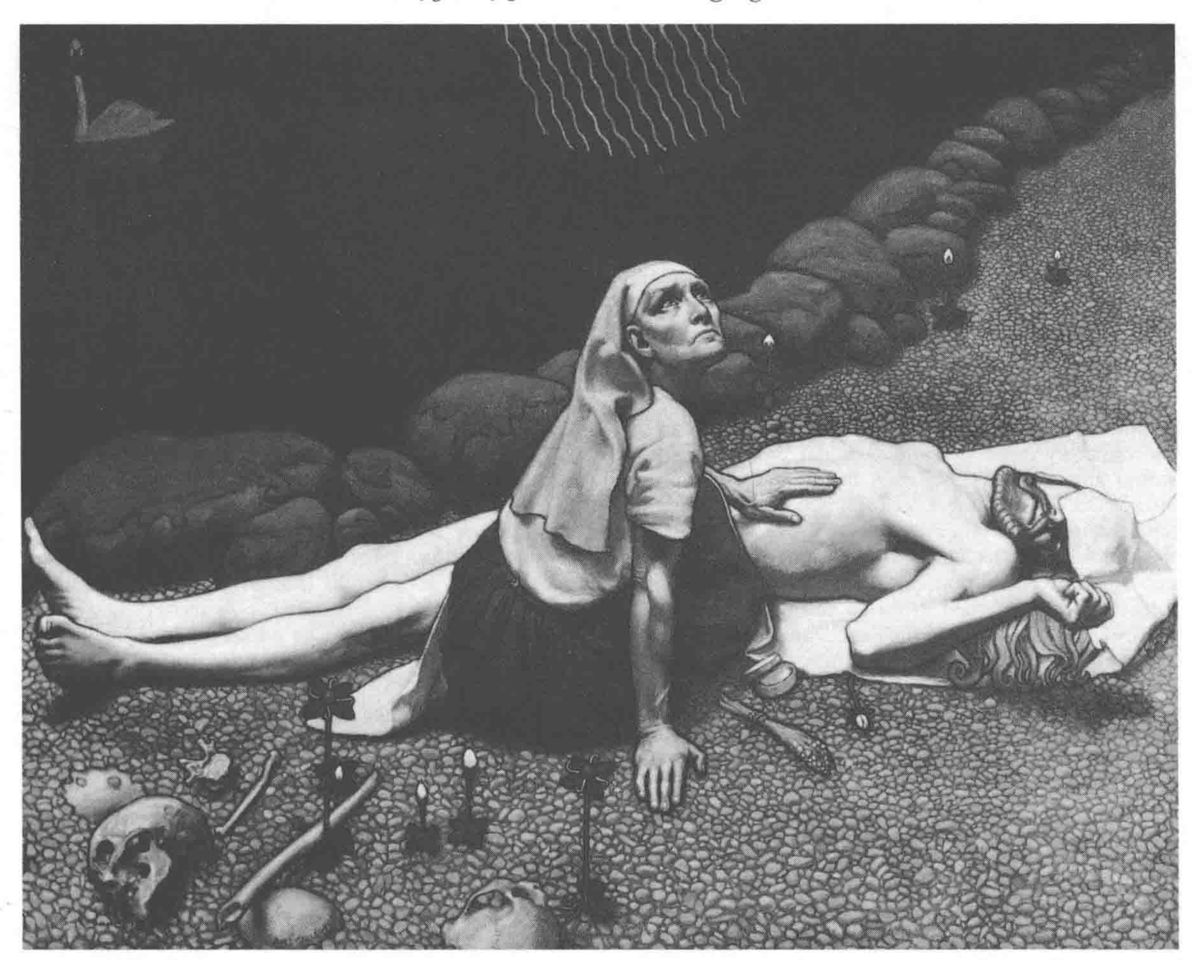
1. 'Symposium: the Problem': painting by Akseli Gallen-Kallela, 1894 (private collection, Helsinki); (from right to left) Jean Sibelius, Robert Kajanus, Oskar Merikanto (?) and the artist

of the Finnish nationalism of *Kullervo*) and towards a group of 'modern', more pro-Finnish intellectuals dedicated to agitated aesthetic debates, typically prolonged – sometimes for days – by alcohol. Sibelius's self-styled 'Symposium' circle included Wegelius's rival, Robert Kajanus, the gifted painter Akseli Gallen-Kallela (then undertaking his 'Karelian-Symbolist' *Kalevala* canvases, now Finland's most celebrated paintings; fig.2), Adolf Paul and Armas Järnefelt. Gallen-Kallela immortalized this camaraderie in a notorious 1894 painting, 'Symposium: the Problem': it depicted the bottle-flanked 'discussions' of three of the group (Sibelius, Gallen-Kallela himself and Kajanus) in the bleary-eyed, dishevelled company of a fourth (perhaps Oskar Merikanto) who had already passed out on the table (fig.1). The *bon vivants* frequented, among other establishments, the Kämp restaurant in Helsinki. These visits gave rise to dozens of still-repeated 'Kämp stories' featuring Sibelius's irresponsibility, characteristically counterpointed with Aino's long-suffering patience.

In autumn 1896 Sibelius, Kajanus and the musicologist Ilmari Krohn competed for a prestigious academic appointment at the University of Helsinki. In pursuit of the position (ultimately awarded to Kajanus), Sibelius delivered a lecture at the university on 25 November that was something of a nationalistic musical manifesto: 'Some Perspectives on Folk Music and its Influence on the Art of Music'. The subject had long occupied him: apart from his intersections with folk music in 1891–2, he and the folklorist Lähteenkorva (Borenius) had edited a selection of Finnish folktunes for the Finnish Literary Society in 1895.

The 1896 lecture emphasized three points. First, folk and recitation melodies were instinctive products of nature. Modern composers should not harmonize them artificially or intellectually; only someone steeped in their folk spirit would be able to provide an intuitively correct harmonization or adaptation. Secondly, the most stable feature of Finnish folk music was the minor pentachord, representable as D–E–F–G–A. The pentachord had no mandatory final; melodies or phrases could end on any of its pitches, and they could be backlighted with different harmonizations carrying diverse tonal implications. Moreover, in some melodies the Finnish pentachord was extended upwards to include B and C ($\hat{6}$ and $\hat{7}$) as tense upper auxiliary notes; the five-pitch complex also implied a complementary pentachord a 5th below, G–A–B(♭)–C–D, all of which encouraged a variety of modally inflected harmonizations. Thirdly, the repetitive Kalevalaic recitation formulas (rune melodies) were not static; rune singers varied these melancholy cycles through improvisation and personalization, especially as the text grew more intense. The nearest art-music analogue to these varied cycles (as Sibelius had noted in 1890) was 'theme and variations'.

Throughout this decade Sibelius continued to develop the style first declared in *Kullervo*. At that time he surely



2. 'Lemminkäinen's Mother': painting by Akseli Gallen-Kallela, 1897 (Athenaeum Art Museum, Helsinki), from a series based on the Finnish national epic Kalevala

regarded his formulation of this new language as an aggressively 'modern' project in the sense carried by that newly circulating term in younger German and Austrian artistic circles. The style was modern in several ways: its sheer strangeness was a mark of the brash generational difference separating Sibelius from his musical predecessors, whose norms it challenged; it strove unapologetically for vivid primitivist effects through an intensely personalized, non-academic treatment of harmony, melody, orchestral colour and musical continuity; and in its stern, anti-traditional manner it claimed to uncover a deeper human truth than that afforded by the complacent conservatory traditions.

His own command over this idiom expanded with a series of promising orchestral compositions, although in each case – as with *Kullervo* – he held back from immediate publication, preferring to set the works aside for possible later revision. These were: the tone poem *En saga* (1892, revised 1902); the set of tableau-vivant music for the Viipuri (Karelian) Student Association (1893, movements of which were published as the *Karelia* Overture and Suite, 1906); the tone poem *Skogsrået* ('The Wood Nymph', 1895, unpublished; recovered and recorded in 1996); and the *Lemminkäis-Sarja* ('Lemminkäinen Suite'), four tone-poem 'legends' from the Kalevala, in effect a programme symphony (1895, subjected to multiple revisions in the ensuing years). The period also saw a handful of pioneering Finnish-language pieces for male chorus, such as *Venematka* ('The Boat Journey', 1893: ex.2*d*), the mini-triptych *Rakastava* ('The Lover', 1894; ex.2*e*), *Saarella palaa* ('Fire on the Island') and *Sortunut ääni* ('The Broken Voice', 1898; ex.2*f*). In addition, he was intermittently attracted to post-Wagnerian opera. Towards that end he worked in 1893 and 1894 on the Kalevala-based *Veneen luominen* ('The Building of the Boat'. Although it was ultimately abandoned, material from its prelude was recast as *Tuonelan joutsen*, 'The Swan of Tuonela'). Two years later in 1896 he completed an unsuccessful one-act opera, *Jungfrun i tornet* ('The Maiden in the Tower').

Sibelius's modern nationalism of the 1890s was a confluence of several musical streams. At first the impact of Liszt was keen – the liberation from (or radicalized dialogue with) formal conventions and the narrative-pictorial aspirations of the symphonic poem – but reverberations of Wagner and Bruckner were also present (vibrant colours, chromatic shifts, reiterative background ostinatos, muscular eruptions). By the end of the decade his growing self-criticism, reinforced by occasional stinging disapproval in the Helsinki press, led to an increased discipline and formal concentration: with time he came to aspire to the motivic severity (though not the counter-

point) of the Austro-Germanic tradition of Haydn and Beethoven. He also absorbed features of the Scandinavian and Russian nationalists: Grieg, Sinding, Svendsen and the St Petersburg school (including Borodin and Glazunov). In works from the late 1890s onwards, especially, one often senses a strong influence of Tchaikovsky in the general approach to orchestral sound and in certain local effects, though not in larger questions of structure. And nourishing the whole was his personal adaptation of Finnish language rhythms and folk idioms: obsessive, rune-like melodies, modal harmonies and a spirit of unflinching determination.

To grasp Sibelius's maturation throughout the 1890s (and to come to terms with the seasoned composer thereafter) is to recognize that a substantial part of his creativity was propelled by a deep-seated conflict of contradictory aesthetics and personal motivations that would gnaw as irreconcilables throughout his life and music. On the one hand, as the insecure, self-doubting outsider, he longed time and again to prove himself within the traditional circles and musical formats of the idealistic, neo-romantic establishment. One side of Sibelius ached for acceptance, yearned to thrive and be praised in the plushy afterglow world of the European institution of art music and its comforts, longed to furnish with appropriately Nordic, melancholy sentiments the culturally contented and luxuriate in the polished-mahogany satisfactions of 'art' as it existed. In these wishes, however, he was destined to fall short, never to achieve satisfaction. Whenever the aesthetic balance tipped too far in this direction, he would stumble, handling matters awkwardly or selfconsciously.

On the other hand, a compensatory, rebellious drive, even a streak of early-modernist defiance, incited him to transgress commonplace or outworn stereotypes, regardless of the consequences for his reputation. This neo-primitivist side of Sibelius sought to plunge recklessly towards an essential truth hidden in sonority (*Klang*) itself, to reawaken sound back to its crude or primal essence, to do violence – abrupt violence – to the conventions. Thus Sibelius the 'Finnish barbarian' undertook his mission to validate himself by defamiliarizing sonic norms, endeavouring to startle sound awake with surprising strokes. The tension between these two impulses – a residual longing for recognition within bourgeois conventions versus a defiant attraction to the break-up of the same conventions – tears at the heart of Sibelius from *Kullervo* onward. Wrestling with their complex interactions was central to his musical career.

During the 1890s then, Sibelius cultivated and blended not one style but two, generated by different aspects of his personality. At the risk of oversimplification, one might also suggest that these differences intersected in vital ways with the ever-present dialectic of language and world-view in Sibelius's (and Finland's) life: the 'Finnish-language' (or Kalevalaic) and 'Swedish-Finnish' tendencies. The two styles were not mutually exclusive: there was much overlap between them, but certain compositions tilted towards one or the other. While the rugged Finnish manner, concerned with burning issues of ethnic authenticity and cultural legitimacy, was the more politicized and disruptive, the Swedish-Finnish impulse sought a larger, more international audience on traditional terms. This latter tendency favoured the conventionally melodic; more frankly mercantile, it sought out the sentimental and confessionally sincere: although generally smoother it was still tinged with Finnish (or Scandinavian) melancholy. Sometimes this latter style came to the fore in lighter orchestral works, such as *Vårsång* ('Spring Song', 1894, revised 1895 and 1902) or some of the later incidental music. For Sibelius its most elevated home was the Swedish-Finnish (Swedish-language) 'romantic' Lied, which occupied him throughout his career, sometimes in experimental ways. The seven Runeberg songs op.13 was his first publication with his name on the title-page (1892). In 1895 the Finnish soprano Ida Ekman managed to perform for Brahms another early song on a Runeberg text, *Se'n har jag ej frågat mera* ('Then I questioned no further') (1891–2). According to her report almost 50 years later, Brahms's reaction was positive: 'Aus dem wird was' ('Something will become of him').

There can be no doubt, however, that Sibelius made his strongest utterances in orchestral works in which the radically Finnish style was pushed to the forefront. The high points before the First Symphony (1899) were *Tuonelan joutsen* ('The Swan of Tuonela') and *Lemminkäinen palaa kotitienoille* (literally, 'Lemminkäinen Returns to his Home Districts'), two movements of the *Lemminkäinen Suite* that he published separately, after revision, in 1901 (the remaining two movements were revised again in 1939 and were not published until 1954). Broodingly immersed in the vaporous presence of its prevailing A minor tonal colour, the suite's slow movement, *The Swan of Tuonela*, depicts the gloom and near-immobility of the world of Death (*tuoni*) from the Kalevala. In this Northern-symbolist work Sibelius emerged as a master of orchestral atmosphere. The famous, extended solo for english horn (featuring the twisting rhythm of the 'Sibelius triplet') is supported by a bed of sustained, muted strings, each group of which, with the exception of the double basses, is normally subdivided into four parts: 17 string parts in all, some of which are occasionally divided further for searching solo phrases. The result is an uncommonly rich background texture, subjected to register shifts, dynamic swells and chromatic slippages. (Some of the colours recall passages in the *Parsifal* prelude and Act 3 of *Tristan*; *Swan Lake* and other works by Tchaikovsky might also be present as residual memories.) As one phrase merges into the next, the piece's impression of 'inexplicable' organic cohesiveness relies more on the varied resurfacing of interrelated themes, colours and motifs treated as independent sound objects than on any standard formal plan. The slow transformations build towards climactic textures near the end, where the divided strings merge to produce a sonorous, death-march *cantabile* melody in octaves.

Sibelius's experimentation is even bolder in the suite's finale, *Lemminkäinen's Return*, a watershed in his career and, at least in the 1901 revision, a harbinger of formal innovations more characteristic of his later works. This breathless *moto perpetuo* shrugs off references to traditional architectonic forms in favour of a coherent process of cumulative growth towards the production of a goal statement (or *telos*). In this case the goal to be achieved (the Kalevala hero's home to which he is returning) involves three elements in succession: attaining the 'colour' of the suite's tonic key, E♭ major (bar 315, letter 'N', a 'border-crossing'); sounding an ecstatic *telos*-melody in that key (bar 342, one bar after letter 'O'); and, at the end, producing an adrenalin-driven *accelerando* to

secure E♭ major with an assertive IV–V^7–I authentic cadence (bars 431–7, letter 'R'). The piece begins off-tonic in a 'modal' C minor (in vi, 'away from home') with a 19-bar block bristling with scarcely contained fragments and wild cries. This energetic block is then subjected to continuous recyclings, but each rotation of the cycle accumulates additional motifs, expanding the size of each rotation block and gradually generating later *telos*-events. The whole piece is best described as a single-minded process unfolding in three stages: bars 1–139 (C minor, vi); bars 140–314 (letter 'D', wide-ranging tonal shifts, attaining the tonic minor – E♭ minor – in bar 243, letter 'I'); bars 315–481 (E♭ major, production of goal statements). Two decades later, Sibelius recreated the excitement of the manically rhythmic, E♭ major conclusion of *Lemminkäinen's Return* at the end of the first movement of his Fifth Symphony.

4. 1898–1904: FIRST INTERNATIONAL SUCCESSES AND LOCAL POLITICS. By 1898, several of Sibelius's major orchestral works had been performed in Finland. Apparently uncertain of his command over certain formal or textural aspects of his still-developing Kalevalaic style, he had withheld these pieces from publication in order to revise them further. Nevertheless his local reputation had been secured. As the century drew to an end, Sibelius sought to realize three related aims: to tighten his rough-cut, primitivist textures to a more impressive level of motivic concentration and formal purpose; to have new works and revised versions of the strongest of his earlier pieces published, thereby entering the larger marketplace of music; and to seek wider international recognition, especially by establishing a foothold in Germany, the most prestigious arbiter within the cultural institution of art music.

The success of the 'lighter' incidental music for Adolf Paul's *Kung Kristian II* ('King Christian II'), first performed in February 1898 (Helsinki), played a pivotal role in all of this. In the first place, it was promptly published locally, by K.F. Wasenius. More importantly, this work established Sibelius's crucial connection with the Leipzig publisher, Breitkopf & Härtel, who agreed to acquire the rights to it during Sibelius's prolonged trip to Germany from late February to June 1898. A year later, in February 1899, his music received its first public hearing in Germany: a Leipzig performance of four of the seven movements from *King Christian II*. After reading the largely negative reviews, Sibelius complained to Busoni that he was embarrassed to have been introduced to Germany as a composer of 'salon music': 'I have the greatest ambition [instead] to stand before you as a composer for whom you can have some regard'.

But grander things were afoot. In 1898 Breitkopf had apparently promised to support 'something from [the] *Lemminkäinen* [*Suite*]', yet to be revised. This would spur Sibelius to final work on *The Swan of Tuonela* and *Lemminkäinen's Return*, published in 1901 by Wasenius, with a direct Breitkopf connection. The composer may have mentioned even broader plans to the German publisher, for in April 1898, in Berlin, he began sketches for a First Symphony. This was to receive its Helsinki première in April 1899, undergo revisions and a second 'première' in the following year, and be published in 1902 by Fazer & Westerlund – again with links to Breitkopf (who acquired the rights to this music in 1905). These pieces, along with *King Christian II* and *Finlandia* (1899), whose revised version (1900) was published in 1901, again by Fazer & Westerlund, formed the nucleus of the orchestral works that introduced Sibelius to larger Europe in the early 1900s.

This introduction began in earnest in July 1900 – only a few months after the death of his youngest daughter, Kirsti – when Sibelius, Kajanus and the Helsinki Philharmonic went on tour throughout northern Europe: Sweden, Norway, Denmark, Germany (Lübeck, Hamburg and Berlin), the Netherlands and France (Paris, concluding with concerts at the Finnish pavilion at the World Exhibition). Apart from presenting Sibelius to these countries, the concerts' subtext was Finland's current political struggle against an ever more oppressive Russia, and political metaphors could effortlessly be read into such works as *Finlandia* and the First Symphony. All in all, the tour was successful; Sibelius was gratified by the attention he was beginning to receive in Germany. After Hamburg, he summarized his hopes in a letter to Aino (16 July 1900): 'I can win a place, I believe, with my music. No, I don't believe; I *know* I can'.

In the next few years Sibelius, still indulging in bouts of immoderate drinking, smoking and spending, was consumed with the process of career building. Performances of his works outside Finland, with or without the composer conducting, became more frequent. He experienced an important success in Heidelberg in June 1901 with *The Swan of Tuonela* and *Lemminkäinen's Return*. The Berlin press praised the works, and Richard Strauss himself attended one of the rehearsals: Sibelius wrote home that the famous composer had been 'complimentary'. At about the same time the *Allgemeine Musik-Zeitung* published one of Sibelius's songs from 1901 (with text by Runeberg), *Flickan kom ifrån sin älsklings möte* ('The girl returned from meeting her lover'): a piercingly effective representation of old-world sexual shame, with only slightly concealed metaphorical extensions to the world of modernity and lost innocence. The song was destined, deservedly, to become among the composer's most celebrated.

Sibelius composed his most frequently performed songs during this period (published as opp.36, 37 and 38). Some were introduced to a wider Europe by the soprano Ida Ekman; a few were recorded, by various artists, in Helsinki, Berlin and Stockholm in 1904 and 1906. The most characteristic songs are deeply melancholy, soberly chilling, an atmosphere enhanced by the resonances of the Swedish language. They include, from 1899, *Svarta rosor* ('Black Roses') and *Men min fågel märks dock icke* ('But my bird is nowhere to be seen'); from 1900, *Säv, säv, susa* ('Reed, reed, rustle'), *Demanten på marssnön* ('The Diamond on the March Snow') and *Den första kyssen* ('The First Kiss'); and from 1902, *Var det en dröm?* ('Was it a dream?'). There were also two masterpieces from 1903: the reflective, chromatically ambitious *På verandan vid havet* ('On a balcony by the sea') and the dramatic, declamatory scena, *Höstkväll* ('Autumn Evening').

Within Finland, the turn-of-the-century years were also Sibelius's most overtly political. In the late 1890s Russian policy in Finland turned towards harsh repression. Tsar Nicholas II appointed Nikolay Bobrikov Governor-General in 1898 to carry out a programme of 'Russification', and in 1899, with the much-despised February Manifesto, Bobrikov began the process of stripping

Finland of its political autonomy, limiting free speech and assembly, shutting down newspapers, arranging deportations and the like. Such policies drew fierce resistance from the Finns, and Sibelius composed a number of frankly patriotic, protest pieces, in a simpler, more populist (even incendiary) style. Some had electrifying results in Finland but proved to be crafted for local consumption only. The most politically charged of these was the resistance-march for accompanied chorus, *Atenarnes sång* ('Song of the Athenians', 1899). Others included *Islossningen i Uleå älv* ('The Breaking of the Ice on the Oulu River', 1899), *Isänmaalle* ('To the Fatherland', 1900, which in 1901 became the first piece of Sibelius to be recorded) and *Har du mod*? ('Do you have courage?', 1904, first performed in the same year, only a few months before Bobrikov was assassinated in Senate Square in Helsinki).

One of his resistance pieces proved more exportable. Although by the time of the 1900 tour it had been revised and rechristened as *Finlandia*, this brief, call-to-action tone poem began life in 1899 as *Suomi herää* ('Finland Awakens'), the finale of a set of incidental music accompanying staged, historical tableaux depicting Finland's history. It was destined to become Sibelius's best-known work, an inextinguishable symbol for Finland itself. In terms of its political content, the tone poem's sequence of events could hardly be easier to grasp: political subjugation, sudden awakening and conflict, and a nationally centred hymnic liberation into the future. Yet its musical form is non-traditional, not sharing the sonata form with expanded 'introduction-coda frame' of some of its obvious predecessors, Beethoven's *Egmont* and Tchaikovsky's *1812* overtures. Similarly notable is Sibelius's use of allusion in the famous 'Finlandia Hymn' section, whose incipit apparently paraphrases and reconfigures rhythmically an inner section of a similarly titled, patriotic choral work from the early 1880s by the Finnish composer Emil Genetz, *Herää, Suomi!* ('Awaken, Finland!'), as would probably have been evident to its first listeners (ex.4*a–b*; note the curiously similar opening of Schumann's Piano Quartet).

Sibelius doubtless regarded his First Symphony, in E minor (1899, revised 1900), as a watershed work. About to enter larger European markets, he now tackled head-on the central problem facing his compositional career: the harnessing of a stubbornly separatist, regionally resonant musical idiom according to the assimilationist demands of pan-European musical expectation – the forging of a potentially uneasy rapprochement of the refractory neo-primitivist style with the well-worn conventions of the post-Brahmsian, post-Tchaikovskian symphony. From one perspective, the First Symphony represented a calculated move towards a more international abstraction: the work was nominally non-programmatic and treated the issues of traditional form and the unfolding of motivic 'logic' with high seriousness and remarkable concentration. Yet its impact also resulted from its explosive combination of ethnically charged, latently political factors that were even more direct and would soon be identified throughout Europe as characteristically Sibelian. One might point, for example, to its sweeping, 'nationalistic' melodies of enormous determination and cumulative force (sometimes held fast with lengthy, support-beam pedal points, as in the second theme of the finale). Or to its stubbornly personal

Ex.4

(a) Emil Genetz: *Herää, Suomi!* (pubd. 1882), bars 36–41

Vas - ta kun lei-jo - na val-veu-tuu, Lop-pu-vi, lop - pu-vi



['Only when the lion awakens will Finland's suffering come to an end.']

(b) Sibelius: *Finlandia* (1899, orig. *Suomi herää*, rev. 1900)



harmonic practice, featuring recyclings of a restricted set of chordal objects – an attraction to harmonic stasis, frequent substitutions of traditional 5th-orientated progressions with chromatic chord transformations (dominated especially by the harmonic mannerism, borrowed from Russian composers, of the smooth shifting of a 5–3 to a 6–3 sonority or vice-versa by means of a passing $\sharp\hat{5}$ or $\flat\hat{6}$) and occasional modal effects. Or to its manifest rhetoric of Finnish commitment: its impassioned articulation, especially in the outer movements, of heroic, though in this case futile, national struggle against overwhelmingly negative forces. Sibelius's First Symphony may be regarded as his 'Karelianist' symphony, the masterly summary-statement towards which his work of the 1890s had been tending (see also ex.3*e* above).

Sibelius followed up the First Symphony with a perhaps even more motivically concentrated, more aggressively modern Second, in D (1901–2). Where the First had ended in smouldering, minor-mode 'injustice', the more radiant Second sang of eventual victory. It opens with pristine Nordic pastoralisms juxtaposed with expressions of swelling self-pride, forceful determination and premonitions of conflict; tracks subsequently through dark struggles and chiaroscuro upheavals (especially in the harrowing, prison-house effect of the tonic-minor second movement); and concludes with a sure-fire, folk-triumphalist finale. Its first-movement exposition is arrestingly original – a succession of abruptly discontinuous fragments and raw elements in which chunks of unprocessed sound intercut and interrupt each other, as though one

were confronting single-minded facets of the cultural world that will be icily chilled, put at risk, in the second movement. Similarly striking is the finale's hypnotically reiterative, Kalevalaic second theme, the insistent, ritualized process of returning to the folk-self, through whose presumed claim to cultural legitimacy the minor mode is to be liberated into the major.

Sibelius's denials that the Second was underpinned by a specific programme of Finnish protest (as claimed by Kajanus in a convincing printed commentary of 1902) have never seemed fully credible. Such disavowals of the obvious probably indicated his desire to multiply the work's significance beyond its self-evident local implications into a more pan-European, humanist utterance. And in fact there is historical evidence to help persuade us to consider this broader interpretation as well: some of its ideas originated either as independent musical thoughts or as sketches planned for quite different compositions. In June 1899 Sibelius hit upon the separate idea that, reworked, became the finale's capstone coda-theme: it emerged as a sudden 'impression', improvised at 2 a.m., of the 'basic mood' of an exotically furnished room in Gallen-Kallela's villa in Ruovesi. Much of the material included in the symphony was sketched during a compositional trip to Italy – Rapallo and Florence (funded by a wealthy Swedish supporter, Axel Tamm) – in February–April 1901. This is particularly true of the second movement, whose spectral, D minor pizzicato opening (explicitly recalling the slow movement of Bruckner's Fifth Symphony?) and *lugubre* bassoon melody he devised for a fleetingly projected tone poem on the legend of Don Juan (a response to Strauss?): the ominous twilight steps of the 'stone guest' and his song of death. The second movement's major-mode consolation theme, first heard in F♯ major, appears in the same sketch with the label 'Christus'. Its proximity with the first idea suggests a similar Don Juan connection, but Sibelius may also have had another image in mind: certainly by early summer 1901 – back in Finland – Sibelius had jettisoned the Don Juan idea in favour of a tone poem based on Dante (a response to Liszt?). By August the tone poems were being transformed into the new symphony, essentially crafted in Finland in the last half of 1901. Even though the Second Symphony is unmistakably Finnish in tone and carries an undeniable political charge, it marks a decided move beyond the purer Karelianism of the First.

Nor was Sibelius alone in this emerging aesthetic shift. While Kalevalaic nationalism and myth-centred symbolism had stabilized the fledgling Finnish arts in the late 19th century, in the 20th several Finnish intellectuals were seeking to break through the confines of the merely local into more cosmopolitan, internationally modernist concerns. One prominent circle was Helsinki's Swedish-speaking 'Euterpists' (including the writer Bertel Gripenberg and the literary historian Gunnar Castrén), whose members and broader, post-Kalevala aims began to attract Sibelius in late 1902. The same year had seen Sibelius's brilliant recasting of his earlier tone poem from 1892, *En saga*. Its Berlin performance in November 1902 generated stormy controversy – to the composer's delight – and it was published by Breitkopf in 1903, along with the Second Symphony.

By this point his broader European career seemed all promise. In 1903 he composed incidental music for Arvid Järnefelt's psychological play, *Kuolema* ('Death'). Its most haunting movement, 'Valse triste', was a valedictory, dreamscape evocation of the faded salon style. Irresistible in late-Romantic appeal, though leagues away from the complexities of the symphonies and tone poems, it was published separately in 1904. With *Finlandia*, it was soon widely regarded as one of Sibelius's signature pieces.

Far more substantial was the Violin Concerto in D minor, whose first version occupied him in 1903 and early 1904: it was first performed in Helsinki in February 1904. Here he took up what would seem an impossible challenge – the fusing of his stern, compromise-resistant neo-primitivism (Sibelius as 'deep and sober thinker') with the tradition of the flashy, exhibitionistic virtuoso concerto, a tradition filled with displays of dazzling technique that sometimes bordered on emptiness. Did the concerto not exist, it would be difficult to imagine such a merger, and at times the strain of the attempt shows through in some of the virtuoso figuration – an occasional tilt toward ostentation that would be out of place in the world of Sibelius's symphonies and tone poems. From a different perspective, though, one could also regard the work as a deepening of the tradition – a virtuoso concerto simultaneously affirmed and transcended by a thoroughgoing seriousness of purpose and 'surplus' density of compositional pondering. Above all, its brooding Nordic atmosphere and motivic sound-world are unmistakably Sibelian. One of its unusual features was an expanded first-movement cadenza that serves as the development section (building, surely, on the Mendelssohnian precedent of placing the cadenza at the end of the development); another was its spine-stiffening enhancement of the display-concerto aesthetic through suddenly eruptive, powerfully resolute orchestral upheavals. Dissatisfied with portions of the 1904 version, which had disappointed the much-respected Helsinki critic Karl Flodin, Sibelius withheld the work from publication (this version was recovered in 1990). Its more dramatically taut revision – now ranked among the world's leading concertos – received its première in Berlin in October 1905, with Karel Halíř as soloist and Richard Strauss conducting.

In these years Sibelius's family and several of his associates became gravely concerned about the effects of his continued heavy drinking. In 1903 his wife, Aino, and his close friend, Axel Carpelan – a fervent supporter who had sought out the composer three years earlier – devised a plan to save him from self-destruction: the family, now expanded with the birth of Katarina in 1903, was to move permanently out of Helsinki, away from city life and its temptations. A rustic, beautifully conceived villa, dubbed 'Ainola' ('Aino's dwelling-place'), was designed and constructed for them in the midst of the rugged Finnish forest at Järvenpää, close to Lake Tuusula – near enough to Helsinki to provide professional access, but far enough to discourage casual visits (fig.3). Here the sense of isolation – of communion with the vast pine forests throughout the cycle of seasons – was palpable. Sibelius and his family moved into Ainola in September 1904. It was his home for the rest of his life.

5. 1905–11: MODERN CLASSICISM. By 1905, Sibelius's impact in Germany had been brought to a promising yet precarious position. On the one hand, such successes as his conducting of the Second Symphony in Berlin in January of that year confirmed his growing reputation as a controversial Northern modernist. On the other hand, the 'exotic' factors that had gained him attention in the



3. Sibelius at his villa, Ainola, in Järvenpää

first place (along with the ominous popularity of a few lighter pieces) were encouraging European musical circles to overlook the depth of his musical thought in favour of a reductive stereotype. By considering him only under the peripheral category of 'nationalist' – outsider status – and by noting that his unusual musical language failed to satisfy the academic-classical expectations of standard symphonic or linear-contrapuntal practice, even modestly sympathetic commentators, such as Walter Niemann, were setting up limits of acceptance that would be difficult to exceed.

'This is the crucial hour, the last chance to make something of myself and achieve great things', he wrote to Aino on 19 January 1905; 'Now the important thing is not to let up but to sustain the momentum'. The next month he broke with the Finnish publishers to sign a four-year contract with the Berlin publisher Robert Lienau (Schlesinger), pledging – too optimistically, as it turned out – the delivery of four new works per year (the first two, from 1905, were the incidental music to *Pelléas och Mélisande* and the revised Violin Concerto). Expanding outward, in November 1905 Sibelius made his first trip to England, where he made a remarkable impression in Liverpool conducting the First Symphony and *Finlandia*. In England he was greeted by a circle of enthusiastic admirers: Granville Bantock, Henry Wood, Ernest Newman and Rosa Newmarch. This trip was pivotal for his historical reception: ultimately his ties with English – and later, American – audiences would become stronger;

within a few years, those with Germanic listeners would deteriorate.

By 1905, sparked by the Lienau contract and sensing himself 'in the grip of change' (as he had remarked the previous summer), Sibelius felt that his European reputation was now on the line. His first response was to return to the formal freedom of the tone poem. In January 1905 in Berlin he had heard Strauss – still the foremost of the musical modernists – conduct *Ein Heldenleben* and *Symphonia Domestica*. 'I was very fascinated', he wrote to Aino on 8 January; 'I learnt a lot'. On 23–4 January he added, 'I'm no longer writing a symphony, rather a symphonic fantasy for orchestra. This is my genre!! Here I can move without feeling the weight of tradition'. Throughout late 1905 and early 1906 the projected symphonic fantasy was *Luonnotar*, to be based on the creation story from the Kalevala. Around June 1906, however, the *Luonnotar* draft seems to have been refashioned into a different tale from another portion of the Kalevala, *Pohjolan tytär* ('Pohjola's Daughter'), recounting 'steadfast, old', white-bearded Väinämöinen's sleigh-ride and futile wooing of the beautiful 'daughter of the North'. The most narratively detailed of Sibelius's tone poems, *Pohjola's Daughter* unfolds as a sonata deformation (a non-traditional structure in dialogue with sonata norms) centred on B♭ major as a referential tonal colour rather than as a key in the usual sense. It is preceded by a brooding, G minor-grounded 'Kalevalaic' introduction, evoking the ancient traditions from which the story springs, and the work's tonally shattered, *morendo* ending represents the wreckage of Väinämöinen's hopes: a lonely aftermath of 'lost', chromatic fragments – a characteristic mood in mature Sibelius – coming eventually to rest on the referential B♭.

If *Pohjola's Daughter* was crafted as an enthusiastic response to the later tone poems of Strauss, that response also contained an element of critique. Increasingly suspicious of what he perceived as the episodic looseness and self-indulgent monumentalism of the most hypertechnically advanced modernists, especially Strauss and Mahler, Sibelius was now seeking a redoubled compression and motivic density: the performance time of *Heldenleben* is about 40 minutes; that of *Pohjola* about 12. In 1905–6 the composer was on the cusp of a crucial development. Was it possible to remain regarded as unequivocally modern – in uniqueness of language and uncompromising attitude, in radical orchestral colour, in boldness and depth of idea – but simultaneously to react against the more sensationalist currents of modernism by recovering the economy and formal logic of the abandoned classical ideal? Though a risky strategy within an unpredictable musical marketplace (these were the *Salome* and *Elektra* years), this 'modern classicism' now became Sibelius's aim. A stylistic ideal at once referentially traditional yet almost compulsively dismissive of overtly popular appeal, it may be regarded as Sibelius's middle-period proposal to accommodate the assimilationist–separatist dialectic that kept pulling him in opposite creative directions.

The leaner, less Kalevalaic Third Symphony in C (1907) was the manifesto of this merging into modern classicism. Less spectacular than his first two symphonies, the anti-monumental Third compensates through a further gain in compositional discipline. In part the work was a counter-response to Mahler's expansive Fifth Symphony, which he had studied in 1905. In October 1907, shortly after Sibelius's completion of the Third, Mahler visited Helsinki, although he knew nothing of Sibelius's major works and thought little of the composer. At that time Sibelius remarked to Mahler that he considered the essence of the genre of the symphony to be its 'severity and style and the profound logic that created an inner connection between all the motifs'. Mahler's reply is equally famous: 'No! The symphony must be like the world. It must embrace everything'.

With the Third Symphony, Sibelius grasped more clearly the artistic project that would dominate his later compositions: to give the impression that his reiterative, uncommonly concentrated language sought to draw out the hidden secrets of sound itself, to free an ontological truth from sound's acoustic materiality. To this end the Third Symphony strives to recover both the diatonic melodic fragment and the pure triad as meaningful modern utterances by presenting them in non-normative ways. Such an unusual aim – the defamiliarization of the diatonic and the consonant within a surrounding European context of multiplying dissonance, ironic detachment and high modernism – was easy for audiences and critics to misconstrue. This dogged, non-ironized retention of the triadic would lead to much misunderstanding and bitterly partisan debate for the rest of the century.

The perceptual effect created throughout the Third Symphony is that of an elemental, C-major-triad sonority gaining cumulative heft and weight, maximizing in presence and insistent self-assuredness, pulling itself free from distracting obstacles, until at the end one is confronted with something extraordinary: the reality of a heavier, more revelatory 'C major'. The remarkable finale is laid out in two distinct parts, welding together aspects of traditional third and fourth movements: a motivically scattered, scherzo-like block, unfolding in repetitive cycles, eventually produces a circular, melodic juggernaut that steamrollers its way to the end, accruing 'surplus' C-triad intensity with every reiteration (ex.5). From one

Ex.5 Symphony no.3, 3rd movt, concluding theme

a tempo, con energia

perspective, the finale can be understood as a radicalized sonata deformation, in which the double-theme scherzo cycles furnish two varied expositions and a development and the juggernaut conclusion serves as a reconceived recapitulation. From another, the scherzo cycles can also appear as a paradigm of what may be called 'rotational form' – broad, varied recyclings of a thematic pattern – within which a separate idea (in this case, the juggernaut theme) is engendered, nurtured and finally brought to flower as a revelatory *telos* or goal. Sibelius himself described the finale's process as 'the crystallization of ideas from chaos'. Foreshadowed most notably in *Lemminkäinen's Return*, this combination of quasi-ritualistic rotations and 'teleological genesis' would take on increased importance in the following years. It eventually became the grounding formal principle of his works after 1912.

The years 1907–12 brought alternating periods of buoyant confidence and corrosive despair, much of which he registered in a diary beginning in February 1909. Both Sibelius's finances and health had reached a crisis point, even as his family continued to expand with the births of his last two daughters, Margareta in 1908 and Heidi in 1911. By 1908 he was awash in debts, he was experiencing the negative effects of prolonged alcoholism – in his own mind intoxication had been a necessary spur to his artistry – and he had developed a menacing throat tumour. Fearing cancer, he consulted specialists in Helsinki and Berlin and suffered through several operations. On doctor's orders he was forced to swear off drinking and smoking. Although such abstinence had been previously unthinkable, this resolution lasted until 1915. For several years after 1908, Sibelius was haunted by the shadow of death, and much in his music and thought at this time turned towards the darker and the more introspective.

Nor were affairs entirely encouraging on the professional level. His monetary problems, compounded by growing self-criticism whenever he undertook large-scale projects, strained his relations with Lienau and made it difficult to fulfil the conditions in his 1905–9 contract. After the Third Symphony, he produced only two other major works for Lienau, neither of which invited public success. One was the proto-minimalist (and non-Kalevalaic) tone poem, *Öinen ratsastus ja auringonnousu* ('Night Ride and Sunrise', 1908). Breaking more decisively away from the sonata principle through multiple, cumulative rotations, it foreshadows much of the sound-world of Sibelius's later works. The second was his return to chamber composition with the sombre String Quartet in D minor, subtitled 'Voces intimae' (1909). As Sibelius himself recognized, this quartet was a milestone in his compositional development. Yet it did not come without a steep price. Anticipating certain features of the Fourth Symphony, the brooding language of the five-movement quartet seems to turn its back on audiences altogether in its entrenched isolation, depression and invasive despair. It reveals its chilling, deeper currents only to initiates into Sibelius's manner of thinking.

Most of what he offered to Lienau, however, proved to be compendia of short pieces of varying quality: fleeting sound-ideas, experimental miniatures or songs. These included the six German-language songs of op.50 (1906), the curiously exotic incidental music to *Belsazars gästabud* ('Belshazzar's Feast', 1906–7), the more significant incidental music to Strindberg's fairy-tale play *Svanevit* ('Swanwhite', 1908), certain features of which would be recalled in the Fifth Symphony, and the eight songs op.57 on Swedish texts by Ernst Josephson (1909–10). In 1910, after Lienau turned down Sibelius's terms for the Ten Pieces for Piano op.58, the composer was lured to Breitkopf, whom he also offered two songs from 1908, published in 1910 as op.35 (and much praised by later commentators): the broadly static *Jubal* and the proto-expressionistic, hauntingly decadent *Teodora* – a rare encounter in Sibelius's music with aestheticist eroticism. Towards the end of 1909, meanwhile, he had been momentarily rescued from his appalling financial situation through discreet contributions from a few wealthy Finnish patrons. This relief effort was organized by his friend Axel Carpelan, who characteristically pressed Sibelius to steer clear of potentially lucrative miniatures in favour of major orchestral statements.

His several trips abroad in 1909–12 kept him abreast of new developments in music and permitted him to reflect on his own position – or lack of it – in the larger European markets. The most encouraging successes occurred in England, where a few influential voices – Bantock, Newman, Wood, Newmarch – continued to champion his cause. Sibelius was fêted in England in February–March 1909 (when he also briefly met Debussy) and September–October 1912. But his experiences in Berlin and Paris during these years were at best mixed, at worst deeply discouraging. There, for the most part, he had been consigned to the position of a second-tier 'nationalist', no longer regarded as a key player in the world of the new music personified by such figures as Debussy, Stravinsky, Varèse (whom Sibelius met, through Busoni, in 1910) or Schoenberg (whose musical principles challenged him to the point of crisis in 1912). Apart from his English connection, Sibelius's career now seemed on the wane. His newer works proved especially difficult to market in the rest of Europe. These included the funeral march *In memoriam* (1909, revised 1910) and a revision of his choral and orchestral setting from the Kalevala, *Tulen synty* ('The Origin of Fire', 1902). His modern-classical gambit and increasingly dark, enigmatic musical utterances were not leading to the success for which he had hoped.

The unresolvable obstacle was his puzzlingly unusual style. As his biographer Erik Tawaststjerna pointed out, 'Sibelius's musical ideas were alien to the Central European mentality'. Traceable in letters and diary entries, the composer's response was to refashion his self-image into that of a man of profound isolation, groping his way along a little understood compositional 'path' that he 'must take', one that would ensure his irremediable alienation from the currents that governed the prestige institutions of his time. This self-assessment crossed a crucial line with the widespread reconstruction of the concept of musical modernism that attended the European compositional revolutions in the years around 1910 – Stravinsky, Schoenberg and others. It was now clear that Sibelius's early modernism, along with that of others of his generation, was being outflanked (and placed under suspicion as traditionalism or 'late Romanticism') by a younger group of high modernists whose new-music posture and practices he came to view as sensationalist, a betrayal of the tradition.

Sibelius's Fourth Symphony in A minor (1910–11) was the climactic utterance of his modern-classical style –

broken, despairingly contemplative, irretrievably lonely in tone, the product of much compositional struggle and, above all, a resolute statement of the separatist side of his conflicted artistic persona. It is a piece of enormous depth and implication, very much a work of its time, harbouring at its core a brilliantly staged contradiction. On the one hand, the standard 20th-century verdict, especially among historians, has been that this is Sibelius's most modern, most harmonically and technically advanced composition. Many factors point in this direction: the Fourth's emphasis on the tritone as a generative interval; its arrestingly acerbic dissonances; the strangeness of its moment-to-moment syntax, including stubborn rhetorical discontinuities and truncations; its unparalleled motivic compression and density of thought; its structurally deformational movement layouts; its uncompromising bleakness and disdain of popular appeal. On the other hand, its selfconsciously anti-sensational tone was intended as a rebuke to the new, post-1910 reconception of modernism. This was the initial view of the symphony put forth by Sibelius's confidant Axel Carpelan in April 1911, shortly after the Helsinki première. It was reinforced the following month by Sibelius himself in a much-quoted letter to Rosa Newmarch: '[My symphony] stands as a protest against present-day music. It has nothing, absolutely nothing of the circus about it'. The modernist/anti-modernist contradiction driving the Fourth Symphony is irreconcilable. In that irreconcilability it exposes, albeit from the sidelines, the conflicts tearing through the fabric of the European musical politics of the period.

6. 1912–26: LATE WORKS. In terms of its initial reception in larger Europe, the Fourth Symphony was a failure. Sibelius's estrangement from the new reception categories of Austro-Germanic and French modernism would drive the remainder of his career. Although his decision in early 1912 to turn down the offer of a position in composition at the Imperial Academy of Music in Vienna was prompted in part by local concerns, it was also a signal that he no longer sought the front lines of compositional battle on the terms offered by Central Europe. Fuelled by struggles with depression coupled with a visceral disdain for the polemically driven politics of musical fashion, his thoughts were turning instead towards withdrawal, private resistance to the new trends and continued explorations of the separatist path that he had set out for himself.

These attitudes were reinforced in early 1914, when Sibelius took a month-long trip to Berlin after a year of isolation in Finland. Once again he threw himself back into the Germanic swirl, and there he sought out alternatives to his own style: the music of Debussy, Mahler, Strauss and above all Schoenberg, including the first *Kammersymphonie*, the Second Quartet and a few songs. In his diary entries of 4 and 9 February he recorded his ambivalence to the new Expressionism: Schoenberg's music was 'a legitimate and valid way of looking at things . . . but it is certainly painful to listen to . . . It gave me a lot to think about. He interests me very much'. Still, it was evident that his own music would maintain only a modest place on the continent and that the language, style and characteristic problems of the symphonic tradition were on the way to being judged obsolete.

In a curious twist of fate, the very qualities that were marginalizing him in Central Europe were proving attractive to certain traditionalist English and American circles, which were beginning to appropriate him as a Northern, 'healthy' antidote to a diseased musical modernism. Generally underexamined on all sides, Sibelius's music was on its way to becoming a much stormed, much defended redoubt in the modernist/anti-modernist culture wars. Anticipations of this had been sounded in England for several years. The next stage unfolded among Sibelius's American champions. In 1913 Horatio Parker invited him to undertake a concert tour the following year in the eastern USA. The principal sponsors, Carl Stoeckel and Ellen Battell-Stoeckel, commissioned a new work, to receive its première at the Music Festival in Norfolk, Connecticut, in June 1914 as the centrepiece of the visit: this turned out to be the tone poem, *Aallottaret* ('The Oceanides').

Sibelius's visit to America in late May and early June 1914 – on the eve of European war – was one of the grandest experiences of his life. He was welcomed as a celebrity, regaled with travel and luxurious accommodation, and praised rapturously; he visited New York, Boston and Niagara Falls (which moved him profoundly), met musical luminaries (Horatio Parker, Walter Damrosch, George Chadwick and others), carried off the première of *The Oceanides* and received an honorary doctorate at Yale University. Among the most important of Sibelius's new acquaintances was Olin Downes, then the critic for the *Boston Post*. Downes had already taken up Sibelius as a personal cause to counter the 'overcultivated' features of modern times – in retrospect, with a coarse vehemence, edgily reflecting his own psychological needs ('music of intense masculinity, from which the erotic element . . . is entirely absent . . . a hero of the North . . . the last of the heroes in music . . . [who can] throw manners to the winds and bring back the gods'). He would pursue this overblown campaign in the 1920s and 30s as the leading critic for the *New York Times*. Although such Downesian projections (and their British analogues) would become leitmotifs among English-speaking traditionalists, their long-term effect would be negative, propping up Sibelius as a perennial 'conservative' target for partisan advocates of the dissonant 'new music'.

Sibelius's actual compositional concerns during the years after the Fourth Symphony elude simplistic classification as either conservative or progressive: this late-period music resists such shopworn binary oppositions. At its centre was an increasing flight from cosmopolitan fashion into near-solitary contemplation – the turn onto 'a lonely ski-trail that leads away to the depths of the forest' (to cite the opening lines of a brief, metaphorically confessional work of 1925, *Ett ensamt skidspår* for narrator and piano, with text by Gripenberg). The deepest and most significant of his career, Sibelius's late works are inseparable from his day-to-day existence at his forest retreat, Ainola, outside Järvenpää: its towering, resinous pines, its crystalline lakes, its boreal plants and wildlife, including its majestic migrating birds (which so impressed the composer), its dramatic and pitiless change of seasons, its utter separation from anything urban. 'Here at Ainola', he would remark, 'this stillness speaks'.

Since 1912 Sibelius had begun to envisage an enormous final project: bringing the 19th-century ideal of organic form to a culmination while exploring the relationship of the resulting form to an enhanced presence of musical sound. The composer had come to regard certain types of sound-image with reverence, as spiritually mappable onto

the manifestations of Being concealed behind the visible surface of nature. At least within the sphere of musical practice, the composer appears to have held the quasi-animist conviction that long-dormant spiritual realities – roughly analogous to ancient, pagan gods – inhabit nature, waiting to be reawakened through meditative reflection. Supplementing what we may regard as Sibelius's aesthetic pantheism was his growing belief in the potential reuniting of music with nature. He now sought to bring the palpable, grainy textures of musical sound and the processes of musical elaboration into alignment with the magisterial spontaneity of nature's cries, rustles, splashes, storms, cyclical course and the like. Thus the act of composition became a neo-pantheist spiritual exercise. The resultant work of art was intended to invite a complementarily mystical, reverential or poetic listening – not to be captured by rational analysis or chalkboard explanation. Hence, one supposes, the mature Sibelius's phobic rejections of virtually all published discussions of his music: he repeatedly lamented that academic or critical explications 'misunderstood' him.

Bearing such conceptual weight, the production of major works became a struggle ('wrestling with God', he wrote in his diary on 26 January 1916). The compositional battles of the final-period works, from *Luonnotar* (1913) and *The Oceanides* (1914) to the Fifth (three versions, 1915, 1916, 1919), Sixth (1923) and Seventh (1924) Symphonies and *Tapiola* (1926), were shot through with an unnerving mixture of creative exhilaration and crushing self-criticism. Most of the late works went through substantial reconceptualizations, recompositions and revisions before he consented to publish them. In April 1915 he compared his compositional practice to the search for the proper reconfiguration of scattered mosaic tiles flung down from heaven. Two years later, on 20 May 1918, he would write to Carpelan, 'I notice how my inner being has changed since the period of the Fourth Symphony. And these symphonies of mine are more confessions of faith than are my other works'.

After the Fourth Symphony Sibelius sought to forge musical structures less dependent on traditional musical shapes than on the non-systematic, intuitive logic of the musical materials selected for any given composition. As he later explained, pieces were to grow by moment-to-moment motivic transformations as spontaneously and self-assuredly as frost patterns. In his diary entries of April, May and August 1912 he repeatedly vowed to develop this new method. For example, from 8 May, 'I intend to let the musical thoughts and their development determine their own form in my soul'. As a result, his major works after 1912, veering from the usual symphonic shapes, have provoked different analytical interpretations. The tonal and rhetorical layout of sonata form (or even 'free sonata form'), which had governed the outer movements of Symphonies nos.1–4, seems much less determinative of *The Oceanides* or the outer movements of the Fifth. With the Sixth Symphony – especially its finale – and the single-movement Seventh, sonata-form references are sidelined altogether, overridden by structures that are self-evidently coherent but not easy to classify with traditional terminology.

Over the years, Sibelius analysts – Abraham, Ringbom, Parmet, Tanzberger, Simpson, Tawaststjerna, Murtomäki and others – have proposed various solutions to this problem. Most of these solutions have been grounded in free adaptations of the standard structural categories: sonata, rondo, *ABA*, strophic construction, scherzo and trio, variations, ritornellos and the like; categories that are often relevant to these works but are rarely satisfactory as total explanations. The most deeply-rooted analytical tradition has marvelled at the concentrated germination and metamorphosis of motivic cells within a piece (analogous to Schoenbergian *Grundgestalten*, 'basic shapes'), the almost imperceptible mechanisms of tempo change and texture change, and the uncanny interrelatedness of the themes. More recently, attempts have been made to submit these works to Schenkerian readings, sometimes merging those techniques with concerns for larger architectural shapes and the conclusions of past analyses. Perhaps most provocatively, Sibelius's son-in-law, the conductor Jussi Jalas, supported Simon Parmet's argument in the 1950s for a golden-section basis for the Seventh Symphony. Jalas even mentioned that Sibelius had told him that the *sectio aurea* informed all of his works, but that how it operated was 'my secret'. Elaborated in published analyses, Jalas's claim is neither supported nor contradicted by external evidence that has yet come to light. No golden-section calculations appear, for example, in the materials of the Seventh Symphony. The claim remains a topic of controversy.

A broader consideration of these later works suggests that their predominant mode of organization is a more thoroughgoing version of the procedure anticipated in such works as *Lemminkäinen's Return*, the finale of the Third Symphony and the slow movement of the Fourth. Sibelius never gave the procedure a name but, again, it may be called rotational form: varied recyclings of the thematic pattern established in the piece's first rotation. Rotational form produces cumulative meditations – recurrent revisitings of past cycles, transforming and gathering new ideas as they proceed – which may or may not be set in tension with the expectations of sonata expositions, developments and/or recapitulations. Sibelius typically coupled rotational form with the principle of teleological genesis: the gradual awakening of a climactic goal-utterance (*telos*) – the more fully awakened 'Being' of nature – near the end of the piece. The free-rotational principle offered maximal formal freedom while encouraging new, coherently disciplined shapes. In most cases, the thematic ordering of the initial rotation remained relatively constant throughout the later cycles, though elements could be expanded or deleted or new ones added. In the final works, such as the highly complex Seventh Symphony, the rotational cycles recur with their constituent elements significantly shuffled or treated freely.

With this new compositional approach Sibelius sought to overcome the much-vaunted distinction between two seemingly opposed orchestral genres, symphony and tone poem, striving to fuse their most basic principles: the symphony's traditional claims of heft, musical abstraction, gravitas and formal dialogue with canonic works of the past; and the tone poem's axioms of structural innovation and spontaneity, identifiable poetic content and sonorous innovation. The stylistic distinction between symphony, 'fantasy' and tone poem in the late works is not easy to make, particularly since ideas that were first sketched for one piece sometimes wound up in another. (The Fifth, Sixth and Seventh Symphonies and *Tapiola* are interrelated works, four tableaux of a comprehensive vision of the spiritual presences animating the Northern

forest-world. All four contain versions of materials first planned for the Fifth in the 1914–15 sketchbooks.). When the compositional result was a multi-movement work, as with the Fifth and the Sixth Symphony, Sibelius generally did not make public the underlying, nature-based poetic ideas, even though suggestions of them might be now recoverable from sketches or other evidence. Instead, he provided it with the abstract title, 'symphony', although in the early stages of each he had toyed with the title of 'fantasy' instead. When the result was a single-movement work with multi-movement implications, as with the Seventh Symphony, the genre became more ambiguous: the manuscript parts used at the Stockholm première of the Seventh (24 March 1924) read 'Fantasia sinfonica no.1'; by February 1925, before its publication by Wilhelm Hansen in Copenhagen, Sibelius changed the title to 'Symphonie Nr.7/In einem Satze' ('in one movement').

The four extended, single-movement works without multi-movement implications received titles identifying them as myth- or nature-based tone poems. Two of these furnish an impressive gateway into the late period: *Barden* ('The Bard', 1913), brief and elusive; and the 'tone poem for soprano solo and orchestra', *Luonnotar* (literally, '[Feminine] Nature-Spirit', 1913), a reshaping of the Kalevala creation story and the most uncompromisingly Finnish of Sibelius's major works. The remaining two are masterworks of the late style: the commission for America, *The Oceanides* (*Aallottaret*, literally '[Feminine] Spirits of the Waves', 1913–14 – whose suppressed, never-performed first draft had been laid out in three contrasting movements, perhaps as something of a reply to Debussy's *La mer*); and, above all, the disturbingly primeval forest-evocation, *Tapiola* (literally, 'Where the Forest God Dwells', 1926).

Apart from these major works, Sibelius assembled smaller compositional scraps, usually with less elevated compositional claims, into other outlets. Some became appropriate incidental music – to Poul Knudsen's tragic pantomime, *Scaramouche* (1913, portions of which foreshadow *The Oceanides*), to the Finnish translation of Hofmannsthal's *Jedermann* (*Jokamies*, 1916) and, most impressively, to Shakespeare's *The Tempest* (*Stormen*, 1925), four or five movements of which are miniatures of the highest mastery, including the ferocious, whole-tone-grounded storm music, the gentle 'Berceuse', 'The Oak Tree' and 'Prospero'. Others were fashioned into modestly saleable works for violin and orchestra (*Laetare anima mea* and *Ab imo pectore*, 1915, both performable alternatively with cello solo; or the Six Humoresques, 1917–18) or into individually titled, occasional pieces (the starkly minimalist, oddly stirring *Andante festivo* for String Quartet, 1922, rearranged for string orchestra and timpani, 1938). The late period also saw a scattering of lesser works (for piano, for solo instrument and accompaniment, for chorus) that he composed for financial or locally patriotic reasons.

Originally composed for the Helsinki celebrations surrounding his 50th birthday, the triumphalist Fifth Symphony in E♭ – so different from the pessimistic Fourth – was performed in two preliminary versions (1915, 1916) before Sibelius decided on its final shape in 1919. The 1915 version, which has now been restored and recorded, contained four separate, motivically linked movements, each in rotational form: its brief, moderately paced first movement ended abruptly and was followed by a bustling scherzo that revitalized and recast the same themes; a slow movement and finale followed. In the 1916 version, no longer fully recoverable, Sibelius not only recast individual sections but also fused the first two movements by composing a climactic bridge between them. A breathtaking apotheosis of opening-page material, this bridge produced an orchestral breakthrough that sweeps commandingly through the tempo change required by the thematically related scherzo (parts of which, consequently, now also seemed somewhat recapitulatory). The 1919 revision – the familiar version – preserved the 'fusion-form', two-movement-in-one opening, with its slow-to-fast E♭ trajectory (a *locus classicus* of Sibelius's art of tempo transformation) pivoting around the majestic, central bridge upheaval on B major, but altered, reordered and condensed numerous local details in all of the movements.

Although Sibelius provided no public information about the natural imagery grounding this 'confession of faith', two early diary entries (21 and 24 April 1915) as well as a private remark in one of Carpelan's letters to him ('that swan hymn beyond compare', 15 December 1916) make it clear that the composer identified the central finale theme (ex.6) with the splendour of the

Ex.6 Symphony no.5, finale, 'Swan Theme'



migrating swans sighted seasonally around Ainola – the circling of the grand birds far above, their wings lifting and pushing against the rushing wind. Nor, apparently, was the swan-related imagery (encompassing swans, cranes and wild geese – including their cries – as disclosers of 'nature mysticism and life's *Angst*!') confined to the finale. The germinal motive on the opening page of the first movement (an ascending 2nd followed by an upward-leaping 5th, scale-steps $\hat{1}$–$\hat{2}$–$\hat{6}$) had been a programmatic motif in his 1908 incidental music to Strindberg's fairy-tale play *Swanwhite* – the horn-call blessing of Princess Swanwhite's marriage-bed, surrounded by the 'magic forest' teeming with fantasy animals. Similarly, much of the Fifth's middle movement recalls delicate passages from the *Swanwhite* movement entitled 'The Harp', which represents the Swan-Mother's magical bestowal of graces on her daughter, the princess.

The late 1910s ushered in a different world for Sibelius – one more isolated from the rest of Europe and more heatedly politicized within Finland. The 1914 outbreak of World War I affected him swiftly and directly: his customary European travels became unthinkable; the gears of German and English publications (and royalty payments) ground to a near halt; and his income plummeted. Three years later, Finland's declaration of independence from the new, Lenin-led Russia on 6 December 1917 fulfilled a long-cherished national dream but simultaneously triggered a brief but bloody Finnish civil war between the socialist Reds and the ultimately victorious liberal-democratic Whites. Sibelius sided emphatically with the Whites, and on the eve of the civil war, in late 1917, he composed a crudely rousing

Jääkärien marssi ('Jäger March') for accompanied male chorus in support of the anti-Red, Finnish Jäger battalion, which had been trained in Germany. Although musically insignificant, its political effect was explosive and unabashedly partisan. From this point onward the composer was identified with the pro-nationalist, anti-leftist cause. In early 1918 the civil war brought Red Guard control to his home, Ainola, and the composer was temporarily obliged to seek shelter in Helsinki. Nor did the German-assisted, pro-White resolution of the civil war put an end to Finnish political controversies. Factional turmoil was henceforth the order of the day, and Sibelius and his family – generally supportive of the right – would be pulled into ideological and Finnish-Swedish language disputes for years to come.

Other factors too seemed watersheds: his resumption, in 1915, of frequently reckless drinking after seven years of abstinence – bringing on, by the end of the decade, a pronounced tremor of the hands; Furuhjelm's 'official' (Swedish-language) biography from 1916, which celebrated Sibelius's status as a classic within Finland; and the emerging maturity and marriages of his oldest daughters (his first grandchild was born in 1915). Some time between February 1918 and May 1919, his decision to transform his appearance one last time – the adoption of the now-familiar, shaved bald head – projected an altered public and private persona: Sibelius as eccentric, uncompromising, alienated thinker, the man of granite, the 20th-century successor, perhaps, to the similarly cropped Bruckner. The next few years saw the deeply personal impact of the death in April 1919 of his friend and musical confidant, Axel Carpelan; his participation in (and occasionally intemperate behaviour at) the Nordic Music Festival in Copenhagen in June 1919; his visit to England in 1921, which turned out to be his last trip to that country; his decision in 1921 to decline an offer to become director of the new Eastman School of Music in the USA; and several European trips in the mid-1920s, including his last appearances as a conductor – in Stockholm, Rome and Göteborg in 1923, Stockholm, Copenhagen and Malmö in 1924, and finally Copenhagen again in 1926.

But it may have been his drinking, his personal and financial unreliability, and the resulting domestic tension that overrode everything else. Perhaps most telling was his scandalously drunken appearance as a conductor of his Sixth Symphony in Göteborg in April 1923. This incident prompted Aino in March 1924, faced with his continued alcoholism as he composed the Seventh Symphony, not merely to upbraid him but to write him a formal note of withering condemnation, vowing not to appear in public with him for its première – a note that remained secret until after his death over three decades later. As for Sibelius, deeply depressed and concerned about his ability to complete the symphony, he confided to his diary on 11 November 1923: 'Alcohol, which I gave up, is now my most faithful companion. And the most understanding! Everything and everyone else have largely failed me'.

The four-movement Sixth Symphony was first performed on 19 February 1923 in Helsinki. In its isolated interiority and restraint – its 'transcendental serenity', in the words of Heikki Klemetti, an early Finnish reviewer – it was the antithesis of sensationalism: the composer described it as 'pure spring water', as opposed to the cocktails served up by younger composers. Many have noted the glowing purity of its quasi-contrapuntal long lines and 'white-note' style, especially in its eloquent opening, and have cited Sibelius's apparently concomitant study of Palestrina and Monteverdi as contributing factors. To a Swedish interviewer in February 1924, Sibelius described the Sixth as 'built, like the Fifth, on linear rather than harmonic foundations. ... [Its] four movements . . . are formally completely free and do not follow the ordinary sonata scheme'. As Tawaststjerna and Kilpeläinen have more recently noted, two of its themes appear in post-1915 sketches (perhaps *c*1919) with nature-grounded programmatic titles: *Talvi* ('Winter', foreshadowing the first movement's eventual bars 29ff, which Tawaststjerna argued was the movement's main theme); and *Hongatar ja Tuuli* ('[Feminine] Pine-Spirit and the Wind', an important interior theme of the finale – related to the rising-theme complex shown in ex.7 below). Extrapolating from this and remarks found in the diaries, both Finnish scholars have also linked the early stages of some of the Sixth's music with Sibelius's work in 1920 on a projected tone poem, *Kuutar* ('[Feminine] Moon-Spirit').

Ex.7 Symphony no.6, finale, theme, bars 72–82





4. Autograph MS from Sibelius's Symphony no.7 in C, composed 1924 (FIN-Hy)

From a different cultural perspective the Sixth may also be understood as a quasi-pastoral meditation on Finnish uniqueness and difference – a maximally distilled summary of his late-style thought on the characteristic turns of minor- or Dorian-inflected Kalevalaic modality, which he had considered a central sign of Finnish ethnicity since the 1890s. Much of the Sixth is steeped in the linear motif of the D-Dorian pentachord, D–E–F–G–A (the 'Finnish pentachord'), often outfitted with two upper extensions: the complementary tetrachord, A–B–C–D or the rounded contour, A–B–C–B–A, which replicates in a higher register the archetypically Sibelian 'Finnish ideogram' of a descending, linear minor 3rd. In the outer movements the D-Dorian saturation, in which sidelights and corners of the pure mode are singled out and caressed in detail, is often contrasted with the lower neighbour C major (or other C-modal) pitch collection, producing large-scale oscillations between D-Dorian and 'C major'. In terms of thematic material – as is strongly suggested by sketch evidence – Sibelius constructed the symphony to grow towards the climactic Finnish-Dorian idea (related to the sketch-theme labelled 'Hongatar ja Tuuli' a few years earlier) presented in full only at a culminating point near the middle of its finale (ex.7, bars 72–83; basically rehearsal letters 'D' to 'E', subsequently recycled in an intensified restatement and led into a process of decay, decentring and valedictory farewell). Capping a four-movement process of motivic transformation, advanced rotational form and teleological genesis, this D-Dorian theme had been sketched about eight years earlier (in E♭ Dorian, and without the later 'Pine Spirit' label) as a proposed melody for the Fifth Symphony. It became instead the basic idea and animating force of the Sixth.

Its companion piece from 1924, the Seventh Symphony – the product of much labour, recasting and revision – is surely Sibelius's most remarkable compositional achievement (fig.4). Although brief in duration (about 22 minutes), this 'symphony in one movement' articulates a vastness not measurable by clock-time: its churning, ever-transforming textures and tempos track a panoramic passage through four discrete sections, each of which aspires to the integrity of a symphonic movement even while participating in the uninterrupted growth process of the whole. The Seventh provides a late example of the historical drive towards a tonally grounded 'multi-movement form in a single movement', a post-Beethovenian compositional problem also confronted by Liszt, Strauss, Schoenberg and others. But with the Seventh the crucial factors are its unique musical language and its fantasy-like freedom from reliance on prior solutions to this problem: Sibelius provided it with the architectural satisfactions and expressive depth of an abstract symphony while breaking away from references to sonata form and other traditional formal models. As such, developing in free conceptual space unmoored by prior expectations, the Seventh stands as the consummate realization of his late-style rethinking of form. Its ad hoc structure emerges link-by-link from the transformational processes of the musical ideas themselves – a content-based form constantly in the process of becoming.

Because of its subtlety and the dizzyingly multiple motivic interconnections between widely separate passages, the Seventh has been resistant to traditional descriptions of its form. Differing interpretations abound. In large-scale terms, three principles seem clearly at work. First, Sibelius framed the symphony with the C major

'bookends' of Sections 1 and 4: the expository materials of the opening Adagio, cresting in the grand trombone theme (bar 60, seven bars after letter 'C'), are given a freely reordered, shortened reprise (or valedictory farewell) beginning with the Presto nine bars after 'W'. The two interior sections, grounded in the same motivic materials (as separate, freely shaped rotations), comprise a scherzo-like Vivacissimo (in place by letter 'J', if not earlier, after several bars of transition) and another, more expansive scherzo (perhaps the 'Hellenic Rondo' proposed years earlier for this symphony), beginning in C major, Allegro molto moderato, 13 bars after 'N'. Secondly, the three full statements of the 'trombone theme' – perhaps consciously alluding to the horn call in Brahms's First Symphony – serve as arrival-points and conceptually organizing 'cornerstones' (Parmet) of the whole: they occur as the culmination of Section 1 (C major), as the chilly, windswept marker of a metrical gear-shift (C minor, around letter 'L') ultimately leading Section 2 into Section 3, and as a deeply affecting 'farewell' gesture near the opening of Section 4 (C major, three after letter 'X'). Sibelius may have associated the trombone theme's grand vista with a contemplation of the breadth of the night sky. One of its early, rudimentary versions had been situated, along with material later placed in the Sixth Symphony, in thematic sketches for what may also have been reworked in the eventually discarded work *Kuutar* ('[Feminine] Moon Spirit': there the theme is labelled *Tähtolä*, 'Where the Stars Dwell'). Thirdly, the rotational principle – the recasting of a collection of motifs in a series of multiple cycles – is dominant throughout, though treated with unprecedented freedom. Section 1, for instance, may comprise two rotations. The first, bars 1–22, lays out and provides an initial processual field for the basic motivic ideas: ascending scale, woodwind motif (bar 8), descending 4th, and so on, each of which seems to grow on its own terms; the second, bars 23–*c*89 (the polyphonic string passage producing the trombone theme) sets out again from the principle of linear ascent (compare bars 1–2) and reshapes the same ideas in substantially different ways.

The same kind of close-knit thinking is evident in Sibelius's last major composition (directly following his main work on the incidental music to *The Tempest* in 1925–6), the tone poem *Tapiola*, occasioned by a commission in 1926 from Walter Damrosch on behalf of the New York Philharmonic Society. Here, however, the specific gravity is even higher, quasi-minimalist in effect. The entire work, seeking an identity with the dark and ancient pine forests harbouring their hidden god, Tapio, is produced from the ramifying growth of a single, brief motif. This may be represented as $\hat{3}$–$\hat{2}$–$\hat{3}$–$\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$ in minor (often in or around B minor, the piece's governing tonal colour), although the basic motif may be reduced even further to the 'Finnish ideogram', $\hat{3}$–$\hat{2}$–$\hat{1}$ – the heart of the work. In this respect *Tapiola* displays motivic intersections with the Sixth Symphony, and Sibelius may have generated its musical ideas at about the same time.

The content-based form, like its immediate predecessors grounded in transformable rotations, has provoked differing analyses: some have heard the work as a free-form, 'evolutionary' working of the fundamental motif; others as a 'total variation form'; others, noting the break and double-bar before the D major 'scherzo' section (bar 208) and the suggestion of a varied reprise at bar 485, have proposed the presence of an imaginatively free dialogue with aspects of the sonata principle. (Sibelius, astonishingly, later remarked to his secretary Santeri Levas that *Tapiola* had been 'written in a strict sonata form'.) Above all, what impresses is the work's unparalleled atmosphere, unique in the symphonic literature: its brooding stasis, gestational patience and long pedal points; its dark, hypnotic oscillations, registering an underlying, vital sway in the forest; its cold shadows and impersonal, elemental natural processes before which mere humankind fades into insignificance; its slow transformations of chordal colour (including modal, chromatic and whole-tone passages); the terrifying ferocity of its wind-lashed storms; the gathering up and climactic double-discharging of its basic motif (bars 356, 569, both *triple-fortissimo*), the self-disclosure of the animating forest-god.

7. 1927–57: THE SILENCE FROM JÄRVENPÄÄ. *Tapiola* would prove to be the last of Sibelius's major works. 1927–32 were years of compositional crisis, frequent depression and waning self-confidence. They brought forth only a scattering of smaller compositions: a handful of occasional choral pieces, the draft of a suite for violin and orchestra 'op.117', a few curious miniatures for piano solo or violin and piano and the *Surusoitto* ('Funeral Music') for organ in memory of Akseli Gallen-Kallela. In the background were his plans for an Eighth Symphony. His initial work on it, however, probably in Berlin in 1928, appears to have run aground almost at once. This was a period when Sibelius was withdrawing even further by declining conducting engagements and avoiding public appearances. He seems to have returned to the Eighth in 1930 and 1931: as he reported in letters to Aino, it was occupying him during what proved to be his last trip outside Finland, a 1931 visit to Berlin. Within his own mind, at least, he still considered himself an active composer. In the same year he wrote to Olin Downes not only that the Eighth would soon be 'ready for printing' but also that he had several other 'new works in my head'. By 1933 the multi-movement symphony was virtually completed: in the late summer he sent to his copyist what was probably the opening movement, a fascicle of 23 pages – the copyist Voigt's bill for the work survives – and indicated that seven more such fascicles would follow. They never did. The rest of the tale is tragic: Koussevitzky's and Downes's pressing of Sibelius for the long-awaited Eighth throughout the early 1930s; Sibelius's promises, hesitations and delays; the souring of the Eighth into a near-taboo topic of discussion. In the end Sibelius abandoned the project. Aino later reported to Erik Tawaststjerna that in the mid-1940s (perhaps in 1945) the composer destroyed a laundry basket of manuscripts – including what must have been the entire set of materials for the Eighth Symphony, probably in several substantially differing versions – by throwing them into the fire of the dining-room stove at Ainola.

Tapering off drastically in the late 1920s, new compositions from Sibelius came to a stop after 1931. The only exceptions are two small works for men's chorus from 1946 (*Veljesvirsi* and *Ylistyshymni*) and a few revisions of earlier, non-published pieces (most notably the 1938 orchestration of *Andante festivo* and the 1939 recasting of *Lemminkäinen and the Island Maidens* and *Lemminkäinen in Tuonela*, both eventually published in 1954). Anecdotal evidence suggests that he may have continued

to compose intermittently, but in effect the 'silence from Järvenpää' was total. Sibelius retired as a grand personage of Finland, the musical symbol and most famous citizen of the nation. Within Finland official biographies (Ekman, G1935) and formal studies of the works (Roiha, J1941; Krohn, J1942) began to appear. Over the years he received numerous distinguished visitors, and his birthdays were occasions of state celebration and international recognition. The accolades for his much-noted 70th birthday in 1935 included the Germany Goethe Medal, awarded by Hitler, who doubtless (and quite apart from Sibelius's views) considered this gesture an advantageous affirmation of racial and Nordic solidarity. Important recordings of his works also emerged in the early 1930s, beginning with the officially-sponsored Kajanus recordings in 1930 and 1932 of Symphonies nos.1, 2, 3 and 5, two movements from the *Karelia Suite*, *Pohjola's Daughter*, *Belshazzar's Feast* and *Tapiola*. Koussevitzky recorded the Seventh Symphony in 1933, following it in 1935 with the Second; George Schnéevoigt's Fourth, Sixth and *Luonnotar* were produced in 1934. Sibelius himself was persuaded to record the *Andante festivo* in 1939, though as part of a short-wave broadcast, not as a commercial recording. (Decades later, a different recording was wrongly identified and released as Sibelius's; the confusion was clarified only in the mid-1990s.) The 1930s also saw the cresting of a wave of frequent Sibelius performances in England and the USA. Several British composers of the 1930s, in particular, seem to have been caught up in the Sibelius 'cult' and to have reflected it in their own music (Vaughan Williams's Fifth Symphony; Walton's First).

As Sibelius's popularity peaked in English-speaking countries – while Austria, Germany and France remained relatively uninterested – opinions about his work polarized along ideological lines, with disastrous results for his subsequent reputation in the critical and academic world in the second half of the century. Sibelius's traditionalist supporters – Cecil Gray, Constant Lambert, Olin Downes and others – claimed him as the last true successor to Beethoven and adduced the composer's works in their own campaigns against the dissonant new music. Pro-modernist factions responded with lacerating criticism and contempt for the taste shown by Sibelians. On the neo-classical side Virgil Thomson carried the charge forward: the Second Symphony was 'vulgar, self-indulgent, and provincial beyond all description'. In the pro-Schoenberg camp Theodor W. Adorno, in the enormously influential 'Glosse über Sibelius' (I1938), derided the veneration for Sibelius as a shabbily deluded, market-driven false consciousness and denounced the composer's musical technique as reactionary and inept, the 'originality of helplessness'. Nearly two decades later René Leibowitz issued a pamphlet (I1955) labelling Sibelius, on essentially the same grounds, 'le plus mauvais compositeur du monde'.

The issues at stake were not only musical ones. Viewed from certain combative angles, especially among leftist or avant-garde critics, Sibelius's world-view could be interpreted as uncomfortably assimilable into the 'blood-and-soil' ideologies promoted by the Third Reich (this, in fact, was precisely one of Adorno's charges). Such criticism looked warily on Sibelius's lifelong attraction to the 'truth' supposedly embedded in ethnic identity, on his deadly serious aesthetic invocations of archaic folk gods, on his manifest discomfort with modern urbanism and on his anti-technological retreat back to 'nature'. Additional factors, surely, were his well-known anti-socialist politics and the historical fact of Finland's 'continuation-war' alliance of convenience with Nazi Germany in 1941–4 against the much-hated Soviets – for which the composer made an Associated Press appeal for understanding on 12 July 1941. All these things doubtless had their roles to play as underlying, often tacit factors in mid-century Sibelius reception.

Obscured among the politicized charges and implications, it seems, was the complexity of the real man, who was by no means so readily classifiable. It should be added that in several diary entries from September 1943 a deeply troubled Sibelius denounced Nazi racial laws and theories as 'petty', 'puerile' and 'humbug': 'This primitive way of thinking, anti-Semitism and the like, is something that at my age I *cannot* condone. My upbringing and breeding don't fit in with the times'. He went on to counsel himself as a 'genius' and 'artist': 'You are a cultural aristocrat and can make a stand against stupid prejudice'; and he intermixed these remarks with characteristic despair about the reception of his own works: 'Only very few understand what I have done and want to do in the world of the symphony. The majority have no idea of what it is about'.

By the 1950s, the decade of the flowering of the postwar avant-garde, Sibelius's reputation had plummeted among élite modernists, and it seemed to slump among concert audiences as well, notwithstanding the entrenched persistence of the Second Symphony and the Violin Concerto, the devoted support of several eminent conductors and a modest, ever-renewing faction of admirers. For the rest of the century, historians writing official accounts of what came to be called 'modern music' or '20th-century music' would routinely blank him out of their histories or mention him briefly and patronizingly as a mere nationalist or faded holdover from the 19th century. Within the late 20th-century academy, itself conservatively wedded to one-sided conceptions of 'modernism', this inadequate picture has proved difficult to move beyond, even as audiences in recent years have once again shown signs of renewed interest, and even as his technique of slow textural transformation found a new following in the 1970s and 80s among some of the minimalist and post-minimalist composers.



5. Jean Sibelius, 1955

Sibelius died of a cerebral haemorrhage on 20 September 1957: he was buried at Ainola. Over the next few decades Sibelius research – archival, biographical, analytical – began to gather steam, centring primarily around the Sibelius Museum in Turku (Otto Andersson, more recently Fabian Dahlström) and Helsinki University (Erik Tawaststjerna, more recently Kari Kilpeläinen). Grounded in basic research documents, many of which had never before been made public, and in conversations with the family, Tawaststjerna's five-volume biography (1965–88) put Sibelius studies on a new plane. Other factors, too, have given a new push to Sibelius research: the availability of the composer's sketches, drafts and autograph manuscripts, an enormous collection housed primarily, since 1982, in the Helsinki University Library; Dahlström's clarifications in the 1980s and 90s of many elusive issues regarding the chronology of the works and their complicated publication history; the Swedish recording company BIS's project, complemented by releases on the Finnish labels Ondine and Finlandia, of recording the bulk of Sibelius's output, including early works, unpublished works and long-suppressed early versions of known pieces (*En saga*, the Violin Concerto, the Fifth Symphony); the bibliographical, biographical and reception studies of Glenda Dawn Goss; and the launching in Finland of plans for a complete, scholarly edition of the works, the first volumes of which began to appear in 1999. A substantial and long overdue reassessment of Sibelius seems to have begun.

WORKS

Editions: *Jean Sibelius: Works*, ed. F. Dahlström, G.D. Goss and others (Wiesbaden, 1999–) [JSW]

STAGE

op.	
—	Näcken [The Watersprite] (song for play, G. Wennerberg), 1888 [rest of incid music by M. Wegelius]
—	music to historical tableaux, ov. and 9 nos., 1893, unpubd; ov. rev. as Karelia Ov., op. 10, 1893; 3 nos. rev. as Karelia Suite, op.11, 1893: Intermezzo, Ballade, Alla marcia; Intermezzo and Ballade arr. pf, ?1897
—	Jungfrun i tornet [The Maiden in the Tower] (op, 1, R. Hertzberg), 1896, unpubd, Helsinki, 7 Nov 1896
8	Ödlan [The Lizard] (incid music, M. Lybeck), 1909, Helsinki, Svenska Teatern, 6 April 1910
27	Kung Kristian II (incid music, A. Paul), 7 nos., 1898; suite, 4 nos., 1898; 4 nos. arr. pf, 1898; no.4 arr. as Sången om korsspindeln [Fool's Song of the Spider], 1v, pf, 1898
—	music for Press Celebrations, 7 nos., 1899, Helsinki, Svenska Teatern, 4 Nov 1899; nos. 2, 5 and 4 rev. as Scènes historiques, op.25, 1911; no.7 rev. as Finlandia, op.26, orch, 1900; section of no.7 again rev. as Finlandia-hymni, male chorus, 1938, rev. mixed chorus, 1948
—	Kuolema [Death] (incid music, A. Järnefelt), 1903, 6 nos., unpubd; no.1 rev. as Valse triste, op.44/1, orch, 1904, arr. pf, 1904; nos.3–4 rev. as Scene with Cranes, op.44/2, 1906; also 2 addl pieces for new production in 1911: Canzonetta, op.62a, Valse romantique, op.62b
—	Musik zu einer Szene (incid music), 1904, unpubd; arr. pf, op.45/2, as Tanssi-intermezzo, pf version orchd 1907
46	Pelléas och Mélisande (incid music, M. Maeterlinck, trans. B. Gripenberg), 10 nos., 1904–5; suite, 1905, arr. pf, 1905; no.6 arr. 1v, pf as Les trois soeurs aveugles, 1905
51	Belsazars gästabud [Belshazzar's Feast] (incid music, H. Procopé), 10 nos., 1906, unpubd; suite, 1906–7, arr. pf, 1907; no.2b arr as Solitude, 1v, pf, 1939, unpubd
54	Svanevit [Swanwhite] (incid music, A. Strindberg), 13 nos., 1908; suite, 1909
60	Trettondagsafton [Twelfth Night] (2 songs, W. Shakespeare, trans. Hagberg), 1v, gui/pf, 1909: Kom nu hit, död [Come Away, Death], also arr. 1v, hp, str, 1957; Hållilå, uti storm och i regn [Hey ho, the Wind and Rain]
—	Die Sprache der Vögel (wedding march for play, A. Paul), 1911
71	Scaramouche (music for tragic pantomime, P. Knudsen), 1913; Danse élégiaque arr. pf, 1914; Scène d'amour arr. pf, 1914, arr. vn, pf, 1925
83	Jokamies [Everyman] (incid music, H. von Hofmannsthal, trans. H. Jalkanen), 16 nos., 1916, unpubd, Helsinki, Finnish National, 5 Nov 1916; 3 nos. arr. pf, 1925–6, unpubd
109	Stormen [The Tempest] (incid music, Shakespeare, trans. E. Lembcke), 34 nos., 1925; prelude, 2 suites arr. 1927; 3 nos. arr. pf, 1927

ORCHESTRAL

—	Overture, E, 1890–91, Helsinki Orchestral Society, cond. Kajanus, Helsinki, 23 April 1891
—	Scène de ballet, 1891, Helsinki Orchestral Society, cond. Kajanus, Helsinki, 23 April 1891
6	Cassazione, 1904, Philharmonic Society, Helsinki, cond. Sibelius, 8 Feb 1904; rev. 1905
9	En saga, 1892, Helsinki Orchestral Society, cond. Sibelius, 16 Feb 1893; rev. 1902, Philharmonic Society, cond. Kajanus, Helsinki, 3 Nov 1902
10, 11	Karelia, ov. and suite, 1893 [based on music to historical tableaux, 1893]
—	Impromptu, str, 1894 [arr. of pf pieces op.5/5–6], Musical Society of Turku, cond. Sibelius, Turku, 17 Feb 1894
—	Scherzo, str, 1894 [arr. of Scherzo from Str Qt, op.4], Musical Society of Turku, cond. Sibelius, Turku, 17 Feb 1894
—	Menuett, 1894, unpubd, Orchestral Society, cond. Kajanus, Helsinki, 23 Oct 1894
14	Rakastava, str, 1911–12 [recomposition of unacc. choral work, op.14], Philharmonic Society, cond. Sibelius, Helsinki, 16 March 1912
15	Skogsrået [The Wood Nymph] (Ballade), tone poem, 1895 [recomposition of work for reciter, pf, 2 hn, str, 1895], Helsinki Orchestral Society, cond. Sibelius, Helsinki, 17 April 1895
16	Vårsång [Spring Song], tone poem, 1894, cond. Sibelius, Vaasa, 21 June 1894, lost; rev. 1895, Helsinki Orchestral Society, cond. Sibelius, Helsinki, 17 April 1895; rev. 1902, Philharmonic Society, cond. Kajanus, Helsinki, 12 Dec 1903
22	Lemminkäis-sarja [Lemminkäinen Suite], Philharmonic Society, cond. Sibelius, 13 April 1896: 1 Lemminkäinen ja saaren neidot [Lemminkäinen and the Maidens of the Island], 1895, rev. 1897, 1939; 2 [orig. no.3] Tuonelan joutsen [The Swan of Tuonela], 1895, rev. 1897, 1900; 3 [orig. no.2] Lemminkäinen Tuonelassa [Lemminkäinen in Tuonela], 1893, rev. 1897, 1939; 4 Lemminkäinen palaa kotitienoille [Lemminkäinen's Return], 1895, rev. 1897, 1900
25	Scènes historiques I, suite, 1911 [based on 3 nos. from music for Press Celebrations, 1899], Philharmonic Society, cond. Sibelius, Helsinki, 11 Oct 1911
26	Finlandia, 1900 [based on no.7 from music for Press Celebrations, 1899], Philharmonic Society, cond. Kajanus, Helsinki, 2 July 1900
39	Symphony no.1, e, 1899, Philharmonic Society, cond. Sibelius, Helsinki, 26 April 1899; rev. 1900, Philharmonic Society, cond. Kajanus, Helsinki, 1 July 1900
—	Porilaisten marssi [March of the Björneborgers], arr. 1900, unpubd, Philharmonic Society, cond. Kajanus, Stockholm, 4 July 1900
42	Romance, C, str, 1904, Musical Society of Turku, cond. Sibelius, Turku, 26 March 1904
43	Symphony no.2, D, 1901–2, Philharmonic Society, cond. Sibelius, Helsinki, 8 March 1902; JSW i/3
—	Overture, a, 1902, Philharmonic Society, cond. Sibelius, Helsinki, 8 March 1902
44/1	Valse triste, 1904, Philharmonic Society, cond. Sibelius, Helsinki, 25 April 1904: see STAGE [Kuolema, 1903]
44/2	Kurkikohtaus [Scene with Cranes], 1906: see STAGE [Kuolema, 1903]
—	Cortège, 1905, Philharmonic Society, cond. Sibelius, Helsinki, 30 April 1905

45/1 Dryaden [The Dryad], tone poem, 1910, Musikforeningen, cond. Sibelius, Oslo, 8 Oct 1910; arr. pf as Die Dryade, 1910
45/2 Tanssi-intermezzo [Dance Intermezzo], orchd 1907 [from Musik zu einer Szene, 1904]
47 Violin Concerto, d, 1903–4, V. Nováček, Philharmonic Society, cond. Sibelius, 8 Feb 1904, rev. 1905, K. Halíř, Berlin PO, cond. R. Strauss, Berlin, 19 Oct 1905
49 Pohjolan tytär [Pohjola's Daughter], sym. fantasia, 1905–6, Mariinsky Theatre Orchestra, cond. Sibelius, St Petersburg, 29 Dec 1906
52 Symphony no.3, C, 1907, Philharmonic Society, cond. Sibelius, Helsinki, 24 March 1906
53a Pan och Echo, dance intermezzo, 1906, Philharmonic Society, cond. Sibelius, Helsinki, 24 March 1906; arr. pf, 1907
55 Öinen ratsastus ja auringonnousu [Night Ride and Sunrise], tone poem, 1908, cond. A. Ziloti, St Petersburg, 23 Jan 1909
59 In memoriam, funeral march, 1909, rev. 1910, Musikforeningen, cond. Sibelius, Oslo, 8 Oct 1910
62 Canzonetta, Valse romantique, 1911 [from stage work Kuolema, 1903]
63 Symphony no.4, a, 1910–11, Philharmonic Society, cond. Sibelius, Helsinki, 3 April 1911
— Hochzeitzug, 1911 [from stage work Die Sprache der Vögel, 1911]
64 Barden [The Bard], tone poem, 1913, Philharmonic Society, cond. Sibelius, Helsinki, 27 March 1913; rev. 1914, Philharmonic Society, cond. Sibelius, Helsinki, 9 Jan 1916
66 Scènes historiques II, suite, 1912, Philharmonic Society, cond. Sibelius, Helsinki, 29 March 1912
69 Two Serenades, vn, orch, D, g, 1912–13, R. Burgin, cond. Sibelius, Helsinki PO, Helsinki, 8 Dec 1915
73 Aallottaret [The Oceanides], tone poem, 1914, cond. Sibelius, Norfolk, CT, 4 June 1914
77 Two Pieces, vn/vc, orch: Laetare anima mea, 1914, Ab imo pectore, 1915, O. Fohström (vc), Helsinki PO, cond. Sibelius, 30 March 1916; arr. vn/vc, pf, 1915
82 Symphony no.5, E♭, 1915, Helsinki PO, cond. Sibelius, Helsinki, 8 Dec 1915; rev. 1916, Musical Society of Turku, cond. Sibelius, Turku, 8 Dec 1916; rev. 1919, Helsinki PO, cond. Sibelius, Helsinki, 24 Nov 1919
87 Humoresques nos.1–2, d, D, vn, orch, 1917, perf. with nos.3–6, P. Cherkassky, Helsinki PO, cond. Sibelius, Helsinki, 24 Nov 1919
89 Humoresques nos.3–6, g, g, E♭, g, vn, orch, 1917, perf. details as op.87
— Promootiomarssi [Academic March], 1919, Helsinki PO, cond. Kajanus, Helsinki U., 31 May 1919
91a Jääkärien marssi, orch, male vv ad lib, 1918 [arr. of work for male chorus, pf, 1917]
96a Valse lyrique, 1920 [orch of pf work], Helsinki PO, cond. Kajanus, Helsinki, 6 April 1922
96b Autrefois (Scène pastorale), orch, 2 S ad lib, 1919, S. Dahlström, C. Alfthan, Helsinki PO, cond. Sibelius, Helsinki, 1919; arr. pf, 1920
96c Valse chevaleresque, 1921 [orch of pf work], Helsinki PO, cond. Sibelius, Helsinki, 19 Feb 1923
98a Suite mignonne, 2 fl, str, 1921, Helsinki PO, cond. K. Ekman, Helsinki, 6 April 1922; arr. pf, 1921
98b Suite champêtre, str, 1923, Helsinki PO, cond. Sibelius, Helsinki, 19 Feb 1923; arr. pf, 1923
100 Suite caractéristique, hp, str, 1922, Helsinki PO, cond. Sibelius, Helsinki, 19 Feb 1923; arr. pf, 1922
104 Symphony no.6, d, 1923, Helsinki PO, cond. Sibelius, Helsinki, 19 Feb 1923
105 Symphony no.7, C, 1924, first perf. as Fantasia sinfonica, Konsertföreningen, cond. Sibelius, Stockholm, 24 March 1924
— Morceau romantique sur un motif de M. Jacob de Julin, 1925, Helsinki PO, cond. Sibelius, Helsinki, 9 March 1925; arr. pf, 1925
112 Tapiola, tone poem, 1926, New York Symphonic Society, cond. Damrosch, New York, 26 Dec 1926
— Symphony no.8, *c*1928–33, destroyed
— Suite, vn, orch, 1929, unfinished [originally designated op.117]

See also STAGE [suites from Kung Kristian II, op.27; Pelléas och Melisande, op.46; Belsazars gästabud, op.51; Svanevit, op.54; Stormen, op.109]

ACCOMPANIED CHORAL

— Upp genom luften [Up through the Air] (Atterbom), chorus, pf, 1888, unpubd
— Vi kysser du fader min fästmö här? [Why, father, do you kiss my sweetheart here?] (Runeberg), female chorus, pf, 1889–90, unpubd
7 Kullervo (sym., Kalevala), S, Bar, male chorus, orch, 1891–2, E. Achté, A. Ojanperä, Helsinki Orchestra Society, cond. Sibelius, Helsinki, 28 April 1892; excerpt: Kullervon valitus [Kullervo's Lament], arr. Bar, pf, 1892, rev. 1917–18, orchd 1957
— Cantata for the Helsinki University ceremonies of 1894 (Lönnbohm), chorus, orch, 1894, unpubd; excerpt: Juhlamarssi [Festival March], arr. chorus, 1896
— Cantata for the Coronation of Nicholas II (Cajander), chorus, orch, 1896, unpubd; excerpts: Krönungsmarsch, orch, 1896; Terve ruhtinatar, arr. children's chorus, ?1913
— Cantata for the Helsinki University ceremonies of 1897 (Koskimies), solo vv, chorus, orch, 1897 [frags.]; 9 songs arr. as op.23, chorus, ?1898
— Ohi 'Caroli', Tippole trappole, It. songs, chorus, insts, 1897–8 [frags.]
— Carminalia (Lat. student songs), children's chorus, pf/hmn, 1898
19 Impromptu (V. Rydberg), female chorus, orch, 1902, cond. Sibelius, Helsinki, 8 March 1902; rev. 1910, cond. Sibelius, Helsinki, 29 March 1910
28 Sandels (improvisation, J.L. Runeberg), male chorus, orch, 1898, Sällskapet Muntra Musikanter, Philharmonic Society, cond. G. Sohlström, Helsinki, 16 March 1900; rev. 1915, Sällskapet Muntra Musikanter, Helsinki PO, cond. G. Schnéevoigt, Helsinki, 14 Dec 1915
29 Snöfrid (improvisation, Rydberg), reciter, chorus, orch, 1900, cond. R. Kajanus, Helsinki 20 Oct 1900
30 Islossningen i Uleå älv [The Breaking of the Ice on the Oulu River] (improvisation, Z. Topelius), reciter, male chorus, orch, 1899, cond. Sibelius, Helsinki, 21 Oct 1899; excerpt: Nejden, arr. children's chorus, ?1913
31/1 Laulu Lemminkäiselle [A Song for Lemminkäinen] (Y. Veijola), male chorus, orch, ?1896, unpubd, Ylioppilaskunnan Laulajat, Philharmonic Society, cond. J. Hahl, Helsinki, 2 Dec 1896
31/2 Har du mod? [Do you have courage?] (J.J. Wecksell), male chorus, orch, 1904, cond. Sibelius, Helsinki, 8 Feb 1904; rev. male chorus, pf, 1911–12
31/3 Atenarnes sång [Song of the Athenians] (Rydberg), boys' chorus, male chorus, ww, brass, db, perc, 1899, cond. Sibelius, Helsinki, 26 April 1899; arr. vv, pf, hmn ad lib, 1899, arr. vv, brass band, 1899
32 Tulen synty [The Origin of Fire] (Kalevala), Bar, male chorus, orch, 1902, cond. Sibelius, Helsinki, 9 April 1902; rev. 1910
33 Koskenlaskijan morsiamet (Oksanen), male chorus, orch, *c*1943: see SOLO VOCAL (with orchestra)
48 Vapautettu kuningatar [The Captive Queen] (cant., P. Cajander), chorus, orch, 1906, cond. Sibelius, Helsinki, 12 May 1906
— Three Songs for American Schools, chorus, pf, 1913: Autumn Song (Dixon); The Sun upon the Lake is Low (W. Scott); A Cavalry Catch (Macleod)
91a Jääkärien marssi [Jäger March] (H. Nurmio), male chorus, pf, 1917, cond. O. Wallin, Helsinki, 19 Jan 1918 [first perf. with brass septet]; arr. orch, male chorus ad lib, 1918, cond. Kajanus, Helsinki, 20 April 1918
91b Partiolaisten marssi [Scout March] (J. Finne), chorus, pf, 1918; arr. chorus, orch, ?1918, arr. chorus, pf, 1921, rev. as The World Song of Girl Guides and Girl Scouts, 1951–2
92 Oma maa [Our Native Land] (cant., Kallio), chorus, orch, 1918; Kansalliskuoro, Helsinki PO, cond. A. Maasalo, 24 Oct 1918
93 Jordens sång [Song of the Earth] (cant., J. Hemmer), chorus, orch, 1919, cond. Sibelius, Turku, 11 Oct 1919

95 Maan virsi [Hymn to the Earth] (cant., E. Leino), chorus, orch, 1920, cond. H. Klemetti, Helsinki, 4 April 1920
— Kolme johdantovuorolaulua [3 Introductory Antiphons], chorus, org, 1925
— Herran siunaus [God's Blessing], chorus, org, 1925
110 Väinön virsi [Väinö's Song] (cant., Kalevala), chorus, orch, 1926, cond. Kajanus, Sortavala, 28 June 1926
113 Masonic Ritual Music (Schiller, Confucius, J.W. von Goethe, Simelius, Rydberg, Sario, Korpela, Sola), male chorus, hmn/org: Opening Hymn, 1927; Suloinen aate [Thoughts be our comfort] (von Schober), 1927; Näätkö kuinka hennon yrtin [Though young leaves] (Pao Chao), 1927; Ken kyynelin [Who ne'er hath blent his bread with tears] (J.W. von Goethe), 1927; On kaunis maa [How Fair is the Earth] (Simelius), 1926; Salem (Rydberg), 1927; Varje själ som längtan brinner [Whosoever hath a love] (Rydberg), 1927; Veljesvirsi [Ode to Fraternity] (Sario), 1946, rev. 1948; Ylistyshymni [Hymn] (Sario), 1946, rev. 1948; Marche funèbre, 1927; Suur' olet, Herra [You are mighty, O Lord] (Korpela) [see unacc. choral work Den höga himlen, 1927]; Finlandia Hymn [from stage work, music for Press Celebrations]
— Karjalan osa [Karelia's Fate] (march, Nurminen), male chorus, pf, 1930
— Suur' olet, Herra, chorus, org, 1945 [from Den höga himlen, unacc. chorus, 1927]

UNACCOMPANIED CHORAL

— Ack, hör du fröken Gyllenborg [Oh, do you hear, Miss Gyllenborg] (folksong arr.), chorus, 1888–9, unpubd
— Ensam i dunkla skogarnas famn [Alone in the Depths of the Forests] (von Qvanten), chorus, 1888
— Hur blekt är allt [How pale it all is] (Runeberg), chorus, 1888, unpubd
— När sig våren åter föder [When spring once more comes to life] (Runeberg), chorus, 1888, unpubd
— Tanke, se hur fågeln svingar [Imagine, see how the bird swoops] (Runeberg), chorus, 1888, unpubd
— Työkansan marssi [Workers' March] (Erkko), chorus, 1893
— Heitä, koski, kuohuminen [Leave off foaming, cataract] (Kalevala), male chorus, 1893 [frag.], recomposed as 2nd movt of Pf Sonata, op.12
— Soitapas sorea neito [Play, pretty maiden] (Kanteletar), T, chorus, 1893–4, unpubd
14 Rakastava [The Lover] (Kanteletar), male chorus, 1894; arr. male chorus, str, 1894, unpubd; arr. mixed chorus, 1898; recomposed for str, triangle, timp, 1911–12
— Laulun mahti [The Power of the Song], male chorus, 1895 [arr. of ballad by J. Vihtol]
— Juhlamarssi, chorus, 1896 [from Cantata, chorus, orch, 1894]
— Aamusumussa [Morning Mist] (J.H. Erkko), chorus, 1897, arr. children's chorus, ?1913
— Carminalia (Lat. student songs), children's chorus, 1898
18 Six partsongs, male chorus: Sortunut ääni [The Broken Voice] (Kanteletar), 1898, arr. mixed chorus, 1898; Terve kuu [Hail, O Moon!] (Kalevala), 1901; Venemakta [The Boat Journey] (Kalevala), 1893, arr. mixed chorus, 1914; Saarella palaa [Fire on the Island] (Kanteletar), 1895, arr. mixed chorus, 1898; Metsämiehen laulu [Forest Invocation] (A. Kivi), 1899; Sydämeni laulu [Song of my Heart] (Kivi), 1898, arr. mixed chorus, 1904
21 Hymn (Natus in curas) (F. Gustafsson), male chorus, 1896
— Kuutamolla [In the Moonlight] (A. Suonio), male chorus, 1898
— Min rastas raataa [The Thrush's Toiling] (Kanteletar), chorus, 1898
23 9 songs, chorus, ?1898 [from Cantata, chorus, orch, 1897]: Me nuoriso Suomen [We, the youth of Finland], Tuuli tuudittele [Rock, Wind], Oi toivo, toivo sä lietomieli [O hope, hope, you dreamer], Montapa elon merellä [Many of the sea of life], Sammuva sainio maan [The Fading Thoughts of the Earth], Soi kiitokseksi Luojan [We praise thee, our creator], Tuule, tuuli, leppeämmin [Blow, wind, more gently], Oi Lempi, sun valtas ääretön on [O love, your realm is limitless], Kun virta vuolas [As the swift current], Oi kallis Suomi, äiti verraton [Oh precious Finland, incomparable mother]
— Isänmaalle [To the Fatherland] (P. Cajander), chorus, 1900, arr. male chorus, 1908
— Kotikaipaus [Nostalgia] (W. von Konow), female chorus, 1902
— Till Thérèse Hahl (N. Wastjerna), chorus, 1902 [2 settings]
— Veljeni vieraílla maalla [Song of Exile], male chorus, 1904
— Ej med klagan [Not with lamentation] (J.L. Runeberg), chorus, 1905
— Kansakoululaisten marssi [Primary School Children's March], children's chorus, 1910
— Cantata (von Konow), female chorus, 1911
65a Män från slätten och havet [People of Land and Sea] (E.V. Knape), chorus, 1911
65b Kellosävel Kallion kirkossa [The Bells of Kallio Church] (H. Klemetti), chorus, 1912, arr. pf, 1912
— Uusmaalaisten laulu [Song for the People of Uusimaa] (K. Terhi), male/mixed chorus, 1912
— Terve ruhtinatar, children's chorus, ?1913 [arr. from Cantata, chorus, orch, 1894]
— Nejden andas, children's chorus, ?1913 [from Islossningen i Uleå älv, reciter, male chorus, orch, op.30]
84 Five partsongs, male chorus: Herr Lager och Skön fager [Mr Lager and the Fair One], 1914; På berget [On the Mountain] (B. Gripenberg), 1915; Ett drömackord [A Dream Chord] (G. Fröding), 1915; Evige Eros [Eternal Eros] (Gripenberg), 1915; Till havs [At Sea] (J. Reuter), 1917
— Drömmarna [Dreams] (Reuter), chorus, 1917
— Fridolins dårskap [Fridolin's Folly] (E.A. Karlfeldt), male chorus, 1917
— Brusande rusar en våg [The Roaring of a Wave] (G. Schybergson), male chorus, 1918
— Jone havsfärd [Jonah's Voyage] (Karlfeldt), male chorus, 1918
— Ute hörs stormen [Outside the storm is raging] (Schybergson), male chorus, 1918
— Viipurin lauluveikkojen kunniamarssi [Honour March of the Singing Brothers of Viipuri] (E. Eerola), male chorus, 1920, new setting 1929
— Likhet [Resemblance] (Runeberg), male chorus, 1922
— Koulutie [The Way to School] (V.A. Koskenniemi), chorus, 1924
108 Two Partsongs (Larin Kyösti), male chorus, 1924–5: Humoreski, Ne pitkän matkan kulkijat [Wanderers on the Long Way]
— Skolsång [School Song] (Runeberg), chorus, 1925
— Skyddskårsmarsch [Suojeluskunta's March] (Runeberg), chorus, 1925, unpubd
— Den höga himlen [The Lofty Heaven] (J. Tegengren), chorus/org, 1927 [from Masonic Ritual Music, male chorus, org, op.113]; arr. as Suur' olet, Herra [You are Mighty, O Lord] (S. Korpela), male chorus, org, 1945
— Siltavahti [The Bridge Guard] (W. Sola), male chorus, 1928; arr. 1v, pf, 1928, unpubd
— Jouluna [Christmas Song] (Jaakkola), chorus, 1929
— Finlandia-hymni, male chorus, 1938 [based on section of no.7 from music for Press Celebrations, 1899]; arr. mixed chorus, 1948

for further arrangements see SOLO VOCAL (with piano), op.1

SOLO VOCAL

with orchestra

— Serenade (E.J. Stagnelius), Bar, orch, 1894–5, A. Ojanperä, Helsinki Orchestra Society, cond. Sibelius, Helsinki, 17 April 1895
3 Arioso (J.L. Runeberg), S, str, 1911, I. Ekman, Turku Musical Society, cond. K. Ekman, Turku, 30 March 1914; arr. 1v, pf, 1911, I. Ekman, K. Ekman, Helsinki, 18 Sept 1913
33 Koskenlaskijan morsiamet [The Rapid-Rider's Brides] (A. Oksanen), Bar/Mez, orch, 1897, A. Ojanperä, Philharmonic Society, cond. Sibelius, Helsinki, 1 Nov 1897; arr. male chorus, orch, 1943, Laulu-Miehet, Helsinki RSO, cond. M. Turunen, Helsinki, 22 April 1945
70 Luonnotar (tone poem, Kalevala), S, orch, 1913, A. Ackté, Gloucester, 10 Sept 1913

96b Autrefois (Scène pastorale), 1919: see ORCHESTRAL

For vocal-orchestral arrangements of other pieces see STAGE [opp.27, 60], ACCOMPANIED CHORAL [op.7] and SOLO VOCAL (with piano) [opp.13, 17, 36, 38, 57]

with piano

— Serenad (J.L. Runeberg), 1888
— En visa [A Song] (Baeckman), 1888
— Orgier [Orgies] (L. Stenbäck), 1888–9
— Skogsrået [The Wood Nymph] (V. Rydberg), 1888–9
— Likhet [Resemblance] (Runeberg), 1890
— Den första kyssen [The First Kiss] (Runeberg), 1891–2
— Tule, tule, kultani [Come, my Sweetheart] (folksong arr.), 1892
1 Five Christmas Songs: Nu står jul vid snöig port [Now Christmas stands at the snowy gate] (Z. Topelius), 1913; Nu så kommer julen [Now Christmas is coming] (Topelius), 1913; Det mörknar ute [Outside it is getting dark] (Topelius), 1897; Giv mig ej glans, ej guld, ej prakt [Give me no splendour, gold or pomp] (Topelius), 1909; arr. male chorus, 1935, arr. female chorus, 1942, arr. children's chorus, 1954; On hanget korkeat [High are the snowdrifts] (Joukahainen), 1901; JSW viii/2
13 Seven Songs (Runeberg): Under strandens granar ['Neath the Fir Trees], 1892; Kyssens hopp [Kiss's Hope], 1892; Hjärtats morgon [The Heart's Morning], 1891; Våren flyktar hastigt [Spring is Flying], 1891, orchd 1913; Drömmen [The Dream], 1891; Till Frigga [To Fricka], 1892; Jägargossen [The Young Sportsman], 1891; JSW viii/2
17 Seven Songs: Se'n har jag ej frågat mera [Then I questioned no further] (Runeberg), 1891–2, orchd ?1903; Sov in! [Slumber] (K.A. Tavaststjerna), 1891–2, rev. ?1894; Fågellek [Enticement] (Tavaststjerna), 1891; Vilse [Astray] (Tavaststjerna), 1898, rev. 1902; En slända [A Dragonfly] (O. Levertin), 1904; Illalle [To Evening] (A.V. Forsman-Koskimies), 1898; Lastu lainehilla [Driftwood] (I. Calamnius), 1902; JSW viii/2
— Segelfahrt [Sailing] (J. Öhquist), 1899
— Souda, souda sinisorsa [Row, row, duck] (A.V. Forsman), 1899
35 Two Songs, 1907–8; Jubal (E. Josephson), Teodora (B. Gripenberg); JSW viii/2
36 Six Songs, 1899: Svarta rosor [Black Roses] (Josephson) Men min fågel märks dock icke [But my bird is nowhere to be seen] (Runeberg), 1899; Bollspelet vid Trianon [Tennis at Trianon] (Fröding), 1899; Säv, säv, susa [Reed, reed, rustle] (Fröding), 1990; Marssnön [March Snow] (Wecksell), 1900; Demanten på marssnön [The Diamond on the March Snow] (Wecksell), 1900, orchd 1916–17; JSW viii/2
37 Five Songs: Den första kyssen [The First Kiss] (Runeberg), 1900; Lasse liten [Little Lasse] (Topelius), 1902; Soluppgång [Sunrise] (Hedberg), 1902; Var det en dröm? [Was it a dream?] (Wecksell), 1902; Flickan kom ifrån sin älsklings möte [The girl returned from meeting her lover] (Runeberg), 1901; JSW viii/2
38 Five Songs: Höstkväll [Autumn Evening] (Rydberg), 1903, orchd 1904 [2 versions]; På verandan vid havet [On a balcony by the sea] (Rydberg), 1902, orchd 1903; I natten [In the Night] (Rydberg), 1903, orchd 1903; Harpolekaren och hans son [The Harper and his Son] (Rydberg), 1904; Jag ville jag vore i Indialand [I wish I dwelt in India land] (Fröding), 1904; JSW viii/2
— Erloschen [The fire has died out] (Busse-Palma), 1906
50 Six Songs, 1906: Lenzgesang (A. Fitger); Sehnsucht (R. Weiss); Im Feld ein Mädchen singt (M. Susman); Aus banger Brust (Dehmel); Die stille Stadt (R. Dehmel); Rosenlied (A. Ritter)
— Hymn to Thaïs, the Unforgettable (A.H. Borgström), 1909
57 Eight Songs (Josephson), 1909: Älven och snigeln [The River and the Snail], En blomma stod vid vägen [A Flower in the Path], Kvarnhjulet [The Millwheel], Maj [May], Jag är ett träd [The Tree], Hertig Magnus [Baron Magnus], Vänskapens blomma [The Flower of Friendship], Näcken [The Elf King]
61 Eight Songs, 1910: Långsamt som kvällskyn [Shall I forget thee?] (Tavaststjerna), Vattenplask [Lapping Waters] (Rydberg), När jag drömmer [When I dream] (Tavaststjerna), Romeo (Tavaststjerna), Romans [Romance] (Tavaststjerna), Dolce far niente (Tavaststjerna), Fåfäng önskan [Idle Wishes] (Runeberg), Vårtagen [Spell of Springtime] (Gripenberg)
72 Six Songs: Vi ses igen [We will meet again] (Rydberg), 1914, lost; Orions bälte [Orion's Belt] (Topelius), 1914, lost; Kyssen [The Kiss] (Rydberg), 1915; Kaiutar [The Echo Nymph] (Larin Kyösti), 1915; Der Wanderer und der Bach (M. Greif), 1915; Hundra vägar [A Hundred Ways] (Runeberg), 1907
86 Six Songs: Vårförnimmelser [The Coming of Spring] (Tavaststjerna), 1916; Längtan heter min arvedel [Vain longings are my heritage] (E.A. Karlfeldt), 1916; Dold förening [Hidden Union] (C. Snoilsky), 1916; Och finns det en tanke? [And is there a thought?] (Tavaststjerna), 1916; Sångarlön [The Singer's Reward] (Snoilsky), 1916; I systrar, I bröder, I älskande par! [Ye sisters, ye brothers, ye loving couples!] (Lybeck), 1917
88 Six Songs, 1917: Blåsippan [The Anemone] (F.M. Franzén), De bägge rosorna [The Two Roses] (Franzén), Vitsippan [The Wood Anemone] (Franzén), Sippan [The Primrose] (Runeberg), Törnet [The Thorn] (Runeberg), Blommans öde [The Flower's Destiny] (Runeberg)
90 Six Songs (Runeberg), 1917: Norden [The North], Hennes budskap [Her Message], Morgonen [The Morning], Fågelfängaren [The Bird Catcher], Sommarnatten [Summer Night], Vem styrde hit din väg? [Who brought you here?]
— Små flickorna [Little Girls] (Procopé), 1920
— Narciss (Gripenberg), 1925

For arrangements of other songs for solo voice and piano see STAGE [opp.27, 46, 51, 60], ACCOMPANIED CHORAL [Kullervo, op.7], UNACCOMPANIED CHORAL [Siltavahti, 1928] and SOLO VOCAL (with orchestra) [Arioso, op.3]

duet

— Tanken [The Thought] (Runeberg), 2 S, pf, 1915, unpubd

music for recitation

— Trånaden [Longing] (E.J. Stagnelius), acc. pf, 1887, unpubd
— O, om du sett [Oh, if you had seen] (E. Hackzell), acc. pf, 1888, unpubd
— Svartsjukans nätter [Nights of Jealousy] (J.L. Runeberg), acc. vn, va, vc, pf, 1888, unpubd; partly arr., op.5 nos.5–6, pf
15 Skogsrået [The Wood Nymph] (V. Rydberg), acc. pf, 2 hn, str, 1895, unpubd; recomposed, orch, 1895, final section arr. as Ur Skogsrået, pf, 1895
— Grevinnans konterfej [The Countess's Portrait] (tableau music, Z. Topelius), acc. str, 1906
— Ett ensamt skidspår [The Lonely Ski Trail] (B. Gripenberg), acc. pf, 1925; arr. hp, str, 1948, orchd 1948

CHAMBER AND SOLO INSTRUMENTAL

— Early works: Vattendroppar [Water Drops], vn, vc, ?*c*1881; Minuet, F, 2 vn, pf, 1883; Trio, a-G-C etc., 1883; Andantino, C, vc, pf, 1884; Sonata, a, vn, pf, 1884; Qt, d, 2 vn, vc, pf, 1884; Trio, a, vn, vc, pf, ?1884; Str Qt, E♭, 1885; Trio, a, vn, vc, pf, 1886; Andante cantabile, G, vn, pf, 1887; Andante molto, f, vc, pf, 1887; Qt, g, vn, vc, hmn, pf, 1887; Theme and Variations, d, vc, 1887; Trio 'Korpo', D, vn, vc, pf, 1887; Suite, d, vn, pf, 1887–8; Suite, E, vn, pf, 1888; Theme and Variations, g, str qt, 1888; Theme and Variations, c♯, str qt, 1888 [frag.]; Trio 'Loviisa', C, vn, vc, pf, 1888
2 Two Pieces, vn, pf, 1888, rev. 1911: Romance, Perpetuum mobile
— Allegro, brass septet, 1889
— Andantino, A, vn, va, vc, 1889, unpubd
— Canon, vn, vc, 1889
— Fantasia, vc, pf, ?1889 [frag.]
— Fugue for Martin Wegelius, a, str qt, 1889
— Overture, f, brass septet, 1889
— Sonata, F, vn, pf, 1889
— String Quartet, a, 1889
— Suite (Trio), A, vn, va, vc, 1889, rev. 1912
— Tempo di valse (Lulu Waltz), vc, pf, 1889
4 String Quartet, B♭, 1890, Scherzo arr. str orch
— Adagio, d, str qt, 1890

— Piano Quintet, g, 1890
— Prelude, brass septet, 1891
— Quartet, c, 2 vn, vc, pf, 1891, unpubd
— Andantino and Menuet, brass septet, 1891–2
— Duo, C, vn, va, 1891–2
— Rondo, va, pf, 1893, unpubd
— Trio, g, vn, va, vc, 1893–4
— Dolcissimo and Moderato, kantele, 1896–8, unpubd
— Tiera, brass septet, perc, ?1899
— Valse, vn, kantele, 1899
20 Malinconia, vc, pf, 1900
56 String Quartet 'Voces intimae', d, 1909
78 Four Pieces, vn/vc, pf: Impromptu, 1915; Romance, 1915; Religioso, 1917; Rigaudon, 1915
79 Six Pieces, vn, pf: Souvenir, 1915; Tempo di menuetto, 1915; Danse caractéristique, 1916; Sérénade, 1916; Tanz-Idylle, 1917; Berceuse, 1917
80 Sonatina, E, vn, pf, 1915
81 Five Pieces, vn, pf: Mazurka, 1915; Rondino, 1917; Valse, 1917; Aubade, 1918; Menuetto, 1918
— Andante festivo, str qt, 1922; arr. str, timp ad lib, 1938
102 Novelette, vn, pf, 1922
106 Cinq danses champêtres, vn, pf, 1924
111 Two Pieces, org: Intrada, 1925, Surusoitto [Funeral Music], 1931
— Preludium and Postludium, org, 1925–6, unpubd
115 Four Pieces, vn, pf, 1929: Auf der Heide [On the Heath], Ballade, Humoresque, The Bells
116 Three Pieces, vn, pf, 1929: Scène de danse, Danse caractéristique, Rondeau romantique

For chamber arrangements of other pieces, see STAGE, op.71, and ORCHESTRAL, op.77

PIANO

— Unpubd early works: Au crépuscule, 1887; Florestan, suite, 1889; A Betsy Lerche, 1889
5 Six Impromptus, 1893, nos.5–6 arr. str. 1894
12 Sonata, F, 1893
24 Ten Pieces: Impromptu, 1895; Romance, A, 1895; Caprice, 1898; Romance, d, ?1896; Valse, ?1898; Idyll, 1898; Andantino, 1899; Nocturno, 1900; Romance, D♭, 1901; Barcarola, 1903
— Kavaljeren [The Cavalier], 1900
26 Finlandia, 1900 [arr. of orch work]
— Six Finnish Folksongs, arr. 1902–3
34 [10] Little Pieces: Valse, 1914; Air de danse, 1914; Mazurka, 1914; Couplet, 1914; Boutade, 1914; Rêverie, 1913; Danse pastorale, 1916; Joueur de harpe, 1916; Reconnaissance, 1916; Souvenir, 1916
40 [10] Pensées lyriques: Valsette, 1912; Chanson sans paroles, 1913; Humoresque, 1913; Menuetto, 1913; Berceuse, 1913; Pensée mélodique, 1914; Rondoletto, 1914; Scherzando, 1915; Petite sérénade, 1915; Polonaise, 1916
41 Kyllikki, 3 nos., 1904
45/2 Dance Intermezzo, 1904 [from Musik zu einer Szene, 1904]
58 Ten Pieces, 1909: Rêverie, Scherzino, Air varié, Der Hirt, Des Abends, Dialogue, Tempo di minuetto, Fischerlied, Ständchen, Sommerlied
65b Kellosävel Kallion Kirkossa [The Bells of Kallio Church], 1912 [arr. of unacc. choral work]
67 Three Sonatinas, 1912
68 Two Rondinos, 1912
— Spagnuolo, 1913
— Till trånaden [To Longing], 1913
74 Four Lyric Pieces, 1914: Ekloge, Sanfter Westwind, Auf dem Tanzvergnügen, Im alten Heim
75 Cinq morceaux: När rönnen blommar [When the Rowan Blossoms], 1914; Den ensamma furan [The Lonely Fir], 1914; Aspen [The Aspen] 1914; Björken [The Birch Tree], 1914; Granen [The Spruce], 1914, rev. 1919
76 Thirteen Pieces: Esquisse, 1917; Etude, 1911; Carillon, 1914; Humoresque, 1916; Consolation, 1919; Romanzetta, 1914; Affettuoso, 1917; Pièce enfantine, 1916; Arabesque, 1914; Elegiaco, 1916; Linnaea, 1918; Capriccietto, 1914; Harlequinade, 1916
85 Five Pieces: Bellis, 1917; Oeillet, 1916; Iris, 1916; Aquileja, 1917; Campanula, 1917
— Mandolinato, 1917
94 Six Pieces: Danse, 1919; Nouvelette, 1914; Sonnet, 1919; Berger et bergerette, 1919; Mélodie, 1919; Gavotte, 1919
— Till O. Parviainen [To O. Parviainen], 1919, unpubd
96a Valse lyrique, 1919, orchd 1920
— Con passione, 1919–20, unpubd
96c Valse chevaleresque, 1921, orchd 1921
97 Six Bagatelles, 1920: Humoresque I, Song, Little Waltz, Humorous March, Impromptu, Humoresque II
98a Suite mignonne, 1921 [arr. of orch work]
98b Suite champêtre, 1923 [arr. of orch work]
99 Eight Pieces, 1922: Pièce humoristique, Esquisse, Souvenir, Impromptu, Couplet, Animoso, Moment de valse, Petite marche
100 Suite caractéristique, 1922 [arr. of orch work]
101 Five Romantic Pieces, 1924: Romance, Chant du soir, Scène lyrique, Humoresque, Scène romantique
103 Five Characteristic Impressions, 1924: The Village Church, The Fiddler, The Oarsman, The Storm, In Mournful Mood
— Morceau romantique, 1925 [arr. of orch work]
114 Five Esquisses, 1929: Landscape, Winter Scene, Forest Lake, Song in the Forest, Spring Vision

For piano arrangements of other pieces see STAGE [music to historical tableaux, 1893; Kuolema, 1903; opp.27, 46, 51, 71, 83, 109], ORCHESTRAL [opp.44/1, 45/1, 53a, 96b] and SOLO VOCAL (Music for recitation) [Skogsrået, op.15]

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A Bibliographies. B Catalogues. C Archival collections. D Reviews of research. E Manuscript studies and facsimiles. F Contemporary accounts and correspondence. G General studies. H Iconographies. I Critical studies. J Analytical studies. K Discographies and studies of recordings. L Performance issues.

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JAMES HEPOKOSKI (text, bibliography), FABIAN DAHLSTRÖM (work-list)

Šibenčanin, Ivan. *See* SEBENICO, GIOVANNI.

Siberia. *See* RUSSIAN FEDERATION, §II, 3.

Sibert, Paul. *See* SIEFERT, PAUL.

Sibilla [Gronamann, Sybilla; Mrs Pinto] (*d* before 1766). ?German soprano. A pupil of Arne, she made her début in his *Comus* at the Aungier Street Theatre, Dublin and took the title role in his *Rosamond* (1743). Her first London appearance was in Arne's *The Temple of Dullness* (1745) at Drury Lane, where she sang for three seasons, mostly in theatre pieces by Arne but also in Lampe's *Dragon of Wantley* and Leveridge's *Macbeth* music. In 1747 she joined the King's Theatre company, appearing in the Handel pasticcio *Lucio Vero* and Hasse's *Didone* and *Semiramide riconosciuta*. She sang in Handel's oratorio seasons of 1748 and 1749, when she created the parts of Aspasia in *Alexander Balus*, the Attendant in *Susanna* and the Second Harlot in *Solomon*. The tessitura and compass (*c′* to *a″*, the latter note once only) suggest a limited voice with a mezzo timbre. Sibilla sang at Cuper's Gardens in 1748, 1749 and (as Mrs Pinto) in 1750, and in Waltz's benefit concert at the New Theatre in the Haymarket in 1748. She was the first wife of the violinist Thomas Pinto, with whom she had a daughter Julia, who sang leading parts at Dublin in Arne's *Artaxerxes* and operas by Michael Arne, Gazzaniga and Piccinni between 1774 and 1777. Julia married one Samuel Sanders and became the mother of George Frederick Pinto.

WINTON DEAN

Sibiryakov, Lev (Mikhailovich) (*b* St Petersburg, 1869; *d* Antwerp, Oct 1942). Russian bass. He studied in Milan and made some guest appearances in Italy before returning

to Russia, where he made his début in 1895. Singing first in the provinces, he established himself as a leading bass at the Mariinsky Theatre in St Petersburg, where his roles included Wotan, made remarkable by his ability to 'penetrate any orchestral forte without forcing, becoming an element of the orchestral sound' (Levik). He sang Don Basilio in *Barbiere* (in Russian) with the Boston Opera Company in 1910 and Marcel in *Les Huguenots* at Covent Garden in 1911. Back in Russia, he continued for some years, leaving for Western Europe after the Revolution. In 1932 he sang in *Aida* and *La favorite* at Monte Carlo and made a final appearance in the title role of *Boris Godunov* at Brussels in 1938. 6′ 6″ tall and with a voice of proportionate volume, he was often compared with Chaliapin. Recordings show a deep-toned voice with an extensive upper range and remarkable control throughout, though for power of vocal characterization he can hardly approach his great contemporary.

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J.B. STEANE

Siboni, Erik Anthon Valdemar (*b* Copenhagen, 26 Aug 1828; *d* Frederiksberg, 11 Feb 1892). Danish composer and organist, son of GIUSEPPE SIBONI. He grew up in a musical atmosphere and was taught theory by J.P.E. Hartmann and piano by B. Courländer. In 1847 he went to the Leipzig Conservatory to continue to study theory with Moritz Hauptmann and piano with Ignaz Moscheles, but interrupted his studies the following year to volunteer for service in the Danish army during the Three Years War in Schleswig-Holstein. In 1851 he moved to Vienna, where he studied counterpoint with Simon Sechter. He returned to Copenhagen in 1853, travelling home by way of Paris where he visited Rossini, a friend of his father, and made the acquaintance of some of the leading Parisian musicians. He established himself as a composer and teacher in Copenhagen, numbering among his pupils the Princesses Alexandra and Dagmar, later Queen of England and Empress of Russia, respectively. Josephine Crull, a pupil of Marschner and Moscheles and later to become his second wife (1866), was the soloist in the first performance of his Piano Concerto in 1864. In 1865 he succeeded Peter Heise as organist and singing teacher at Sorø Academy, where he remained until poor health obliged him to retire in 1883.

WORKS

MSS in DK-Kk

Stage: Loreley (op, 1), Copenhagen, 1859; Carl den Andens flugt [The Flight of Charles II] (op, 3, T. Overskou), Copenhagen, Kongelige Teater, 1861

Choral: Slaget ved Murten [The Battle of Murten], cant., solo vv, male chorus, orch; Stormen paa Kjøbenhavn [The Assault on Copenhagen], cant., solo vv, chorus, orch; Stabat mater, solo vv, chorus, orch, org, 1873; Wellenspiel (H. von Winkler), 1855

Inst: pf pieces, opp.1–9 (Berlin, Vienna, Copenhagen, n.d.); Pf Qt, B♭, op.10 (Copenhagen, 1862); Praeludier, org, op.11 (Copenhagen, n.d.); Pf Conc., d, 1864; Tragic Ov., orch, arr. for pf 4 hands as op.14 (Copenhagen, n.d.); Otello, ov., 1881; 2 syms.

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Grove1 (W.B. Squire); *DBL* (S. Lunn)
G. Schepelern: *Giuseppe Siboni* (Copenhagen, 1989)

JOHN BERGSAGEL

Siboni, Giuseppe (Vincenzo Antonio) (*b* Forlì, 27 Jan 1780; *d* Copenhagen, 28 March 1839). Italian tenor. He made his début at Rimini in 1797 and then sang in Florence. He appeared in Bologna (1798), in Genoa (1800) and at La Scala (1805). He made his first appearance in London at the King's Theatre (1806), in *Il principe di Taranto* by Paer, who later wrote many roles for him. During that season he also sang in Portugal's *Il ritorno di Serse* and *La morte di Mitridate*, in Paisiello's *Il barbiere di Siviglia* and in Nasolini's *La morte di Cleopatra*. He sang again in London three years later, in operas by Pucitta, Farinelli and Paisiello. In 1810 he created the role of Trajano in Pavesi's *Arminia*. During his career he also appeared in Paris, Vienna, Prague and St Petersburg and throughout Italy. In 1819 he became director of singing at the Royal Theatre in Copenhagen.

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ELIZABETH FORBES

Sibyl, Song of the. The song of the Erythrean Sibyl, describing the signs that would precede the second coming of Christ at the Day of Judgment. The most ancient version, in Greek, is found in Book VIII of the *Oracula Sibilina*, which dates from the dawn of Christianity. The lines were included by Eusebius of Caesarea (*d c*340) in his *Oratio Constantini ad Sanctorum Coetum*, and a century later they reappeared in St Augustine's *De civitate Dei*, translated into Latin from Greek and reduced from 34 hexameters to 27, a number symbolizing the Trinity. The next link in the transmission of the Sibylline verses is the *Sermo de Symbolo*, attributed to St Augustine during the Middle Ages but now to Quodvultus, Bishop of Carthage from 437 to 453. It is not known when or where the lines were set to music, nor when the pseudo-Augustinian sermon, which adds the evidence of 12 prophets and gentiles to that of the Sibyl on the coming of the Messiah, entered the liturgy, but this was an important factor in its diffusion. The earliest appearance of the lines in the form of a musical composition is in a miscellaneous 9th- or early 10th-century codex of St Martial de Limoges (*F-Pn* lat.1154), with a refrain consisting of the first line, 'Iudicii signum: tellus sudore madescet' ('Sign of judgment: the earth grows wet with sweat'), alternating with 13 couplets formed by grouping the Sibylline lines in pairs. From the 12th century, in a significant number of French, Spanish and Italian monasteries, the pseudo-Augustinian sermon, with the verses read or sung, constituted the sixth or ninth Lesson for Matins on Christmas Day, a practice which spread to some cathedrals in the following century.

Some 50 versions of the Song of the Sibyl with the Latin verses are currently known, mainly in lectionaries, homiliaries and breviaries from the 10th to the 15th century. Most of these come from Spain (26) and the others from France (14) and Italy (7). No two versions are completely identical but the chant remains relatively stable in them all. The same applies to the six existing versions of the verses translated and adapted into Catalan, to the two in Spanish and to the one in Gallego-Portuguese, *Madre de Deus*, a *Cantiga de Santa Maria* of Alfonso el Sabio in imitation of the Sibyl's song. Seven polyphonic settings of the refrain exist in Spanish sources, one with the text in Latin, two in Catalan (*Al jorn del Judici*) by

Bartolomé Cárceres and Alonso, and four in Spanish (*Juicio fuerte*), of which one is by Alonso de Córdoba, one by Juan de Triana and one by Cristóbal de Morales.

Except for that of Alfonso el Sabio, the vernacular versions date from the 15th and 16th centuries. It is known that in many places in the Iberian peninsula the Song of the Sibyl was dramatized, sometimes as part of the *Ordo prophetarum*, coinciding with the adoption of the vernacular. The leading role was usually taken by a boy dressed as a pythoness, and in some places, such as Toledo Cathedral, he was accompanied by two acolytes bearing swords and by two others with candles; the Sibyl sang the verses and a choir responded with the refrain. The introduction of the new Roman breviary in 1568, which omitted the reading of the *Sermo de symbolo*, led to the abolition of the Song of the Sibyl, but it continued to be used in some religious institutions as a supplement to Matins on Christmas Day. It is still sung in the cathedral of Palma de Mallorca and the Mauorcan monastery of Lluc, although both the Catalan text and the chant have suffered profound changes with the passage of time.

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MARICARMEN GÓMEZ

Sicard, Jean [not Laurent] (*fl* 2nd half of the 17th century and early 18th). French composer and singer. His most productive years were spent in Paris, where he was highly esteemed as the 'famous Sicard who sings, teaches and composes very well' (*Mercure galant*, 1678). Titon du Tillet singled him out as one who 'succeeded very well in [the composition of] *airs à boire*'. He may have been on good terms with the influential court singer Pierre de Nyert, to whom he dedicated his fifth book of *airs* ('I am convinced that it is impossible to become illustrious in this beautiful art if one is not acquainted with your work'). The year 1710 found Sicard in Marseilles directing the Académie Royale de Musique en Provence.

A total of 336 *airs* by Sicard were printed in 17 books which, except for a gap in 1672, he produced at the rate of one a year between 1666 and 1683. From book 3 onwards (except for book 7) Sicard included *airs sérieux* with *airs à boire* 'to let the public know ... that I am able to compose both'. A few further *airs* by him survive in printed collections and manuscripts.

The range of invention and variety of musical settings in his *airs à boire* are much greater than one might expect. Those scored for bass voice and two violins are important forerunners of the 'doubled continuo' *air* found in French opera up to Rameau; some are virtuoso pieces for bass (see, for example, the fall of nearly two octaves in *Ne vous estonnez pas*, book 8; see Gérold, 162); and some, like certain *airs sérieux*, are organized as dialogues.

The wit of his prefaces ('I confess that I have an extreme passion to divert those unconcerned with good taste', book 1) appears in his music. Thus the duet *Amis, je suis triste* (book 5) uses the musical language of an *air tendre* to mourn a broken wine bottle. Sicard lavished much attention on his *airs sérieux*: for example, *Languir*, from book 3, is as moving a lament as exists in 17th-century French music.

Sicard dedicated his 12th book to his daughter and student, Mlle Sicard (whose first name is unknown), in the hope that she would become so proficient in composing *airs* that 'one day in seeing your work they will say "it is by the daughter of Sicard"'. Mlle Sicard contributed one *air* to this collection and in subsequent years composed five additional *airs*, included in books 12 (one), 13 (three), 14 (one) and 16 (one).

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JAMES R. ANTHONY

Sicher, Fridolin (*b* Bischofszell, 6 March 1490; *d* Bischofszell, 13 June 1546). Swiss organist and composer. At the age of 13 he studied the organ with Martin Vogelmaier, the organist of Konstanz Cathedral. Later he devoted himself to theological studies, and in 1510 the canons of Bischofszell granted him the prebend of St Agnes, which led to his appointment as organist there. In 1512 he returned to Konstanz to perfect his organ playing with Hans Buchner, a pupil of Hofhaimer. At the end of 1515 or the beginning of 1516 he went to St Gallen as organist of the collegiate church. There he was also active as a writer. Because of the Reformation in Switzerland he had to leave St Gallen in 1531, and went (perhaps on Glarean's recommendation) to Ensisheim, Alsace, where he was appointed organist at St Michael's. Six years later the changed religious and political situation enabled him to return to Switzerland, and he went back to St Agnes, Bischofszell, where he was made organist and chaplain. Whether or not he also returned to his post in St Gallen is not known. In 1545 he had an operation from which he never recovered.

Sicher compiled the St Gallen Organ Book (*CH-SGs* 530; ed. H.J. Marx and T. Warburton, SMd, viii, 1992) between 1512 and 1521, adding an appendix in 1531. This collection contains 176 pieces, of which 110 are

transcriptions of contemporary vocal works, mainly sacred. Among the composers of the vocal models are Busnoys, Josquin (13 pieces), Japart, Weerbeke, Agricola, Compère, Isaac (26 pieces), Brumel, La Rue, Mouton, Obrecht, Pipelare, Hofhaimer, Senfl, Buchner and Kotter. Sicher himself composed one piece, *Resonet in laudibus*. In contrast to Bonifacius Amerbach's organ tablature intended for use in the home, the St Gallen manuscript was intended for church and liturgical performance.

The book of songs in mensural notation with an inscription *Liber Fridolini Sichery … 1545* (*CH-SGs* 461; ed. F.J. Giesbert: *Ein altes Spielbuch*, Mainz, 1936; facs., ed. D. Fallows, Peer, 1996) was long thought to be of Netherlands or possibly Italian origin, and from about 1500, but now seems certain to have been copied in Switzerland soon after 1510; moreover, comparison of script and of the main sources used (which are those used for his keyboard tablature) suggests that it may even have been written by Sicher himself.

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HANS JOACHIM MARX

Sichra, Andrey Osipovich. *See* SYCHRA, ANDREY OSIPOVICH.

Siciliana [siciliano] (It.; Old It. *ciciliano*; Fr. *sicilienne*). A term commonly used to refer to an aria type and instrumental movement popular in the late 17th and 18th centuries. It was normally in a slow 6/8 or 12/8, characterized by clear one- or two-bar phrases, a quaver upbeat giving an iambic feeling to the rhythm, simple melodies and clear, direct harmonies. From the 18th century to the 20th the siciliana was associated with pastoral scenes and melancholy emotions, and it is thought to be the basis for the Christmas carol *Stille Nacht* (see Haid, 1993; *see also* PASTORAL). There have been at least two traditional uses of the term, however, apparently distinct from each other: from the 14th century until the early 17th the word denoted the singing or accompanied recitation of a particular poetic form, the *strambotto siciliano*; from the late 16th to the 18th the term often referred to a dance commonly considered a form of slow gigue (*see* GIGUE (i)).

1. Arie di cantar siciliano. 2. 'La siciliana' as a dance. 3. The 18th-century aria type and instrumental movement.

1. ARIE DI CANTAR SICILIANO. The earliest known use of the word to refer to a musical performance is in Giovanni da Prato's novella *Il paradiso degli alberi* (1389), in which a character is said to have escaped boredom on a journey by singing a 'ciciliano' to poetry by Francesco di Vannozzo. A Florentine chronicle of 1449 describing the effects of a plague in the city mentioned that groups of young Florentines sang 'canzoni di Sicilia' in their attempts to forget their danger, and as late as 1609 a novella by Malaspini included a reference to the singing of 'diverse bellissime siciliane' by a gentleman of Messina, who accompanied himself on the lute (see Tiby). The Roman theorist Pietro della Valle claimed to have introduced the recited or declaimed siciliana to Rome, in a version he had heard in Messina in 1611, but the claim is unlikely (*Della musica dell'età nostra*, 1640). Della Valle added, however, the interesting information that sicilianas were most appropriate for evoking melancholy or piety, a description that may have referred to the subject matter of the poetry rather than to any musical traits.

Giustiniani remarked in 1628 (*Discorso sopra la musica dei suoi tempi*) that each area of Sicily had its own pattern for declaiming the siciliana, attesting to a diversity apparent in the few printed examples specifically called sicilianas in the early 17th century (e.g. in Stefani's *Affetti amorosi*, RISM 1618[15], *Scherzi amorosi*, RISM 1620[13] and Milanuzzi's *Secondo scherzo delle ariose vaghezze*, 1622). Pieces entitled 'aria siciliana' or 'aria di cantar siciliano' have in common the poetic structure of their texts; all are settings of the characteristic Sicilian form of the STRAMBOTTO, eight hendecasyllabic lines with the rhyme scheme *abababab*. Each consists of a declamatory vocal line, often with subtle rhythmic reflections of textual accents, above a basso continuo realized in the Spanish guitar notation and printed above the vocal part (see illustration). While some common harmonic patterns may be found among the several surviving examples, there seems to have been no standard progression or bass line for the *aria siciliana* such as that for the 'aria di RUGGIERO' or the 'aria di Fiorenza'. All *arie siciliane* are notated in the mensuration C, rather than in the compound duple metre usually associated with the late Baroque form. Music is normally given for the first quatrain of the text; each line has its own vocal phrase, the third and fourth lines are often linked together without an intervening cadence, and all or part of the fourth line is usually repeated. The second quatrain of the *strambotto* is printed beneath the music, presumably to be sung as though it were the second stanza of a strophic song. Apparently these *arie siciliane* were realizations of an improvisatory practice: one of the sicilianas included in Stefani's *Scherzi amorosi* was printed in Remigio Romano's *Terza raccolta di bellissimi canzoni* (RISM 1622[20]), a collection of *poesia*



Aria siciliana ('Amante sdegnato') from Giovanni Stefani's 'Affetti amorosi' (Venice, 1618)

per musica, with the same guitar chords indicated above the text but without any printed vocal line. Often a single *aria siciliana* was intended to serve for several poems, rather like the formulae Petrucci had called 'mode di cantar sonetti' a century earlier in his fourth frottola book.

2. 'LA SICILIANA' AS A DANCE. If little is known about the repertory of *arie siciliane* at the beginning of the 17th century, or about the eventual fate of the form, still less is known about the dance called 'la siciliana'. Garzoni (*La piazza universale di tutte le professioni del mondo*, 1599) included the siciliana, along with better-known forms such as the pavan and galliard, in a list of the few popular dances he knew to have resisted the influence of the balletto. No Italian choreographies or descriptions of the 16th-century dance nor any musical accompaniments survive. An anonymous English manuscript of about 1570 (*GB-Ob* Rawl.poet.108) includes choreographies for dances called 'Cycyllya Alemayne' and 'Cycyllia Pavan', all apparently forms of the English country dance, but it is not known if they are related to the Italian dance. The same is true for the single extant 18th-century choreography, three couplets of a dance for a gentleman and a lady entitled *The Siciliana*, by the English dancing master Mr Siris (1714; see Little and Marsh, no.8040). It was as a dance, however, that the siciliana was known to 18th-century theorists. Brossard (*Dictionaire de musique*, 1703) described the 'canzonette siciliane' as a kind of gigue, with its 6/8 or 12/8 metre and the characteristic dotted quaver–semiquaver–quaver figure on downbeats (he elsewhere described the figure as 'in saltarello'), and remarked that the siciliana was usually in either rondeau or da capo form. Mattheson (*Das neu-eröffnete Orchestre*, 1713) linked it with the *napolitana* and the barcarolle, echoing Della Valle's remarks by suggesting that it was to be performed slowly and was best used to evoke melancholy passions. Later 18th-century theorists such as Quantz, Rousseau and Türk apparently based their remarks on those of Brossard and Mattheson, stating that the dance was a kind of slow gigue with a pastoral connotation.

3. THE 18TH-CENTURY ARIA TYPE AND INSTRUMENTAL MOVEMENT. Some early 20th-century scholars linked the Baroque aria type with the dance; Wolff suggested that it began as a popular Venetian dance, perhaps exploiting local colour, like the *forlana* and *napolitana*; Heuss saw an early forerunner of it in the closing *moresca* of Monteverdi's *Orfeo* (ex.1). It rapidly gained popularity

Ex.1 Monteverdi: *Orfeo* (1607), last scene

Moresca



in the late 17th century and was much used as an aria type in the operas of Alessandro Scarlatti and his contemporaries. Although arias in 12/8 had already appeared (e.g. 'Piangi ch'assai mi piace' in Carlo Pallavicino's *Galieno*, 1675), Scarlatti used them abundantly, though not always marking them clearly as sicilianas. 13 of the 49 vocal numbers in *La caduta de' Decemviri* (1697), for example, are in 12/8, although the fast tempos implied for some of them suggest *gighe* rather than sicilianas. Scarlatti also frequently used the Neapolitan 6th in his sicilianas, with the flat supertonic in the upper part, a trait common in siciliana arias by his contemporaries and followers such as Perti, Caldara, Lotti, Porpora and Handel. Few of the arias on pastoral or melancholy texts in a slow 12/8 are actually marked sicilianas. Of Handel's 50 such arias only one, 'Gioje, venite in sen' from *Amadigi* (1715), is so entitled (ex.2). Similarly, Bach seldom labelled the siciliana arias in his cantatas as such, although 'Stirb' in mir, Welt' from the cantata *Gott soll allein mein Herze haben* (BWV169) is a transcription of a concerto movement he called 'Siciliano' in the arrangement he later made of it in his Harpsichord Concerto in E (BWV1053). Slow cantabile arias in 12/8 continued to enjoy popularity throughout the 18th century in both opera and sacred music. Handel used the siciliana style for 'Your charms to ruin led the way' in *Samson* (1743) and for 'And he shall feed his flock' in *Messiah* as well as for many arias, mostly in pathetic situations, in his operas; Haydn may have intended to evoke the pastoral with the 6/8 metre of 'With verdure clad' in *The Creation*, and Mozart in the chorus 'Placido è il mar' in *Idomeneo* and 'Deh vieni, non tardar' in *Le nozze di Figaro*.

Siciliana movements appeared in much 18th-century instrumental music, especially in works influenced by Italian style. The movement entitled 'La paix' in Handel's *Music for the Royal Fireworks*, for example, seems to be a siciliana, as does the Sinfonia opening the second cantata of Bach's *Christmas Oratorio*. Bach, Handel, Telemann, Domenico Scarlatti, J.-M. Leclair and François Couperin wrote siciliana movements conforming to the traditional simplicity of style, with short phrases and the characteristic 12/8 metre, but there seem to have been other

Ex.2 Handel: *Amadigi* (1715); 'Gioje, venite in sen'

Siciliana Larghetto

ORIANA

Gio - je, ve-ni - te in sen bril - la - te nel mio cor,

possibilities. Ex.3 shows the beginning of a movement from J.-F. Rebel's *Les élémens* (1737–8), marked 'Siciliane' though written in 3 (effectively 3/4) rather than 6/8

Ex.3 J.-F. Rebel: *Les élémens, simphonie nouvelle* (1737); 'Siciliane'



or 12/8; similar examples can be found in the works of Bonporti. Siciliana movements continued to be written in the late 18th century, as in the slow movement of Mozart's Piano Concerto in A major K488 and Haydn's String Quartet op.20 no.5. After the 18th century, however, the style fell into disuse; Meyerbeer's *Robert le diable* (1831) includes a fast 'sicilienne' in the finale of Act 1, and Fauré used a siciliana in the third entr'acte of his incidental music for *Pelléas et Mélisande* (1898), but these examples seem to have been exceptional.

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MEREDITH ELLIS LITTLE

Sicilianos, Yorgos (*b* Athens, 29 Aug 1920). Greek composer. Until 1943 he studied harmony with Varvoglis at the Hellenic Conservatory and with Sklavos at the Athens Conservatory; there he continued his studies in counterpoint and fugue (1944–9). He was then a pupil of Pizzetti at the Accademia di S Cecilia, Rome (1951–3), and of Milhaud and Aubin at the Paris Conservatoire where he came into contact with Messaien. In 1955 a Fulbright Scholarship took him to the USA for further study, mainly with Piston at Harvard but also at Tanglewood with Blacher and with Persichetti at the Juilliard School. Back in Greece he was appointed head of music services to the National Broadcasting Institute (1960–61, 1979) and elected to the vice-presidencies of the Hellenic Association for Contemporary Music and the Greek section of the ISCM (1965–9). He also served as president of the Union of Greek Composers (1981–9) and the arts committee of the National State Opera, Athens (1992–4). His music has evolved smoothly from the modality of the early masterpiece *I apokalypsi tis pemptis sfragidas* ('The Revelation of the Fifth Seal') through the atonality of the Concerto for Orchestra to a use of 12-note and total serialism in the orchestral Variations. Instrumentation and expression are restrained and forms have a geometrical elegance. In some works there are definite echoes from the past, though they do not mar the stylistic homogeneity: Brahms in the Concerto for Orchestra, Bartók in the Third Quartet, sonata form in the Cello Concerto, Debussy in the eight *Etudes compositionelles* for piano. After Sicilianos attained a mastery of 12-note and serial techniques, such echoes disappeared. Treatment of poetical texts, lyrical (*I mellichomeidhi*) or tragic (*Cassandra*), becomes more penetrating, often through exploitation of timbres, while in orchestral and chamber works the musical argument becomes stronger thanks to an increasingly refined instrumentation, which is ultimately inseparable from the overall conception (*Antithésseis*, Fourth and Fifth String Quartets).

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GEORGE LEOTSAKOS

Sicilienne (Fr.). *See* SICILIANA.

Sidarta, Otok Bima (*b* Yogyakarta, Java, 18 May 1960). Indonesian composer, brother of the composer Djaduk Ferianto. Son of the choreographer Bagong Kusudiardjo, he studied at his father's dance school and at the Indonesian Music Academy in Yogyakarta. Moving to California in 1980, he participated in the world music festivals of the California Institute of the Arts in Valencia (1981) and San Diego (1982) and in the activities of the Indonesian Cultural Centre in Los Angeles. On his return to Indonesia in 1984, he founded the highly acclaimed group Kelompok Musik Sempu. He taught music and dance in Sumatra and Malaysia, then after touring with his father's group in East Asia he founded the Centre for the Study of Javanese Music in 1988; in 1989 he founded and directed the first festival for new music using Javanese gamelan in Yogyakarta. Sidarta has added hand-held percussion instruments such as claves and bells to the gamelan, developed new percussion techniques and created an individual drumming style fusing Javanese, Sundanese and original elements. As well as compositions for gamelan and dance he has created music for *ketropak*, a genre of folk theatre. Sidarta is also well known as a painter. □

Side-blown trumpet (Fr. *trompette traversière*; Ger. *Quertrompete*; It. *tromba traversa*). Indigenous African trumpet or horn with the mouth-hole (which is often oval or rectangular) at the side of the instrument rather than at the end. They are usually made from an animal horn or an elephant tusk, or are carved from wood; instruments made from gourds, bamboo or metal are more commonly end-blown. Some side-blown specimens have an additional small hole at or near the tip, which may be stopped or unstopped by a finger during performance to vary the pitch. Side-blown trumpets may be used for music, for signalling, in hunting or herding, or for conveying verbal messages (in place of 'talking' drums). In some societies they frequently serve, together with drums and other percussion, in ceremonial or ritual roles or as royal insignia. When used as a pair or in larger ensembles, they are often played in hocket fashion. Many European museums have interesting specimens on display (for example, the Städtische Musikinstrumentensammlung, Munich, and the Koninklijk Museum voor Midden-Afrika, Tervuren.

See TRUMPET, §1.

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A. Pilipczuk: *Elfenbeinhörner im sakralen Königtum Schwarzafrikas* (Bonn, 1985) [incl. complete bibliography]

DAVID K. RYCROFT

Side drum. *See* DRUM, §II, 2.

Sidel'nikov, Nikolay Nikolayevich (*b* Tver', 5 June 1930; *d* Moscow, 21 June 1992). Russian composer. He studied under Shaporin and Messner at the Moscow Conservatory and subsequently became professor of the composition department there. Although a composer of a vividly Russian orientation, he was also influenced by Stravinsky. With his tendency towards programme music, he used motifs drawn from Russian folklore and fairy tales. In his last compositions the traditions of Russian religious music – the *Liturgiya svyatogo Ioanna Zlatousta* ('The Liturgy of St John Chrysostom') in particular – are strong. His original rhythmic technique combines *ostinati* motifs of the folksong type and jazz elements. His work mostly falls into choral and symphonic genres.

WORKS
(*selective list*)

Stage: Alen'kiy tsvetochok [The Scarlet Flower] (children's op, after S. Aksakov), 1974 [lost]; Stepan Razin (ballet, A. Chichinadze, after S. Zlobin and M. Gor'ky), 1977, Moscow, 1985; Chertogon [Cross] (operatic dialogue, N. Leskov), 1981; Beg [The Race] (op, M. Bulgakov), 1984

Vocal orch: Podnyavshiy mech [The Raised Sword] (orat, after old Russ. chronicles), solo vv, chorus, orch, 1957–61; Dramaticheskaya simfoniya 'Pesn' o krasnom znameni' [Dramatic Symphony 'Song about the Red Standard'], reciter, solo vv, chorus, orch, 1966–7; Poprochtenii 'Dialektiki prirodï' Engel'sa [On Reading Engels's, 'The Dialectics of Nature'], chorus, org, orch, 1968; Myatezhnïy mir poèta [The Rebellious World of the Poet] (M.Yu. Lermontov), B, chamber orch, 1969–71; Sokrovennï razgovorï [Innermost Conversations] (trad.), cant., chorus, perc, 1975; Smert' poèta [Death of a Poet] (orat, after poem of Lermontov), chorus, orch, 1976; Romansero o lyubvi i smerti [Romancero about Love and Death] (F. García Lorca), cycle of lyrical poems, chorus, elec gui, perc, 1977; Sïchuanskiye èlegii [Szechuan Elegies] (orat, Du Fu), chorus, fl/hp, vib, 1980 [part 1]; Sïchuanskiye elegii [Szechuan Elegies] (orat, Du Fu), chorus, solo vv, fl, fl/pic, hp, pf, perc, 1984 [part 2]; Liturgiya svyatogo loanna Zlatousta [Liturgy of St John Zlatoust] mixed chorus, 1988; Psalmï Davida [The Psalms of David] (cant., Bible: *Psalms*), chorus, 2 fl, 1991

Orch: Romanticheskaya simfonia, 1964–5; Duèlï [Duels], conc.-sym., 1974; Venskaya simfonietta [Viennese Sinfonietta], brass, 1981; Simfoniya o pogibeli zemli russkoy: k tïsyacheletiyu kreshcheniya Rusi [Symphony about the Ruin of the Russian Land: for the 1000th Anniversary of Russia's Adoption of Christianity], 1989

Inst: Sonata, pf, 1954; Russkiye skazki [Russian Tales], conc., 12 insts, 1968; Sonata-fantasia, pf, 1969

Other works: 5 liricheskikh poèm, chorus; 2 collections of children's songs for pf; 2 fugues for pf; and fugues; choral works; over 20 film scores; music for the theatre, radio and television

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M. Ignat'yeva: 'Godï trevog i radostey' [Years of anxieties and joys], *Sovetskaya kul'tura* (4 July 1992), 2 [obituary]

GALINA GRIGOR'YEVA

Sidharta, Otto (*b* Bandung, Java, 6 Nov 1955). Indonesian composer. At the Jakarta Arts Institute he studied fine arts for a year in 1977 then switched to composition studies with S.A. Sjukur. Sidharta came to notice by performing his live electronics piece *Kemelut* ('Crisis', 1979) at the Young Composer's Festival organized by the Jakarta Arts Council. In 1984 he received an opportunity to study composition and electronic music at the Sweelinck Conservatory in Amsterdam with Ton de Leeuw, Floris van Mannen and Gerhard Trimpin.

On his return to Indonesia in 1988, Sidharta set up the Cantus Studio and began to create computer music using

interactive techniques. For example, he collaborated with the prominent dancer-choreographer S.W. Kusumo on *Detik-Detik Tempo* ('Seconds of Time'), a multi-media installation which made use of an interactive framework for voice and movement through the computer. Sidharta has also used elements of traditional music in his computer pieces, for instance his employment of the sound of the *saluang* (traditional Minangkabau bamboo flute) as the basic material of *Saluang II*, performed in 1992. His works have been performed in Europe and Japan. Chairman of the music committee of the Jakarta Arts Council, he is also active in organizing concerts and contemporary music festivals in Indonesia. He is a pioneering composer of electronic and computer music in Indonesian.

FRANKI RADEN

Sidi, Yizhak. *See* SADAI, YIZHAK.

Sidow. *See* SEEDO.

Siebach, Konrad (*b* Pausa, Vogtland, 9 Oct 1912; *d* Leipzig, 22 Sept 1995). German double bass player and teacher. After briefly studying the violin, he was advised to play the bass because of his large hands. He made his solo début in Thüringen at the age of 17 and later played in coffee houses to support his professional studies at the training school of the Sächsische Staatskapelle in Dresden with Alwin Starke (1934–7). He was a member of the Leipzig Gewandhaus Orchestra from 1937 to 1978, for many years holding the post of first solo bassist, and was also renowned as a continuo player at the Thomaskirche, Leipzig. A traditionalist in terms of technique and fingering systems, Siebach was a professor at the Leipzig Conservatory from 1954 until 1992 and served on numerous international competition juries; many of his students have gained principal posts in German orchestras and become leading teachers in their own right. Siebach edited many publications for Hofmeister in Leipzig, some under the pseudonym Spitzbarth.

RODNEY SLATFORD

Siebeneicher, Mateusz (*b* Liebenthal; *d* Kraków, 1582). Polish printer. He took over the firm founded by MACIEJ SZARFENBERG.

Siebenhaar, Malachias (*b* Creibitz [now Chřibská], nr Rumburk, 6 March 1616; *d* Magdeburg, 6 Jan 1685). German composer of Bohemian origin. A refugee during his youth, he wandered with his family from his native Bohemia through several German cities and finally reached Zerbst, where he attended the Gymnasium. From 1637 to 1641 he studied at the University of Wittenberg, where he became a close friend of the writer Philipp von Zesen. He then served as Kantor in Tangermünde and from 1644 to 1651 as Kantor and teacher at the city school of Magdeburg. He served as Protestant minister in Nischwitz, Saxony, in 1651 and in 1656 became second minister of St Ulrich, Magdeburg.

Siebenhaar's works fall into two distinct categories: his motets for several voices written in Magdeburg and his sacred and secular solo songs with continuo printed in the collections of Zesen and Hildebrand. The first group includes vocal concertos; two of the collections contain ritornellos for trumpets and timpani. The solo songs are unpretentious but reach a high artistic level, not least because of the texts, for Zesen's poetry is among the best in 17th-century Germany, and Siebenhaar was one of the composers he asked to set it to music; Siebenhaar set both German and Dutch strophic poems syllabically and simply.

WORKS

SACRED

published in Magdeburg unless otherwise stated

Himmlische ... Liebesflammen, 8vv (1659)
Gängel Wagen der Jugend und Stab des Alters, 6vv (1661)
Der Kirchen Jesu Christi köstlicher Seelen Schmuck, 8vv, tpts, timp (1661)
Schuldige Pflicht und treumeinender Unterricht, 8vv (1662)
Himmlischlechtzendes Hirschen-Hertz, 8vv (1663)
Himmelsteigendes Danck-Opffer der Uhr-Alten Stadt Magdeburg, 10vv (1665)
Suaviloquium Dei Sionis mysticum, 9vv, tpts, timp (1667)

Song, 1v, bc, in Geistlicher Zeitvertreiber, ed. J. Hildebrand (Leipzig, 1656), lost

SECULAR

Andächtige Lehr-Gesänge von Kristus, ed. P. von Zesen (Nuremberg, 1675)
39 songs, 1v, bc, 1651[5], 1668[7], 1668[8], 1670[6]

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W. Vetter: *Das frühdeutsche Lied* (Münster, 1928)

JOHN H. BARON

Siebenkäs [Siebenkees], **Johann** (*b* Nuremberg, 23 Dec 1714; *d* Nuremberg, 22 Jan 1781). German composer. He was the son of a baker, and related on his mother's side to the Nuremberg Kodisch family which produced trumpet and trombone makers in the 17th century. At the age of six he became a pupil of the organist of St Lorenz, Wolfgang Förtsch, who instructed him on keyboard instruments; Siebenkäs also attended the Egidiengymnasium. When he was 12 he moved on to Dresden where he became a pupil of J.D. Heinichen 'in order to receive further instruction in music and its theoretical principles' (Gruber); he remained there for four years. At the age of 15 he was 'summoned to Petersburg' but did not answer the call, and once he had the opportunity of playing 'with much praise and acclaim' before August the Strong and the Prussian King Friedrich Wilhelm I and his son, later to become Frederick the Great. On his return to Nuremberg he first worked in his father's bakery. In 1737 he assumed the post of organist at St Walburg; six years later he moved on to become organist of the so-called 'Musikchor' of the Frauenkirche; and in 1764 he held the same office at St Lorenz. During the years 1761 to 1771 he became known particularly for his regular performances of oratorios. He is said to have rejected an offer to succeed Telemann in Hamburg. Finally, in 1775, he became organist at St Sebaldus, on the death of C.H. Dretzel, who had retired in 1772 and for whom Siebenkäs had already deputized. He fulfilled this office 'in the most praiseworthy way' until his death. 'He was an excellent musician and virtuoso on several instruments, especially on the German flute, the keyboard and the organ' (Nopitsch), and should be regarded as the last important representative of the old Nuremberg school; the tradition of the organists and Kantors of the city died with him. His son Jeremias Paulus (bap. Nuremberg, 25 Nov 1745; *d* Nuremberg, 17 June 1802), one of ten children of his first marriage, began life as a merchant and later became organist at several churches in Nuremberg, finally at St Sebaldus; an obituary said that he played 'the organ with consummate skill'.

WORKS

Kommt herzu, lasst uns dem Herrn frohlocken, consecration cant, S, A, T, B, chorus a 4, 2 ob, 2 hn, timp, str, org, *D-Bsb*
Menuett, G, kbd, in *Der Zufriedene*, ii (Nuremberg, 1763), 240
Numerous other sacred and inst works, ?lost, see Nopitsch

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C.F. Cramer, ed.: *Magazin der Musik*, i (Hamburg, 1783–6/*R*), 649
[J.S. Gruber]: *Biographien einiger Tonkünstler* (Frankfurt and Leipzig, 1786), 27–32
J.C.S. Kiefhaber, ed.: *Monathliche historisch-litterarisch-artistische Anzeigen zur ältern und neuern Geschichte Nürnbergs*, vi (Nuremberg, 1802), 95
C.C. Nopitsch: *Nürnbergisches Gelehrten-Lexicon*, viii (Altdorf, 1808), 219–22
S. Kümmerle: *Encyklopädie der evangelischen Kirchenmusik*, iii (Gütersloh, 1894/*R*), 377

GÜNTER THOMAS

Sieber, Georges-Julien (*b* Paris, 15 Nov 1775; *d* Passy, 22 Jan 1847). French music publisher and composer, son of JEAN-GEORGES SIEBER. He studied composition with H.-M. Berton at the Paris Conservatoire, and worked in his father's publishing business from about 1795. In August 1798 he married Anne-Marie, daughter of the publisher Pierre Leduc. In January 1799 he opened a shop at 1245 rue de la Loi, where he traded as Sieber Fils at the sign of 'La flûte enchantée'. The house was renumbered 28 between 10 May and 28 September 1805, and the street reverted to its pre-Revolutionary name, rue de Richelieu, between July 1806 and March 1807. By April 1809 Sieber had moved to 21 rue des Filles-St-Thomas, where the firm remained. In 1824 he took over his father's business and in 1834 retired, being succeeded by his son Adrien-Georges (*b* Paris, 26 June 1802; *d* Paris, 17 Oct 1872). In 1847 Adrien-Georges was bankrupted and in April the plates and stock were sold by auction.

Like that of Jean-Georges, Georges-Julien's output as a publisher was strongly biassed towards instrumental music by foreign composers. In particular he published a great quantity of piano music, including numerous works by Clementi, J.B. Cramer, Dussek, Gelinek and Steibelt. He also published at least 35 of his own works, mainly piano sonatas, fantasias, variations, contredanses and quadrilles, and nocturnes for piano and horn. All the firm's publications were engraved. From his shop, as well as retailing the music of all publishers, he sold instruments, ran a lending library and offered music binding facilities.

For bibliography *see* SIEBER, JEAN-GEORGES.

RICHARD MACNUTT

Sieber, Jean-Georges (*b* Reiterswiesen, 2 Feb 1738; *d* Paris, 13 Jan 1822). French music publisher and instrumentalist. He went to Paris in 1758 and joined a military band. Subsequently he was employed as a horn player in the orchestras of the Comédie-Française (1762–3), the Opéra (1768–85, first horn from 1778) and the Concert Spirituel (1777–86, first horn throughout). Choron and Fayolle state that he was the first harpist to play in the orchestra of the Paris Opéra, in Gluck's *Orphée* (1777); the Opéra employed no regular harpist or trombonist until 1782 and 1783 respectively, but in 1780 and 1781 Sieber's name appears as an occasional player of both of those instruments.

It is as a music publisher, however, that Sieber is chiefly remembered. At some time between 2 July 1770 and 28 January 1771, in partnership with a Signor Fischer, he took over the stock and premises (in the rue des Deux-Ecus) of the publisher Huberty; but the arrangement was short-lived, for in November 1771 Huberty resumed publishing, reclaiming both his former stock and premises. Sieber moved to the rue St-Honoré, where he established his business in the Hôtel d'Aligre (formerly Hôtel du Grand Conseil). By January 1782 he had moved to the building opposite, 92 rue St-Honoré, which was renumbered 85 in, or soon after, 1792. About 1802 he moved back to the Hôtel d'Aligre; at first the house number was 99, but in 1803 it was altered to 199 and in 1805 to 123. In February 1813 Sieber moved to 22 rue Coquillière, remaining there until his death. His son, GEORGES-JULIEN SIEBER, worked with him from about 1795, when the firm was called Sieber Père et Fils. After Georges-Julien had left to found his own business in 1799, Sieber styled himself Sieber Père.

According to Choron and Fayolle, it was J.C. Bach who dissuaded Sieber from buying an existing business and suggested that he would do better to start afresh and make direct approaches to eminent foreign composers. Whether or not Bach had any part in it, Sieber certainly showed uncommonly good judgment in the works he chose to publish. Unlike most of his Parisian contemporaries, he did not indulge the popular taste for trivia: the greater part of his output consisted of good editions of music by first-rate international composers. Among the publications of his first two years were chamber works by J.C. Bach, Dittersdorf, Eichner, Gossec, Haydn, Schobert and Stamitz; he continued to publish the instrumental and symphonic works of the Mannheim school, of Italians like Boccherini, Cambini, Fiorillo, Giardini, Pugnani, Tessarini and Viotti, and of J.C. Bach, Gossec, Gyrowetz, Kreutzer, Pleyel, Vanhal and Wranitzky. He published the first editions of six of Mozart's piano and violin sonatas (K301–6/293*a–d*, 300*c* and 300*l*) in 1778 and of the Paris Symphony (K297/300*a*) in *c*1788, as well as early editions of some two dozen other works; but in 1783 he turned down Mozart's offer of three piano concertos and six string quartets. He published more than 50 of Haydn's symphonies in parts and numerous chamber works. Sieber also published or reissued at least 35 operas in full score, mainly French adaptations of Italian works; these included operas by J.C. Bach (*Amadis des Gaules*), Cimarosa, Duni (12 works), Kreutzer (*Lodoïska*), Paisiello and Sarti, and *Laurette* (based on *La vera costanza*), the only Haydn opera published in contemporary full score. He also enjoyed the dubious distinction of being the first to publish the full score of *Die Zauberflöte*, but in the infamous version by Lachnith entitled *Les mistères d'Isis* (1801).

All Sieber's publications were engraved and from 1789 bore plate numbers (earlier works were given plate numbers when reissued). The date of his death is often given as 1815, but there are references to him in directories until 1822 as a 'pensionnaire de l'Opéra'. His firm continued to advertise their publications in his name until September 1822; but the last advertisement that month was inserted by 'Veuve Sieber' who continued the business until 1824 when it was taken over by her son, Georges-Julien.

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RICHARD MACNUTT

Sieczyński, Rudolf (*b* Vienna, 23 Feb 1879; *d* Vienna, 5 May 1952). Austrian composer, lyricist, librettist and author. He learned the piano from his musical mother, was educated at Kremsmünster Abbey and the Theresianum, Vienna, and later obtained the doctorate in law at Vienna University. His fame is founded firmly on one song, the evocative *Wien, du Stadt meiner Träume*, composed in 1913. At the time of its writing he was a junior clerk in the district government offices at Meidling. During World War I he was a director of the internment station of the Wöllersdorf prison camp, south-east of St Pölten, and afterwards was employed by the Lower Austrian regional government as senior clerk and officer-in-chief of the Regional Agricultural Authority. Alongside his composing activities, he wrote a number of melodramas based on poems by Detlev von Liliencron, Franz Karl Ginzkey and Alfred Wurmb, and was the librettist of the childrens' musical play *Die selige Kinderzeit* (1918). Typically, his music is tuneful, sentimental and nostalgic, especially about his native Vienna. He was elected president of the Österreichischer Komponistenbund, and for 25 years was vice-president of the prestigious and influential Austrian society of authors, composers and music publishers (AKM). In recognition of his contribution to his homeland, he was awarded the coveted Ring of Honour by the City of Vienna on 23 April 1948.

WORKS
(*selective list*)

text by Sieczyński, unless otherwise stated

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Lieder: Du altes Österreich!, Lied für eine oder zwei Singstimmen, op.3 (1915); Die kleine Marie, Ein recht sentimentales Lied, op.5 (1916); Serenade (Komm', mein blondes, kleines Mädchen), op.6 (1916); Der Autodefekt, op.11 (1919); Augensprache, op.15 (1920); Das war die Zeit der Blüten; Ich bin heut so zerstreut; Morgen ist wieder Sonnenschein; Sag' ich blau – sagt sie grün

Dance compositions: Indécise, Valse sur les motifs de la mélodie célèbre (1915); Die kleine Freundin, foxtrot, op.16 (1920)

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PETER KEMP

Siefert [Syfert, Sivert, Sibert], **Paul** (bap. Danzig [now Gdańsk], 23 May 1586; *d* Danzig, 6 May 1666). German composer and organist. His father, a procurator (*d* 1604), had the same name, and this, along with the existence of a number of other persons with the surname of Siefert in Danzig, has led to biographical confusion. Paul Siefert the younger was the son of his father's second marriage. He received a scholarship from Danzig city council to study for three years (1607–10) with Sweelinck in Amsterdam, together with Samuel Scheidt, after which he returned to Danzig (in late 1610) to become assistant organist at the Marienkirche. The principal organist of the Marienkirche, Cajus Schmiedtlein, died in March 1611, and Siefert applied for the post, but was rejected, due in part to complaints about his playing style and his arrogance.

He left the city and went to Königsberg. From 1611 to 1616 he was organist of the principal church in the 'Altstadt' of Königsberg, after which he became court organist at Warsaw under Asprilio Pacelli, who was succeeded by Marco Scacchi. In 1623 (probably after the deaths of Pacelli in May and Michael Weida, organist at the Marienkirche), he moved back to Danzig, where he was appointed principal organist. He remained there until his death. His application in 1627 for the post of Kapellmeister after the death of the incumbent, Andreas Hakenberger, also failed, and Hakenberger was succeeded by Kaspar Förster the elder.

Siefert apparently had an abrasive personality, which easily made him enemies. He became alienated at the Warsaw court, and his feud with his Danzig colleague Kaspar Förster the elder, choirmaster of the Marienkirche from 1627 to 1652, reached such proportions that the two antagonists petitioned the city council in as many as 24 documents to intercede. His well-known dispute with Marco Scacchi, choirmaster at the Polish court from 1628 to 1649, can be viewed as a ramification of this feud. Scacchi sided with his friend Förster and exposed Siefert as incompetent (for a fuller account of the dispute *see* SCACCHI, MARCO).

Siefert belonged to that group of north German composers, including Scheidt and Scheidemann, which created its own particular style rather than adhering to out-of-date rules or imitating new Italian models. Because of this individual style, the criticism aimed at his first set of *Psalmen Davids* (1640) – that in it he had mixed different genres – is to some extent invalid, since his compositions belong to none of the categories that Scacchi listed in *Cribrum musicum* (1643). His subsequent attempt to justify his psalm settings in the *Anticribratio musica* (1645) on the basis of rules set forth in the *Cribrum* was naturally doomed to failure.

The contents of the first book of *Psalmen Davids*, settings of the Calvinist Goudimel-Lobwasser psalter of the Reformed Church, adhere to the techniques of Siefert's teacher Sweelinck and are unlike the sacred concertos in, for example, the *Symphoniae sacrae* of Schütz: it comprises 12 psalm settings for four and five voices as well as two concertos for three and four voices. The works are in fact chorale motets; the figured bass is of little or no importance, and instruments are not used independently,

only to double or replace voices. The works in *Psalmorum Davidicorum ... II* (1651), which comprise 15 psalms for four to eight voices, a concerto for four voices and an eight-part instrumental canzona, are historically more noteworthy, since they may be seen as leading to the concertato chorale motet and the chorale cantata. They begin with instrumental preludes, which recur as ritornellos, and they are divided into sections; solo and tutti passages alternate and in general the counterpoint is loosened by concertato elements.

Siefert's keyboard works reflect the influence of the Sweelinck school, but the set of chorale variations is weakened by excessive ornamentation and a lack of contrapuntal movement. The highly ornamented line is usually played by the right hand with the chorale underneath. This texture is interrupted by episodes exploiting effects of harmony and colour.

WORKS

published in Danzig unless otherwise stated

VOCAL

Psalmen Davids, nach französischer Melodey oder Weise in Music componieret, 3–5vv, insts, bc (1640)
Canticum seu Symbolum divi Ambrosii et Augustini Te Deum laudamus, 1–5vv insts, bc (1642)
Epithalamium solemnitati nuptiali Augustiis ... ac 6. choris, 25vv, insts, bc (1646), lost; pubd as Ps cxxviii in Psalmorum (1651)
Melisma harmonicum ... 5vv, 3 insts, bc (1647), lost
Psalmorum Davidicorum, ad gallicam melodiam ... pars II ... 4–8vv, insts, bc (1651)
Der Herr herrschen thut, motet, 5vv, *PL-WRu* (according to *EitnerQ*)

INSTRUMENTAL

Canzona a 8 in Psalmorum (1651)
Fantasia and a Lassus motet ornamented by Siefert, *A-Wm*; chorale variations, *D-Bsb*; 1 work, *S-Uu*
13 fantasias possibly by Siefert, *D-LEm*

THEORETICAL WORKS

Anticribratio musica ad avenam Schachianam (1645)
Examen musicum (Breslau, 1649), lost

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D. Popinigis: 'Sylwetka Pawła Sieferta w świetle źródeł' [Paul Siefert, documentary information], *Muzyka w Gdańsku wczoraj I dziś* [Music in Gdańsk, yesterday and today], ed. J. Krassowski (Gdańsk, 1988), 57–71 [with Ger. summary]
J. Erdman: 'Fantazje organowe Paula Sieferta' [Organ fantasies by Paul Siefert], ibid., 73–81 [with Ger. summary]
D. Brough: *Polish 17th-Century Church Music* (New York, 1989), 51–5
W. Werbeck: 'Heinrich Schütz und der Streit zwischen Marco Scacchi und Paul Siefert', *Schütz-Jb 1995*, 63–79

JERROLD C. BAAB

Siegel, Wayne (*b* Los Angeles, 14 Feb 1953). American composer. He studied composition with Edward Applebaum at the University of California, Santa Barbara (BM 1975), and with Nørgård and Karl Rasmussen at the Royal Danish Conservatory. Although he has made appearances in the USA, he has developed his professional career principally in Denmark after settling there in 1974. In 1986 he was appointed director of the Danish Institute of Electro-Acoustic Music in Århus. Strongly influenced by the American pop and folk music of his youth, he has also been drawn to the music of Ligeti, Reich and Andriessen. Siegel's compositions often combine electronic processing (e.g. various types of digital delays) and computer music with instrumental ensembles of unusual make-up and size. In a work such as *Domino Figures*, scored for up to 100 guitars, players create a complex canon by passing motifs around a circle in a chain reaction. *Autumn Resonance* (1979) for piano and electronics is most representative of his soloistic, repetitive and delayed-effects style. Works composed during the 1990s, such as *Tracking* (written for the Kronos Quartet and computer) and *Jackdaw*, contain an elegant combination of computer-generated sounds with repetitive, gradually changing processes.

WORKS

(*selective list*)

El-ac: Autumn Resonance, pf, live elecs, 1979; Rosewood Afternoon, gui, delay, 1980; Voices Recurrent, vc, delay, 1980; Street Music, kbds, live elecs, 1981; Supreme Sacrifice, 1v, kbds, live elecs, 1981; Cobra, 4-track tape, 1988; Cobra/Tunnel, 4-track tape, 1988–95; Forest Music, 4-track tape, 1989; Netvaerk, 4 composers, 4 cptr, 1989–94; Tracking, str qt, cptr, 1990; Chimney Music, cptr music installation, 1991; Music for Wind, cptr music installation, 1991; Eclipse, 4vv, elec, 1992; Jackdaw, b cl, cptr, 1995; Tunnel, 4-track tape, 1995; Match I, perc, cptr, 1996; Movement Study I (choreog. H. Saunders), dancer, cptr, 1997
Vocal orch: Narcissus ad fontem, orch, 1976; Devil's Golf Course, perc, orch, synths, 1986; Conc., 2 perc, wind orch, 1988; Pastel Music, 16vv, 1979; Livstegn [Signs of Life] (chbr op, 5, E. Siegel), 1994, Copenhagen, 3 Nov 1994
Chbr and solo inst: East L.A. Phase, 2 pf/4 gui/4 mar, 1975; Str Qt no.1, 1975, rev. 1979; Semitic Dance, 2 cl, 4 perc, 1978; Domino Figures, 10–100 gui, 1979; Mosiac in Wood and Brass, ob, cl, sax, tpt, 3 perc, b gui, 1979; Music for 21 Clarinets, 1980; Watercolor, Acrylic, Watercolor, fl, ob, cl, bn, hn, 2 vn, va, vc, db, 1981; Invention, tpt, trbn, tuba, 1983; Polyphonic Music, brass qnt, 1983; Polyphonic Music, wind qnt, 1983; 42nd Street Rondo, 2 perc, 1984; Canon, 9 fl, 1986; Last Request, perc, 1986; 3 Canons, 2 gui, 1987; Sount Patterns, cl, vc, pf, 1987; Paso, fl, gui, vc, perf, 1993; Swirl, fl, gui, 1995

Principal publisher: Samfundet til Udgivelse af Dansk Musik

Principal recording companies: Marco Polo, Dacapo, Paula Records

INGRAM D. MARSHALL

Siegele, Ulrich (*b* Stuttgart, 1 Nov 1930). German musicologist. From 1951 he studied musicology under Gerstenberg and classical philology at the University of Tübingen, where he took the doctorate in 1957 with a dissertation on Bach's techniques of composition and adaptation. He then held a post as assistant lecturer in the musicology department of the University of Heidelberg, and from 1959 a similar post at Tübingen University. He completed his *Habilitation* in musicology in 1965 with research on the Heilbronn music collection; since then he has worked at Tübingen University first as a lecturer (1965–71), and subsequently as supernumeray professor (1971–95). He retired in 1995. His work focusses on the study and analysis of compositional methods used by composers since the late 16th century (particularly those of Monteverdi, J.S. Bach, Beethoven and serial composers), and the biography and historical background of J.S. Bach and his family.

WRITINGS

Kompositionsweise und Bearbeitungstechnik in der Instrumentalmusik Johann Sebastian Bachs (diss., U. of Tübingen, 1957; Neuhausen-Stuttgart, 1973)
'Die musiktheoretische Lehre einer Bachschen Gigue', *AMw*, xvii (1960), 152–67
Die Musiksammlung der Stadt Heilbronn (Habilitationsschrift, U. of Tübingen, 1965; Heilbronn, 1967)
'Entwurf einer Musikgeschichte der sechziger Jahre', *Veröffentlichungen des Instituts für neue Musik und Musikerziehung Darmstadt*, xii (1972), 9–25
'"La cadence est une qualité de la bonne musique"', *Studies in Renaissance and Baroque Music in Honor of Arthur Mendel* (Kassel and Hackensack, NJ, 1974), 124–35
'Bachs Endzweck einer regulierten und Entwurf einer wohlbestallten Kirchenmusik', *Festschrift Georg von Dadelsen*, ed. T. Kohlhase and V. Scherliess (Neuhausen-Stuttgart, 1978), 313–51; repr. in *The Garland Library of the History of Western Music*, ed. E. Rosand, vi (New York, 1985), 195–233
Bachs theologischer Formbegriff und das Deutt F-Dur (Neuhausen-Stuttgart, 1978)
Zwei Kommentare zum 'Marteau sans maître' von Pierre Boulez (Neuhausen-Stuttgart, 1979)
'Bachs Stellung in der Leipziger Kulturpolitik seiner Zeit', *BJb 1983*, 7–50; *BJb 1984*, 7–43; *BJb 1986*, 33–67
'Zur Analyse der Fuge c-Moll aus dem ersten Teil des Wohltemperierten Klaviers', *Cöthener Bach-Hefte*, iv (1986), 101–36; Eng. trans. as 'The Four Conceptual Stages of the Fugue in C Minor, WTC i', *Bach Studies*, ed. D.O. Franklin (Cambridge, 1989), 197–224
Beethoven: Formale Strategien der späten Quartette, Musik-Konzepte (1990) [special issue]
Die Orgeln des Musikwissenschaftlichen Instituts im Pfleghof zu Tübingen (Tübingen, 1992)
'Cruda Amarilli, oder: Wie ist Monteverdis "seconda pratica" satztechnisch zu verstehen?', *Claudio Monteverdi von Madrigal zur Monodie*, Musik-Konzepte (1994), 31–102 [special issue]
'Das Parodieverfahren des Weihnachtsoratoriums von J.S. Bach als dispositionelles Problem', *Studien zur Musikgeschichte: eine Festschrift für Ludwig Finscher*, ed. K. Kusan-Windweh and A. Laubenthal (Kassel, 1995), 259–66
'Ein Editionskonzept und seine Folgen', *AMw*, lii (1995), 337–46
'Bach and the Domestic Politics in Electoral Saxony', *The Cambridge Companion to Bach*, ed. J. Butt (New York, 1997)

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Festschrift Ulrich Siegele zum 60. Geburtstag, ed. R. Faber and others (Kassel, 1991) [incl. list of writings, 177–84]

HANS HEINRICH EGGEBRECHT/KONRAD KÜSTER

Siegl, Otto (*b* Graz, 6 Oct 1896; *d* Vienna, 9 Nov 1978). Austrian composer, conductor and critic. He studied composition at the Schule des Steiermärkischen Musikvereins, Graz (1901–15, 1918–20) with Mojsisovics, Kroemer, Künzel and later Kornauth. During the years 1921–3 he worked as a violin teacher in Leoben, a violinist in the Vienna SO and a conductor, vocal coach and critic in Graz. He edited the Viennese *Musikbote* (1924–5) and in 1926 he moved to Germany, settling first in Munich and then working as a music director in Paderborn and Herford, as a choral conductor in Essen and Bielefeld and as a theory teacher in Hagen. In 1933 he was appointed to teach theory and composition at the Cologne Musikhochschule where he was made professor in 1935. He also took over the direction of the university chorus and the Gürzenich choir in succession to Abendroth (1934). In 1948 he returned to Vienna to teach theory at the academy; there he was appointed head of the department of theory and conducting in 1955 and professor in 1958, holding that post until his retirement in 1967. Among the honours he received were the Austrian State Prize for Music (1957), a seat in the Kunstsenat (1960), the Ehrenmedaille der Stadt Wien (1966), the Ehrenkreuz für Wissenschaft und Kunst (1968) and the Kunstpreis der Steiermark (1971). He produced well over 200 works. Those from the 1920s explore atonal and other procedures new at the time, but they were quickly abandoned for a more conventional style. After 1949 he concentrated on choral music, particularly on pieces for male chorus.

WORKS
(selective list)

Vocal: Das grosse Halleluja (M. Claudius), op.68, solo vv, chorus, org, orch; Eines Menschen Lied (E. Goll), op.73, S, Bar, chorus, org, orch, 1931; Klingendes Jahr (A. Fischer-Colbrie), op.81, S, male chorus, str orch, pf, 1933; Hymnus ambrosianus (TeD), S, male chorus, orch, 1950; Das Gebirge (J. Linke), male chorus, orch, 1952; Stern des Lebens (Fischer-Colbrie), S, A, T, B, chorus, orch, 1964; masses, many other choral pieces, Lieder, folksong arrs.
Orch: Festliche Ouvertüre, op.61: Sinfonietta, op.63, str; Conc. grosso antico, g, op.86, 1936; Pastoralouvertüre, 1939; Weingarten-Idyll, 1947; Conc., fl, str, 1956; Vc Conc., 1957; Chbr Conc., pf, orch, 1963; syms., other concs.
Chbr: Divertimento, op.44, str trio; Der Kreuzweg, str sextet, 1942; sonatas, trios, qts, sextets, pf and org pieces
Principal publishers: Böhm, Doblinger, Hochstein, Österreichischer Bundesverlag, Schott, Simrock, Tonger, Zimmermann

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W. Trienes: *Otto Siegl: Werkverzeichnis und Biographische Skizze* (Mülheim, 1956) [incl. list of works]
P. Resseguier: 'Otto Siegl 65. Jahre', *Musica*, xv (1961), 570–71
H. Lemacher: 'Otto Siegl zum 65. Geburtstag', *Musica sacra* [Regensburg], lxxxii (1962), 20–25
W. Suppan: *Otto Siegl* (Vienna, 1966) [incl. list of works]
E. Würzl: 'Zwischen Anpassung und Widerstand: österreichische Musiker während der NS-Okkupation', *Österreichische Musiker im Exil: Vienna 1988*, 54–65
H. Vogg: 'Otto Siegl und der Musikbote: zum 100. Geburtstag des Komponisten (6.10.1896–9.11.1978)', *Klangpunkte: Doblinger Verlagsnachrichten* (1996), no.3

JOSEPH CLARK

Siegmeister, Elie [Swift, L.E.] (*b* New York, 15 Jan 1909; *d* Manhasset, NY, 10 March 1991). American composer and writer on music. He studied theory and composition with Seth Bingham at Columbia College (BA 1927) and counterpoint privately with Wallingford Riegger. He went on to study composition with Boulanger in Paris (1927–31) and conducting with Stoessel at the Juilliard School (1935–8). He held teaching positions at Brooklyn College, CUNY (1934), the New School for Social Research (1937–8), the University of Minnesota (1948) and Hofstra University (1949–76). A member of the COMPOSERS' COLLECTIVE OF NEW YORK, he used the pseudonym L.E. Swift for songs written for that group. After helping to found the ACA (1937), he formed the American Ballad Singers (1939), a vocal ensemble that pioneered performances of American folk music. He also served as vice-president of the AMC (1960–65) and a member of the board of ASCAP (1977–91). In 1978 he became the first composer-in-residence at the Brevard (North Carolina) Music Center. His honours include awards and commissions from the Ford Foundation (1971), the American Academy of Arts and Letters (1978) and the Library of Congress (1983).

Like other American composers of the 1930s and early 1940s, Siegmeister wrote music for the 'common folk'. Inspired by American folk material and Amerindian music, his compositional style is characterized by a synthesis of the dramatic and the lyrical, the forceful and the tender, the dissonant and the melodic. Many of his works exhibit elements borrowed from the blues (Clarinet Concerto, 1956) or jazz (last movement of the Sextet,

1965; Double Concerto, 1976). *American Holiday* (1933), *Prairie Legend* (1944), *Sunday in Brooklyn* (1946) and *From my Window* (1949), some of his most important orchestral works, all employ folk material. The symphonies, especially the third and fourth, show a mastery of form in which the musical architecture is masked by fantastical and improvisatory effects.

Seigmeister's early efforts in the genres of opera and musical theatre produced *Doodle Dandy of the USA* (1942), a play with music, and the musical *Sing Out, Sweet Land* (1944). Written in an uncomplicated musical style, these works emphasize a message, rather than a sophisticated compositional language. *Darling Corie* (1952), *Miranda and the Dark Young Man* (1955) and *The Mermaid in Lock no.7* (1958) display a more subtle approach, but one as strongly committed to communication. The final operatic works, *Angel Levine* (1984–5) and *The Lady of the Lake* (1984–5), explore Siegmeister's Jewish identity. *Angel Levine*, in particular, employs Hebrew chants and intonations: both use chromaticism more adventurously and provide greater rhythmic interest than earlier compositions. As other composers' interest in a utilitarian approach to composition waned in the early 1950s, Siegmeister's commitment to his audience continued. His significant accomplishments in all genres of music, but especially those in music theatre and opera, attest to his music's ability to speak skillfully to the masses.

Siegmeister's musical output reflected a heightened musical Americanism, exemplified by his use of folksong. He believed that American music should express the inflections, nuances and social particularities of American society, and that the best American music contained a fusion of both popular and serious art. As a writer, he produced many influential texts reflecting these sentiments, including *Music and Society* (New York, 1938, rev. 1974), an extended social history of music, *The Music Lover's Handbook* (New York, 1943, rev. 1973 as *The New Music Lover's Handbook*) and *Work and Sing* (New York, 1944), a collection of American work songs.

WORKS

(*selective list*)

DRAMATIC

Doodle Dandy of the USA (play with music, S. Lanscourt), 1942, New York, 26 Dec 1942; Sing Out, Sweet Land (musical, W. Kerr), 1944, Hartford, CT, 10 Nov, 1944; Darling Corie (op, L. Allan), 1952, Hempstead, NY, 18 Feb 1954; Miranda and the Dark Young Man (op, 1, E. Eager), 1955, Hartford, CT, 9 May 1956; The Mermaid In Lock no.7 (op, E. Mabley), 1958, Pittsburgh, 20 July 1958; The Plough and the Stars [orig. Dublin Song] (op, 3, Mabley, after S. O'Casey), 1963–9, Baton Rouge, LA, 16 March 1969; Fables from the Dark Woods (ballet), 1976, Shreveport, LA, 25 April 1976; Night of the Moonspell (op, 3, Mabley, after W. Shakespeare: A Midsummer Night's Dream), 1976, Shreveport, LA, 14 Nov 1976; The Marquesa of O (op, 3, N. Rorem, after H. von Kleist), 1982; Angel Levine (op, 1, Mabley, after B. Malamud), 1984–5, New York, 5 Oct 1985; The Lady of the Lake (op, 1, Mabley, after Malamud), 1984–5, New York, 5 Oct 1985; incid music; TV score; film scores, incl. They Came to Cordura, 1959

LARGE INSTRUMENTAL ENSEMBLE

Orch: American Holiday, 1933; Abraham Lincoln Walks at Midnight, 1937; Ozark Set, 1943; Prairie Legend, 1944; Wilderness Road, 1944; Western Suite, 1945; Lonesome Hollow, 1946; Sunday in Brooklyn, 1946; Summer Night, 1947; Sym. no.1, 1947, rev. 1972; From My Window, 1949 [arr pf, 1949]; Sym. no.2, 1950, rev. 1971; Divertimento, 1953; Cl Conc., 1956; Sym. no.3, 1957; Fl Conc., 1960; Theater Set, 1960 [from film score They Came to Cordura]; Dick Whittington and his Cat, nar, orch, 1966; 5 Fantasies of the Theater, 1967; Sym. no.4, 1967–70; Sym. no.5 'Visions of Time', 1971–5; Pf Conc., 1974; Shadows and Light, 1975; Double Conc. (An Entertainment), vn, pf, orch, 1976; Vn Conc., 1977–83; Sym. no.6, 1983; Fantasy in Line and Color, 1985; Daybreak in Alabama, 1989; Lonely Start, 1989; Sym. no.8, 1989; Sym. no.9 'Figures in the Wind', 1990

Band: Summer Day, 1946; 5 American Folk Songs, 1949; Riversong, band/orch, 1951–82; Hootenanny, 1955; Ballad, 1968; Celebration, 1977; Front Porch Saturday Night, 1977

VOCAL

Choral: Heyura, Ding, Dong, Ding, 1935, rev. 1970; John Henry, 1935; American Ballad Singers Series, 1943; As I was Going along (E. Eager), 1944, rev. 1967; A Tooth for Paul Revere (H. Zaret, S.V. Benét), 1945; Lazy Afternoon (L. Paris), 1946; The New Colossus (E. Lazurus), 1949; American Folk Song Choral Series, 1953; In Our Time (W. Blake, G. Taggard, W. Whitman), chorus, orch/pf, 1965; I Have a Dream (cant., E. Mabley, after M.L. King), nar, Bar, chorus, orch, 1967; A Cycle of Cities (L. Ferlinghetti, L. Hughes, Rosten), S, T, chorus, orch, 1974; Cantata for FDR (O. Brand), Bar, chorus, 67; A Cycle of Cities (L. Ferlinghetti, L. Hughes, N. Rosten), S, T, chorus, orch, 1974; Cantata for FDR (O. Brand), Bar, chorus, wind ens, 1981; Sing unto the Lord a New Song (Pss lxxxi, xcviii), chorus, org, 1981; Songs of the Big Town, 1987; Scenes of the Big Town, 1989

Songs and song cycles (1v, pf, unless otherwise stated): Cortège for Rosenbloom (W. Stevens), 1926; 4 Songs (R. Frost), 1930; The Strange Funeral in Braddock (M. Gold), 1933 [arr. ar, orch, 1938]; 3 Elegies for Garcia Lorca (A. Machado), Bar, orch, 1938]; 3 Elegies for Garcia Lorca (A. Machado), 1938; Johnny Appleseed (S.V. Benét), 1v, 1940 [arr. chorus, 1940]; Nancy Hanks, 1964; The Face of War (L. Hughes), 1966 [arr. 1v, orch, 1967–8]; Songs of Experience (W. Blake), 1966, rev. A/B, va, pf, 1977 [arr. S, cl, pf, 1987]; 5 Songs (e.e. cummings), 1970; 6 Songs (cummings), 1970; Songs of Innocence (Blake), 1972; City Songs (Rosten), 1977; Brief Introduction to the Problems of Philosophy (I. Edman), 1979; Ways of Love (L. Ferlinghetti, Hughes, E. Merriam, M. Waddington, cummings), 1v, chbr ens, 1983

SMALL INSTRUMENTAL ENSEMBLE AND SOLO INSTRUMENTAL

Chbr and solo inst: Nocturne, fl, pf, 1927; Prelude, cl, pf, 1927; Contrasts, bn, pf, 1929; Str Qt no.1, 1935; Down River, a sax, pf, 1939; Sonata no.1, vn, pf, 1951; Song for a Quiet Evening, vn, pf, 1955; Str Qt no.2, 1960; Fantasy and Soliloquy, vc, 1964; Sextet, brass, perc, 1965; Sonata no.2, vn, pf, 1965; Sonata no.3, vn, pf, 1965; American Harp, hp, 1966; Sonata no.4, vn, pf, 1971; Str Qt no.3, 1973; Sonata no.5, vn, pf, 1975; Declaration, brass, timp, 1976; Summer, va, pf, 1978; Four Minutes for Four Players, fl, oob, cl, bn, 1985; Sonata no.6, vn, pf, 1989

Pf: Fantasy Rag, 1929; Theme and Variations no.1, 1932; American Sonata, 1944; Sunday in Brooklyn, 1946; 3 Moods, 1959; Sonata no.2, 1964; Theme and Variations no.2, 1967; On this Ground, 1971; Sonata no.3, 1979; Prelude, Blues and Toccata (Sonata no.4), 1980; 3 Studies, 1982; Sonata no.5, 1988

4 vols. educational pieces

Principal publishers: Cherry Land, C. Fischer, Peters, Presser

WRITINGS

with O. Downes: *A Treasury of American Song* (New York, 1940, rev. 2/1943)

ed.: *The Music Lover's Handbook* (Irvington-on-Hudson, NY, 1943)

Invitation to Music (Irvington-on-Hudson, NY, 1961)

Harmony and Melody (Belmont, CA, 1965–6)

ed.: *The New Music Lover's Handbook* (Irvington-on-Hudson, NY, 1973) [incl. essay by Siegmeister on his own music]

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Baker7; EwenD; GroveA (incl. writings list and further bibliography); *VintonD* (A. Mandel)

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C.J. Oja: 'Composer with a Conscience: Elie Siegmeister in Profile', *American Music*, vi/2 (1988), 158–80

L.L. Banister: *The Songs of Elie Siegmeister* (diss., Florida State U., 1991)

JAMES P. CASSARO

Siegmund-Schultze, Walther (*b* Schweinitz, 6 July 1916; *d* Halle, 6 March 1993). German musicologist. He studied musicology with Arnold Schmitz, and music education, classics and German at Breslau University (1935–9), where he took the doctorate in 1940 with a dissertation on the thematic structure of Mozart's vocal and instrumental works. After the war he was a teacher in Halle, and in 1951 completed the *Habilitation* at the university under Max Schneider with a study of Brahms's style. On finishing his national service (1949–53) he became lecturer (1954) and professor (1956), and director of the musicological institute at Halle University. He served as editor-in-chief of the Hallische Händel-Ausgabe (1957), editor of the *Händel-Jahrbuch* (1955–90), president of the Halle Georg-Friedrich-Händel-Gesellschaft (1989–91) and editor of a series of congress reports on Handel published by the university. One of the most influential musicologists of the German Democratic Republic, he instigated the separation of the DDR musicologists from the Gesellschaft für Musikforschung in 1968. His research was heavily influenced by a Marxist approach and was primarily concerned with 18th-century music, musical aesthetics and reception theory, particularly in relation to Handel, Bach, Telemann, Mozart and Brahms. Two Festschriften (*Dichtung und Musik: Walther Siegmund-Schultze zum 65. Geburtstag*, ed. S. Bimberg, Halle 1982, and *Aufklärerische Tendenzen in der Musik des 18. Jahrhunderts und ihre Rezeption*, ed. B. Baselt and S. Flesch, Halle, 1987) were published to mark his contributions to music scholarship.

WRITINGS

Mozarts Vokal- und Instrumentalmusik in ihren motivisch-thematischen Beziehungen (diss., U. of Breslau, 1940)
Untersuchungen zum Brahmsstil und Brahmsbild (Habilitationsschrift, U. of Halle, 1951)
Georg Friedrich Händel: Leben und Werk (Leipzig, 1954, enlarged 2/1959, 4/1980)
'Brahms' Vierte Sinfonie', *Festschrift Max Schneider zum achtzigsten Geburtstage*, ed. W. Vetter (Leipzig, 1955), 241–54
Mozarts Melodik und Stil (Leipzig, 1957)
'Das Siciliano bei Händel', *HJb 1957*, 44–73
'Musikwissenschaft als Gesellschaftswissenschaft', *DJbM*, ii (1957), 7–29
'Die Musik G.F. Händels im Urteil der deutschen Klassik', *HJb 1958*, 32–70
'Mozarts "Haydn-Quartette"', *Konferenz zum Andenken Joseph Haydns: Budapest 1959*, 137–46
'Probleme der Schlussgestaltung bei Händel', *HJb 1959*, 66–99
'Über die ersten Messias-Aufführungen in Deutschland', *HJb 1960*, 51–72; appx, 109 only
'Gedanken zum Verdischen Melodie-Typus', *Verdi: bollettino dell'Istituto di studi verdiani*, ii (1961–6), 255–84
'Zu Händels Schaffensmethode', *HJb 1961–2*, 69–136
'Zum Problem Wort und Ton', *Festschrift Heinrich Besseler*, ed. E. Klemm (Leipzig, 1961), 465–74
'Zu einigen Grundfragen der Musikästhetik', *Wissenschaftliche Zeitschrift der Martin- Luther-Universität Halle-Wittenberg: gesellschafts- und sprachwissenschaftliche Reihe*, xi (1962), 149–92
ed.: *Traditionen und Aufgaben der hallischen Musikwissenschaft* (Halle, 1963) [incl. 'Probleme bei der Übersetzung Händelscher Operntexte', 71–81]
Georg Friedrich Händel: Thema mit 20 Variationen (Halle, 1965)
'Vielfalt und Einheit des Eislerschen Stils', *Wissenschaftliche Zeitschrift der Martin-Luther-Universität Halle-Wittenberg: gesellschafts- und sprachwissenschaftliche Reihe*, xiv (1965), 175–9
'Bach und Händel', *HJb 1966*, 141–69
Johannes Brahms: eine Biographie (Leipzig, 1966, 3/1980)
'Die musikalische Gedankenwelt des "Messias"', *HJb 1967–8*, 25–42
'Telemann: Meister kunstvoller Popularität', *Georg Philipp Telemann, ein bedeutender Meister der Aufklärungsepoche: Magdeburg 1967*, i, 32–47
Ziele und Aufgaben der sozialistischen Musikerziehung (Leipzig, 1967, 3/1974)
'Händels Operntyp und seine Darbietungsprobleme', *Hallische Beiträge zur Musikwissenschaft: Sammelschrift der Wissenschaftlichen Zeitschrift* (Halle, 1968), 109–51
'Beiträge zur marxistischen Musikästhetik, insbesondere zur Frage des sozialistischen Realismus in der Musik', *Wissenschaftlichen Zeitschrift der Martin-Luther-Universität Halle-Wittenberg: gesellschafts- und sprachwissenschaftliche Reihe*, xix (1970), 41–59
'Epochenbegriffe der Musik des 18. Jahrhunderts', *HJb 1971*, 7–23
'Zur Abbild-Problematik in der Musik', *MG*, xxi (1971), 745–9
'Zur Idee der Kammermusik bei Mozart', *Musica cameralis: Brno VI 1971*, 311–24
'Die musikalische Charakterisierung des Volkshelden bei Händel', *HJb 1972–3*, 61–75
'Prinzipien einer musikalischen Klassiker-Ausgabe am Beispiel Georg Friedrich Händel', *HJb 1972–3*, 103–24
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Johann Sebastian Bach (Leipzig, 1976)
ed.: *Georg Friedrich Händel: Beiträge zu seiner Biographie aus dem 18. Jahrhundert* (Leipzig, 1977)
'Das Revolutionäre im Schaffen Georg Friedrich Händels', *HJb 1978*, 7–18
ed., with others: *Handbuch der Musikästhetik* (Leipzig, 1979)
Georg Philipp Telemann (Leipzig, 1980)
with B. Baselt and S. Flesch: 'Zur Händel-Forschung: ein Forschungsbericht 1967–1981', *BMw*, xxiv (1982), 235–75
'Georg Friedrich Händel als ein Wegbereiter der Wiener Klassik', *HJb 1981*, 23–36
'Probleme des Nationalstils in der Musik des 18. Jahrhunderts', *Studien zur Aufführungspraxis*, xvi (1981), 8–14
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WOLFGANG RUF

Siegue (It.). *See* SEGUE.

Siehr, Gustav (*b* Arnsberg, Westphalia, 17 Sept 1837; *d* Munich, 18 May 1896). German bass. He studied in Berlin, making his début in 1863 at Neustrelitz as Oroveso in Bellini's *Norma*. After singing in Göteborg, Prague and Wiesbaden, in 1881 he was engaged at the Munich Hofoper, where he remained until his death. At Bayreuth he sang Hagen in the first *Ring* cycle (1876), Gurnemanz in *Parsifal* (1882–9) and King Mark in *Tristan und Isolde* (1886). His wide repertory included Mozart (Sarastro and the Commendatore), Weber (Caspar in *Der Freischütz*), Meyerbeer and other Wagner roles.

ELIZABETH FORBES

Siems, Margarethe (*b* Breslau [now Wrocław], 30 Dec 1879; *d* Dresden, 13 April 1952). German soprano. She studied with Anna Maria Orgeni, a pupil of Viardot and Marchesi. She was engaged for the Prague Maifestspiele in 1902, when she sang Marguerite de Valois, and that

autumn joined the Neues Deutsches Theater, Prague. In 1908 she became principal dramatic coloratura soprano at Dresden, where she sang until 1920, creating Chrysothemis (1909) and the Marschallin (1911); she also created Zerbinetta (1912, Stuttgart). In 1913 she made her Covent Garden dêbut as the Marschallin in the first London performance of *Der Rosenkavalier*. Siems was an extraordinarily versatile singer and actress. Her repertory included the coloratura soprano roles of Bellini, Donizetti and Meyerbeer, as well as the Queen of Night; she successfully undertook the heavier Verdi parts (Leonora, Amelia and Aida) and Wagnerian roles such as Venus and Elisabeth (she often sang both on the same evening), and even Isolde. Strauss considered her the ideal Marschallin, and her portrayal of this role is, partially, preserved on disc. She made a number of other recordings, which show her charming manner and excellent technique.

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HAROLD ROSENTHAL/ALAN BLYTH

Siena. Italian city in Tuscany. Siena has a long tradition of music-making associated with civic events (fig.1), a tradition kept alive in the singing of popular songs for the Palio, the annual horse race. Historically, more formal musical activities centred on the cathedral and the Palazzo Pubblico, the principal seats of church and state.

Cathedral documents record the presence of a cantor and a master of the school by the 11th century. Services were celebrated by a plainchant choir, which grew in size from about 20 members (including canons, chaplains and clerks) in the mid-14th century to about 50 by the end of the 16th. Cathedral chant books notated in Beneventan neumes (now at *I-Sc*) survive from the 12th and 13th centuries, but the most celebrated volumes are the 13 graduals and 16 antiphoners from the period 1450–80, in the Libreria Piccolomini, which have illuminations by Liberale da Verona, Sano di Pietro and others. Two of these, manuscript 27.11 (olim 15) and manuscript 11.M (olim 25), contain a complete rhymed Office and a Mass Proper for the feast of the city's patron, St Ansanus.

Musical practices at the cathedral were first described by the canon Oderigo in his *Ordo officiorum* of 1215. In addition to providing a detailed account of the prayers and chants used in daily offices and masses, he furnished information regarding improvised performances of organum sung by two to four soloists and on occasion by the entire choir, and made it clear that the practices were neither new nor unusual. How long they endured is difficult to determine, but during the late 14th century and the early 15th it became the practice to hire two singers of polyphony. The employment of an ensemble of three or four adult singers in the 1440s mirrors trends evident at other cathedrals, such as Florence and Milan, during the same period. The adults were joined by cathedral school students, whose presence proved indispensable in the later 15th century. From the 1440s onwards, Siena served as a way-station for many of the Franco-Flemish singers recorded at larger and more active centres, such as Rome, Florence, Milan and Ferrara. Though most singers stayed only briefly, their presence in Siena points to its importance in terms of contemporary performance practices and the transmission of repertory. Notable in this regard is the manuscript K.I.2, parts of which were apparently copied, probably in 1481, by the former papal singer Matheus Gay and subsequently rebound with fragments of other manuscripts; the repertory includes motets, psalms,



1. Detail of the 'Effects of Good Government on Town and Country' by Ambrogio Lorenzetti: fresco, 1338–9 (Palazzo Pubblico, Siena)

Magnificat settings and masses by Martini, Obrecht, Agricola and Isaac.

Early in the 16th century the cathedral hired its first *maestro di cappella*, Eustachius de Monte Regali, a northerner who later served at the Vatican and Modena Cathedral. His successors included a number of Sienese musicians, among them Ansano Senese and Giovanni di Maestro Antonio (who also built the organ in the Palazzo Pubblico). The chapel felt the effects of the mid-century war and siege, and rebuilding was slow but steady under the leadership of Ascanio Marri and two north Italian Servites, Arcangelo da Reggio and Salvatore Essenga (the latter brought his student Orazio Vecchi to sing in the choir in the mid-1570s). But it was under Andrea Feliciani (*maestro di cappella* 1575–97) that the ensemble, with as many as 20 singers, an organist and trombonist, became a renowned Sienese institution. The repertory included the latest works by Palestrina and Victoria, as well as pieces composed expressly for Siena by Feliciani and his brilliant successor Francesco Bianciardi (*maestro* 1597–1607).

The chapel maintained a core of 12 to 15 singers throughout the 17th century and flourished under the direction of mostly Sienese musicians, including Marcantonio Tornioli, Annibale Gregori, Orindio Bartolini, Agostino Agazzari, Cristoforo Piochi and Giuseppe Fabbrini. In the second decade of the century, Gregori successfully enlarged the old-fashioned repertory by purchasing newer large- and small-scale concerted works by composers such as Belli, Vernizzi, Monteverdi, Tornioli and Agazzari (much of whose sacred music was designed with the cathedral organization in mind). A theorbo player and a cittern player performed sporadically with the choir in the first half of the century, complementing the ever-present trombonist; violinists were added to the payroll after 1650.

The presence of musicians at Siena's seat of government, the Palazzo Pubblico, is documented from as early as 1249, although it was not until a few decades later that the town trumpeters and heralds were officially recognized. From that time until the fall of the Republic, the trumpeters' corps was a cohesive force of some ten musicians who performed fanfares and other pieces learnt by rote. Their duties included playing at official functions, within and outside the Palazzo, and at daily and yearly public concerts. In the later 16th century, the trumpeters' corps was eclipsed in importance by the wind band, founded in 1408. Among the notable players were Niccolò Piffero (whose frottolas were published by Sambonetto), Marri, Tiberio Rivolti and, in the 17th century, Alberto and Annibale Gregori. The repertory of the group in the mid-1650s included Vecchi's *L'Amfiparnaso*, madrigals and motets by Marenzio, Gagliano, Leoni, Vernizzi and Agazzari, and diverse eight-part 'sinfonie'.

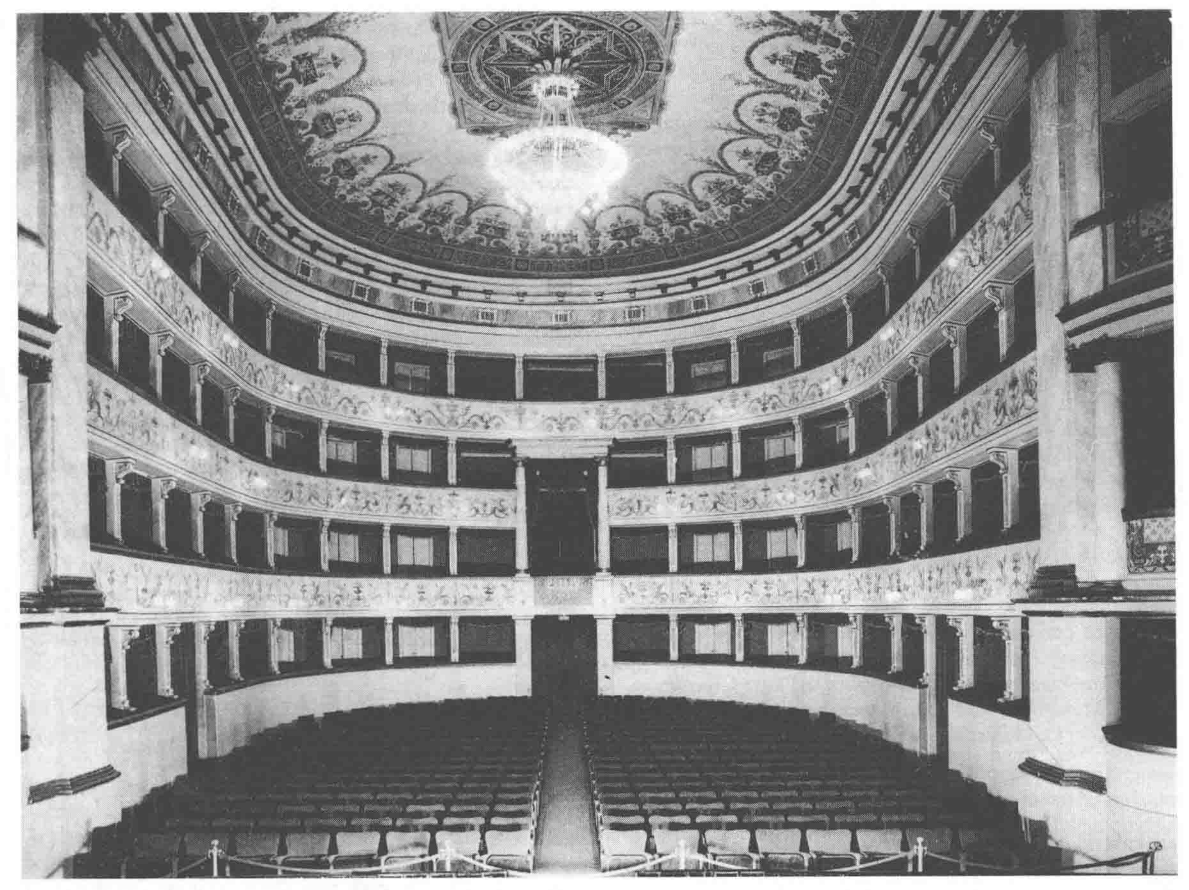
Notable among other institutions where music flourished was the hospital church of S Maria della Scala, at which an ensemble can be documented from the early 1580s until 1612. The chapel was formed to display the talents of orphans apprenticed in the art of music. A musical organization was also established at S Maria di Provenzano shortly after its dedication in 1611; among its first *maestri* were Agazzari and Gregori. The Advent Novena was celebrated with special musical services there. Many of the city's other churches, such as S Domenico and S Agostino, employed organists on a regular basis. Ugurgieri Azzolini's praise of singers and instrumentalists at Ognissanti, S Niccolò and S Sebastiano confirms that several convents had active musical traditions. In addition to performing at services, the nuns staged spiritual comedies with musical interludes; a score survives for a sacred opera performed at S Girolamo in Campansi in 1686.

Also prominent in the city's musical life were the lay companies of *laudesi*, among the earliest in Italy. *Lauda* singing is recorded at S Domenico in 1273; by 1288 the monastery had opened a school for training young singers. Professional singers of *laude* were also associated with the cathedral and the hospital church in the 14th and 15th centuries. The continuing musical activities of lay companies throughout the next centuries are documented by a 1596 inventory from S Giovanni Battista in Pantaneto, which mentions at least ten manuscripts of plainchant, falsobordone and polyphony, and by Tomaso Pecci's Holy Week responsories, composed for the company of S Caterina in Fontebranda.

Works in various sources attest to the practice of secular music in Siena in the 14th century, though the history of Sienese secular music may be said to begin with the publication of Sambonetto's *Canzone sonetti strambotti et frottole libro primo* (RISM 1515[2]). Publications of madrigals by Marri and Feliciani, and the volume *Il quinto libro delle Muse* (1575[12]) with works by Essenga, Feliciani and Marri, as well as Vecchi, Porta and Striggio, provide insight into the music performed in the city during that time. In the early 17th century, Siena could boast the composers Pecci and Claudio Saracini, widely admired for their *seconda pratica* madrigals and monodies respectively. Visits of the ruling Medici family to the city were often occasions for specially composed secular music, such as the canzonettas and arias Marri wrote for the pastoral cantata performed on the visit of Francesco de' Medici and his wife Bianca Capello in 1583, and the solos and choruses Gregori provided for the pastoral opera *L'Imeneo d'Amore e di Siche*, performed for a 1629 wedding where the bride was a lady-in-waiting to Duchess Catherine Gonzaga, then governor of Siena (the music for both now lost). Matthias de' Medici, during his reign as governor of Siena, was the moving force behind an operatic production of 1647.

Academies played a large role in the musical life of the city. Members of the Filomeli staged an annual feast in honour of St Cecilia at which they performed *intermedi*. Members of the Congrega dei Rozzi (established in 1531) staged *commedie* and plays with *intermedi*. They obtained their own theatre for such productions from Grand Duke Cosimo III in 1690; the Teatro dei Rozzi, rebuilt in 1836, still stands. Vecchi's *Le veglie di Siena* was based on the games of 'imitation' that enlivened meetings of the Accademia degli Intronati (established in 1525), whose members included Bianciardi, Tornioli and Agazzari. The Intronati and the Accademia dei Filomati united in 1654 as the Accademia dei Rinnovati, which in 1669 mounted its first operatic production (Cesti's *L'Argia*) in what is now called the Teatro dei Rinnovati in the Palazzo Pubblico (fig.2). The theatre (for a time called the Teatro Grande) burnt down in 1742 and 1751, and was rebuilt the second time by Antonio Galli-Bibiena; it later fell into disrepair but was restored in 1950.

Little is known of Siena's cultural life in the 18th and 19th centuries, except that it was the birthplace of the



2. *Teatro dei Rinnovati (formerly Teatro Grande), Siena, rebuilt 1753 by Antonio Galli-Bibiena; interior as restored in 1950*

castrato Francesco Bernardi, known as Senesino, and of the soprano Marietta Piccolomini. In 1932 Guido Chigi Saracini, a talented amateur musician and scion of a family with a conspicuous patrimony, brought Siena back to worldwide prominence with the creation of the Accademia Musicale Chigiana, a summer institute attracting students to the city for master classes with performers of international renown. The institute's activities annually culminate in a series of performances, the Settimane Musicali Senesi. The Accademia Chigiana also promotes research and study. Its publications include the *Quaderni dell'Accademia Chigiana* and since 1964 an annual collection of musicological studies, *Chigiana*.

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COLLEEN REARDON

Siena Lutebook (*NL-DHgm* 20.860). *See* SOURCES OF LUTE MUSIC, §2.

Siepi, Cesare (*b* Milan, 10 Feb 1923). Italian bass. After private vocal studies, he made his début as Sparafucile at Schio near Vicenza in 1941. The war interrupted a career that he resumed in 1945 in Verona and 1946 at La Scala, singing Zaccaria in *Nabucco* on both occasions. He appeared at Covent Garden during the Scala company's visit in 1950 and that autumn he opened Rudolf Bing's first Metropolitan Opera season as Philip II in *Don Carlos*. A member of the Metropolitan for 24 years, he performed the major *basso cantante* roles of the Italian repertory as well as Méphistophélès in *Faust*, Boris Godunov and Gurnemanz in *Parsifal*. He was especially admired for his Mozart roles, particularly Figaro, and Don Giovanni (which he sang in Salzburg in 1953 under Furtwängler and at Covent Garden in 1962 under Solti). Like his predecessor, Ezio Pinza, he also attempted a Broadway musical comedy (*Bravo, Giovanni!*, 1962) but with little success. With a strikingly handsome physical presence on stage, and a pleasantly warm, pliant, evenly schooled voice, Siepi could always be relied on for musically polished, dramatically striking interpretations that were consistently satisfying if not always of great individuality. He recorded many of his major operatic roles, from Figaro and Don Giovanni to Padre Guardiano, Boito's Mefistofele and Baron Archibaldo in *L'amore dei tre re*. (*GV*; G. Gualerzi; R. Vegeto)

PETER G. DAVIS

Sieradza, Cyprian z. *See* BAZYLIK, CYPRIAN.

Sierakowski, Count **Wacław** (*b* Bogusławice, 29 Sept 1741; *d* Kraków, 14 Feb 1806). Polish musical organizer and writer. From 1763 to 1765 he studied in Rome, where he was ordained priest and returned to Rome for three years in 1777 before settling in Kraków, where he eventually became a priest at Wawel Cathedral. Socially aware, in 1787 he built (at his own cost) a clothing factory in Kraków, and he financed free medical care at Sandomierz. From 1781 he organized at his own home in Kraków the city's first public concerts at which Polish and Italian cantatas were performed. In the same year he founded and financed (until 1787) a private singing school. He appointed F.K. Kratzer, a cantor at Wawel Cathedral, as director of this school and recruited as teachers such talented musicians as Gołąbek and F. Lang. The school trained singers for church choirs and for the operatic stage, including J.N. Szczurowski, who later became a soloist at the Warsaw Opera. Among the alumni of the school were those who initiated the Towarzystwo Przyjaciół Muzyki ('Society of Friends of Music'), formed in Kraków in 1817.

In 1784 Sierakowski brought an Italian opera company to Kraków and in 1786 he worked closely with Jacek Kluszewski to establish the first, permanent Polish theatre in the city. He wrote or translated the texts of several Italian, French and Latin cantatas. He also persuaded the government to take responsibility for teaching music in schools; his main project was to establish a publicly-funded vocational music school (the 'Alumnatus vocalistarum') with a specialist curriculum spanning eight years and designed for talented children from all backgrounds. Accordingly, in 1792 he petitioned Parliament with his proposals, but the unstable political situation in Poland at this time prevented him from bringing his ideas to fruition. His planned reforms of the cathedral choir are expressed in his *Projekt reformy kapeli kościoła katedry krakowskiej* ('Project for the Reform of the Church Choir of Wawel Cathedral') (MS in Wawel Cathedral Archives, Kraków).

Sierakowski's principal work on the theory of music is the three-volume treatise *Sztuka muzyki dla młodzieży kraiowey* ('The art of music for the country's youth') (Kraków, 1795–6), which remains a valuable source of information about the musical life of that epoch. This treatise contains a reprint of his petition to Parliament dating from 1792 (vol.1), a short encyclopedia of elementary musical terms (vol.2) and advice on musical performance (vol.3).

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BARBARA CHMARA-ŻACZKIEWICZ

Sierra, Roberto (*b* Vega Baja, PR, 9 Oct 1953). American composer. He studied at the Puerto Rico Conservatory of Music (1969–76) and the University of Puerto Rico (1971–6). He continued his studies abroad, first at the RCM (1976–8) and then at the Institute for Sonology in Utrecht (1978–9). From 1979 to 1982, he worked with Ligeti at the Hamburg Hochschule für Musik. He returned to Puerto Rico in 1982 and spent seven years in administration at the University of Puerto Rico and the Puerto Rico Conservatory. Sierra first achieved recognition in 1987 when the Milwaukee SO gave the première of *Júbilo* at Carnegie Hall. Two years later, he became that orchestra's composer-in-residence, a post he held until 1992, when he began to teach at Cornell University.

As Sierra's style has evolved, he has synthesized European modernism – with Ligeti, he developed an abstract thought process – with elements of Puerto Rican and Latin American folksong, jazz, salsa and African rhythms, a process he calls 'tropicalization'. Although the descriptive Spanish phrases of his titles may sometimes appear to indicate the character of the music, complex textures and intricate rhythms can belie such implications. Latin American dance rhythms such as the *habanera* are, for example, draped in modern garb by straying from the conventional pulse, while dissonant melodies are superimposed upon a salsa or jazz-based harmonic structure.

He is best known for his instrumental music, equally at ease with chamber and orchestral ensembles. A brilliant and colourful orchestrator, he often integrates unusual percussion instruments into the orchestral fabric. In *Evocaciones* (1994), his expanded percussion section incorporates African and Latin American instruments, contrasting the violin's lyricism and occasionally astringent line with the visceral rhythms of Latin dances.

Concierto nocturnal (1985) shows the more abstract side of his personality, with European influence dominant over tropical imagery.

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LAURIE SHULMAN

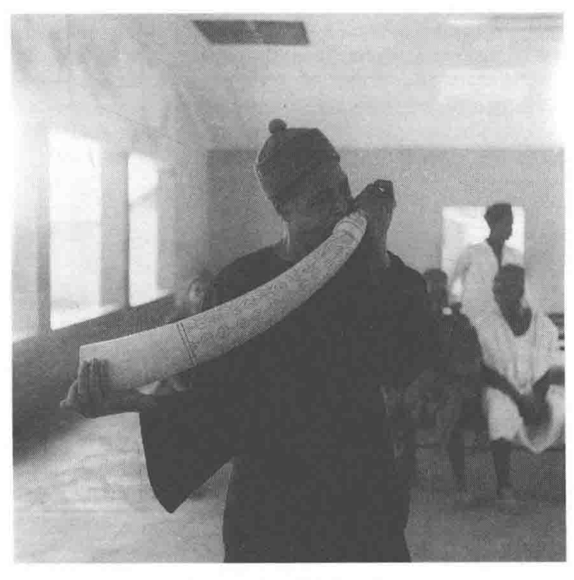
Sierra Leone, Republic of. Country in West Africa. It has an area of 73,326 km² and a population of 4·87 millon (2000 estimate). Colonized by the British in the early 19th century, the state became independent in 1961 and a Republic in 1971. The population comprises the Mende in the south and the Temne in the north, with a number of smaller ethnic groups, including the Kissi, Malinké (Maninka), Fula (FulBe) and Krio.

Although Sierra Leone is a relatively small country, it has a rich variety of music. This is not only because it has different peoples, each with their own musical variety, but also because of their influence on each other. In addition, music is closely connected with dancing, drama, storytelling and the visual arts. Even carving and other arts and crafts are associated with music through the use of masks and costumes by dancers who act as the embodiments of certain spirits, and through the decoration of such instruments as the *kamanine* (ivory trumpet; fig.1).

1. Musical genres and instruments. 2. Style, rhythm and scales. 3. Interaction between rural and urban music.

1. MUSICAL GENRES AND INSTRUMENTS. Praise-songs are widespread throughout Sierra Leone, and travelling musicians may earn a living by composing, singing and accompanying songs in praise of their rich benefactors. Festive songs and songs for or about chiefs are also common, and stories are usually interspersed with songs. Almost anything may be the subject of a song, and chains of songs are common in which the singing proceeds from one subject to another; the tune may change with the subject but the unbroken instrumental accompaniment ensures that the chain itself has musical unity. Group items may be instrumental, vocal or a combination of instruments and voices; if they are purely vocal, they are often accompanied by hand-clapping. Much music of all kinds is provided by the societies that train the young as members of the community. Songs and instrumental pieces are often performed specifically for dancing; dance-songs deal with various subjects (e.g. farming) or they may tell complete stories.

The enormous number of instruments, and the names given to them in the different languages, make it impossible to list more than the most remarkable ones and their usual names. Two lamellophones are common in Sierra Leone, the smaller one in the north among



1. Kamanine (ivory trumpet) played daily by Kono musician Kamande Buffe to wake the paramount chief, Jaiama, Kono district, 1970

Temne, Limba and Loko musicians, the larger one in both north and south. The small one, most commonly called *kondi* (fig.2), on which slender tongues are plucked with the thumbs, is a melodic instrument; the large *kongoma* (fig.3) is a rhythm instrument on which broader tongues are plucked with the fingers of one hand while a rhythm is tapped out on the sound box with the other. Although its tongues produce different pitches, it has a drum-like sound.

A xylophone, commonly called *balangi* (fig.4), is used in the north by Susu, Malinké, Yalunka and Koranko (Kuranko) musicians, and also among the Temne. The bowl-shaped drums (*bote*) in the illustration are played with the right hand while the left, with rings on the thumb and two fingers, strikes a metal clapper (*baba*). A common



2. Kondi (small lamellophone) played by Limba musician Baio Mansaray, Freetown, 1967



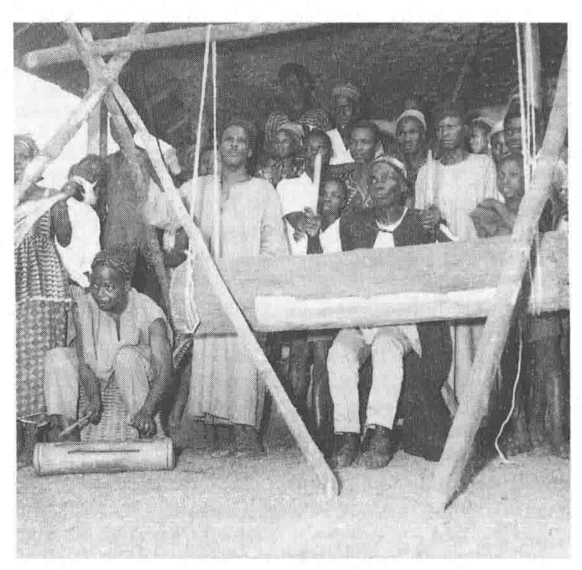
3. *Kongoma (large lamellophone) played by Limba musician Sarra Conteh, Freetown, 1967*



4. *Balangi (xylophone) played by Susu musician Yele Baba Kargbo, with a goblet drum (back right), and two bote (bowl-shaped drums) played with the right hand while the left hand plays baba (metal clappers), Nyamba Tanene, Bombali district, 1966*

type of drum with many names, of which *sangbai* is possibly the best known, varies considerably in detail but is always more or less conical, with one skin at the wider end, and open at the other; it is always played with hands and fingers (never with sticks), the hand- and finger-work making for greater variety of pitch and tone. There are double-headed drums in many varieties and sizes, including the hourglass drum (*see* DRUM, §I, 2(ii)(c)), for which the Limba name is *hutamba*. Another instrument of definite pitch is the common slit-drum (fig.5), possibly best known as *kelei*, made from a hollow log or cane with one to four slits. Pitch variety is obtained by striking the instrument between or on either side of the slits, near the ends of the log or cane, or near the middle. The most widespread instrument in the south and east, played only by women, is a gourd rattle strung with a network of beads, shells or buttons, and best known by the name *segbureh* (fig.6).

Chordophones and side-blown horns and flutes, while less common than any of the foregoing, are also found, as well as a variety of different struck, shaken and scraped idiophones. Some string instruments may have been brought into Sierra Leone by travelling Fula and Malinké musicians from Guinea, Senegal and The Gambia; among these instruments are the 21-string KORA bridge harp, used by Malinké; musicians, and the *nyayaru*, a one-string fiddle played by the Fula and adopted by the Temne (fig.7). Mende chordophones in the south, like the one-string musical bow and the *koningei*, a frame zither with



5. *Large and small kelei (slit-drums) played by Gola musicians Bryma and Dera Seguah to accompany an acrobatic dance, Tuasu, Pujehun district, 1966*



6. *Segbureh (gourd rattle strung with beads) played by Ami Kebbei, Musu Kallon and Fatu Sani in an all-female group of Mende musicians, Sahn, Pujehun district, 1966*



7. Nyayaru (one-string fiddle) played by Ansu Sesay, Kamabai, Bombali district, 1967

several strings, do not seem to be connected with any influx from the north. A small three-string pluriarc, called *kondingi* (fig.8), is found among the Susu and Temne; and a harp-lute called *kondene* is used to accompany Yalunka hunting-songs.

2. STYLE, RHYTHM AND SCALES. Throughout Sierra Leone, male soloists and choruses tend to sing in a high register, but female voices are often low in pitch. Apart from the falsetto technique used by male altos, voice production is often fairly natural and related to that of the speaking or calling voice. Singers from the north, however, frequently produce the forceful tone and 'metallic' resonance associated with North Africa. Songs may be unembellished but are sometimes ornamented, particularly by the more celebrated singers. A recitative style of singing is widespread, and song-, speech- and call-like elements are often found within one song.

Musical phrases vary greatly in length. An important phrase in an instrumental piece may be repeated and varied, or divided into sections that in turn are varied: a number of such important phrases may be presented in succession. Songs may have refrains that return periodically, but the refrains may undergo changes in the course of the song. Responsorial singing is widespread, and solo singing occurs among Fula and Malinké musicians in the north. Songs frequently have a staggered beginning, with the different instruments and voices entering in succession. The first phrase or sentence of a song may form an introduction that is not repeated in the song, and such a tune may include notes foreign to the scale on which the rest of the song is built, or it may be built on a different type of scale altogether.

Some songs are stanzaic in structure, and each verse may consist of a solo phrase and answering sentence sung by the solo and chorus together; the verses may be separated by instrumental interludes and may vary in detail. But singing may also be continuous, especially if there are several solo singers whose contributions interlock, each in its own way, with the chorus. At times the overall structure may be uncertain, with the organization and theme or themes changing several times before the end, while the ending itself may introduce an entirely new idea or a different tonality. Within a song there is often movement from comparative simplicity to greater complexity, and sometimes a general quickening of tempo.

Vocal combinations vary from unison singing to three-part polyphony. The simplest type of partsinging is one voice sustaining a note while another singer has a tune. The next type is a more deliberate harmonization of individual notes or sections of a tune, when the supporting voice may be either above or below the main melody. Parallel singing is not usually heard for long stretches, but may continue for the whole of a musical phrase. In many songs, particularly in the south and east, the different voices are far more independent; just as each instrument may have its own rhythm, each voice in polyphonic singing may have its own melody, with the same freedom to change when appropriate. The combination of a solo singer with a two-part chorus may lead to three-part singing; occasionally the chorus may split into three parts. The most original polyphony comes from Vai (Gallinas), Kissi, Kono and Mende singing.

Freedom of vocal rhythm is revealed particularly in songs with hand-clapping. The claps do not indicate beats but simply mark strict, equal divisions against which is set the free rhythm of the singing. Some instruments tend to act as time markers, to which the other instruments set their rhythms, so that instruments playing together often give the impression that each has its own independent rhythm, with freedom to change it at strategic points. They may alternate subtle and exciting rhythmic sections with sections of quiet, steady rhythms, and the exciting sections on different instruments may be staggered.

Most songs and pieces are based on definite scales, although chromatic notes may occur and both scale and tonal centre may change during the music. Songs are sometimes bitonal with singing and playing based on different scales, and occasionally, although with a lesser degree of tonal contrast, the same applies to soloist and chorus. Some instrumental pieces are built on tetratonic scales, and other pieces and songs appear to be pentatonic,



8. Kondingi (three-string pluriarc) played by Abu Kamara, Konakry Dee, Port Loko district, 1965

hexatonic or heptatonic; many of them are found to be more complex when their tonality is investigated. All or part of a song melody sometimes rises or falls in pitch gradually as the song proceeds; in playing *kondi*, *kongoma* and certain harp-like chordophones such as the *kondene* the force and manner of plucking may make the pitch of certain tongues or strings change during a piece.

The tuning of instruments is not standardized and varies widely on the *kongoma*. The *balangi* is always heptatonic; the *kondi* may be pentatonic or hexatonic but a note missing in one octave may appear in the next octave. 'Chromatic' alteration is achieved on both instruments (and also on string instruments) by having, for example, a D in one octave and a D♯ in another. When three or four *balangi* play together, two of them often have many notes in common, while the others have notes foreign to the scale suggested by the first two.

3. INTERACTION BETWEEN RURAL AND URBAN MUSIC. There has been an increase of mutual influence between rural and urban music. Krio musicians in the capital city of Freetown can be hired to play *goombay* music at weddings and wakes, but the *goombay*, a drum resembling a four-legged stool with a drumhead seat, may now also be encountered in small villages far from any towns. Music in such villages may demonstrate a marked relationship with 'milo jazz', which flourished in Freetown in the 1970s and 80s. The song texts may represent a mixture of different languages. At the same time, urban popular dance bands may include a few rural musical instruments in their ensembles and show an interest in particular rural performance styles.

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COOTJE VAN OVEN

Siess [Sies], **Johannes** (*b* 2nd half of the 15th century; *d* Stuttgart, ? before 1534). German composer. Eitner and Nowak asserted that he was an Austrian, but this has not been verified; the assertion may have been made because between 1510 and 1513 Siess travelled in Austria and other countries to recruit singers for Duke Ulrich of Württemberg. From 1508 he was a singer in the Stuttgart court chapel. As he received a benefice in the collegiate church there the next year, he would not have been affected by the chapel's dissolution in 1514. When it was re-established in 1517 he succeeded Georg Brack as Kapellmeister. Even after the Duke had been forced to leave Württemberg, Siess remained in his service, although he matriculated as a composer at Tübingen University in May 1519. In 1521–2 he was apparently still in office, but in 1534 when the duke returned from exile he was no longer a member of the chapel. Four songs for four voices (ed. in DTÖ, lxxii, Jg.xxxvi/2, 1930) were printed in Schöffer's *Liederbuch* (RISM 1513[2]). They are polyphonic with little imitation and not without some crudities; their style shows him to be a contemporary of Hofhaimer. The anonymous pieces in *D-Sl* Mus.1.47 may include further compositions by Siess.

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HANS-CHRISTIAN MÜLLER

Sievers, Johann Friedrich Ludwig (*b* Oegle, Hanover, 26 Jan 1742; *d* Magdeburg, 28 June 1806). German composer. He began his musical career as an organist in Brunswick, until in 1776, on the recommendation of Duke Ferdinand of Brunswick, he was appointed organist and curate of Magdeburg Cathedral. There he established a weekly concert series and was a popular lied composer and pianist. His *Oden und Lieder aus der Geschichte des Siegwart* (Magdeburg, Leipzig and Brunswick, 1779) are settings of passages from J.M. Miller's sentimental text in imitation of Goethe's *Die Leiden des jungen Werthers*; these songs were written in a unique style combining lyrical elements and recitative, and using key changes to depict character. He included many performing directions, but in places there is too much use of the fussiness then in fashion and of weak suspended notes. Sievers enjoyed particular success with his famous ballad *Es war einmal ein Gärtner*, a sentimental, folklike melody; he also published three harpsichord sonatas (op.1, 1782) and, according to Gerber, a sinfonia for harpsichord, two violins, two flutes, two horns and bass. Apart from a *Miserere* which is in the Wissenschaftliche Allgemeinbibliothek, Schwerin, no record remains of the sacred pieces and chamber music in manuscript mentioned by Gerber.

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DIETER HÄRTWIG

Sievert, Ludwig (*b* Hanover, 17 May 1887; *d* Munich, 11 Dec 1966). German stage designer. After studying scene painting at the Stadttheater and at the school of applied arts in Aachen, he worked in various, chiefly Rhenish, scenic studios as a painter, 1904–9. He then became artistic director of the Werkstätte für Bühnenkunst in Munich (1910) and of the important Studio Lüttkemeyer in Coburg (1911), before going to the Städtische Bühnen in Freiburg (1912–14) as artistic director. There followed engagements as director of design at Mannheim (1914–18), Frankfurt (1918–37) and Munich (1937–43), as well as invitations to work at other European and American opera houses.

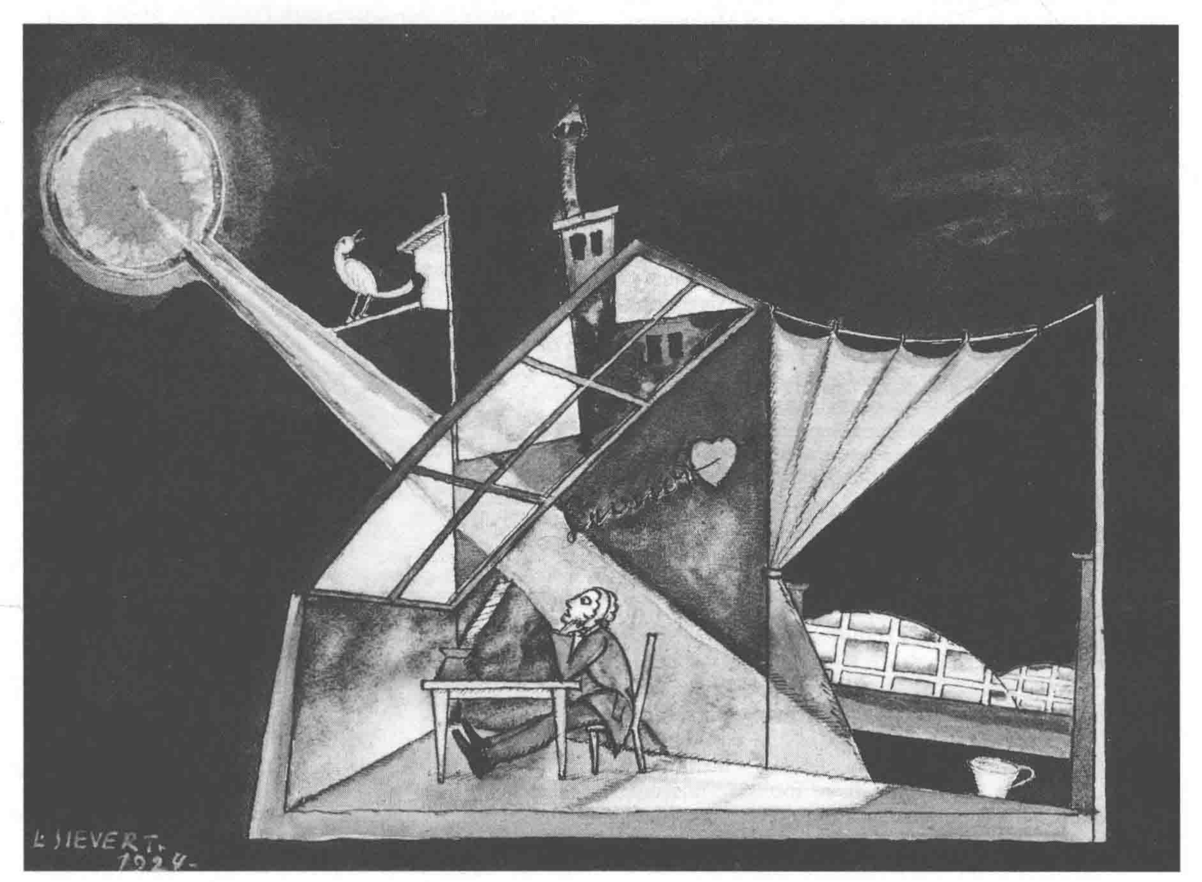
Sievert's work was at first influenced by neo-romanticism and the reforms of *Jugendstil*. He played a part in the development of the anti-historicist and anti-naturalist *Stilbühne*, to which he gave a craftsmanlike, ornamental stamp which asserted itself later, especially in his Mozart productions. The radicalization of the *Stilbühne* concept under the influence of Expressionism, which he had undertaken with the director F.L. Hoerth in his Freiburg Wagner productions, was continued in Mannheim and Frankfurt. He developed an art of expression tending towards abstraction, rich in symbols, which in influential productions (e.g. Hindemith's *Sancta Susanna*, 1922, Frankfurt, and Krenek's *Der Sprung über den Schatten*, 1924, Frankfurt; see illustration) sought to make visual the idealized, almost irrational emotional appeal of Expressionist music drama through cubist forms, expressive colours and suggestive lighting effects. Elements of Expressionism could still be traced in his sketches (especially for Wagner productions) until the 1950s, but after 1925 his work tended towards the concrete objectivity of the 'new realism'. This style, at first working with modernism (e.g. in the première of *Von heute auf morgen*, 1930, Frankfurt), then increasingly moving towards three-dimensional genre-painting and historicism, resulted in creditable artistic achievements (e.g. Orff's *Carmina burana*, 1937, Frankfurt) even under fascism – which however enforced a flight into a conservatism based on craftsmanlike solidity, to which he remained committed even after World War II.

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MANFRED BOETZKES

Siewiński, Andrzej. *See* SIWIŃSKI, ANDRZEJ.

Siface [Grossi, Giovanni Francesco] (*b* Chiesina Uzzanese, nr Pescia, 12 Feb 1653; *d* nr Ferrara, 29 May 1697). Italian castrato. He achieved early fame, and his performance of Syphax in Cavalli's *Scipione affricano* in Rome in 1671 earned him the nickname by which he was always known. In April 1675 he was admitted to the papal chapel. Four years later he entered the service of Francesco II d'Este, Duke of Modena, and remained with him for the rest of his life, though he travelled extensively. In 1678 he sang Vespasiano at the opening of the Teatro Grimani a S Giovanni Grisostomo, Venice. In the Venetian carnival of 1679 he sang in Pallavicino's *Nerone*, a report of which in the *Mercure galant* bears witness to his increasing fame, and his singing attracted the attention of Queen Christina of Sweden in Rome. Success seems to have turned his head, and he began to display the arrogant behaviour that marked the rest of his career. He refused to sing for the French ambassador, tactlessly remarking that for his pains he wanted 'delle doble, non dei sorbetti' (doubloons, not ices), which was all one got from the French. In 1683 he sang in *Il re infante* at Venice; a report in the *Mercure galant* describes him as 'Abbe' and, probably mistakenly, states that he was employed by the Duke of Mantua. In 1684 he took the part of Mithridates in Alessandro Scarlatti's *Pompeo* at Naples, and in 1686 he appeared in Florence.

In 1687 Siface was sent to England to entertain Francesco's sister, Mary of Modena, James II's queen. He broke his journey in Paris, where he was acclaimed, though Rizzini, the Modenese agent there, privately noted that like all great virtuosos he was also 'un gran fantastico'. The dauphin heard him, but Louis XIV ignored him, so he pressed on to London, where he arrived on 16 January 1687. He sang in James II's private chapel on 30 January, when there was 'much crowding, [and] little devotion', according to Evelyn, who nevertheless admired the voice, which he heard again at Pepys's house on 19 April:

> I heard the famous Singer the Eunuch Cifacca, esteemed the best in Europe & indeede his holding out & delicatenesse in extending & loosing a note with that incomparable softnesse, & sweetenesse was admirable: For the rest, I found him a meere wanton, effeminate child; very Coy, & prowdly conceited to my apprehension: He touch'd the Harpsichord to his Voice rarely well.

He complained that the English climate affected his voice adversely and soon left again for Modena. His departure on 19 June 1687 was commemorated in Purcell's harpsichord piece *Sefauchi's Farewell*, which appeared in *The Second Part of Musick's Hand-maid* (RISM 1689[7]).

Between 1688 and his death Siface sang in Modena, Naples, Parma and Bologna. Illness appears to have interrupted his career about 1690, though he did appear later at Modena (1692), Milan (1692) and Reggio nell'Emilia (1696). An indiscreet affair with a member of the Marsili family, about which he foolishly boasted, brought about his death at the hands of assassins hired by the family when Siface was travelling between Ferrara and Bologna, where he was engaged to sing. The murder created a great scandal, and the Duke of Modena implacably pursued those responsible for it. His voice was long remembered in England and on the Continent. In Galliard's 1742 translation of Tosi's *Opinioni* he was described as 'famous beyond any, for the most singular Beauty of his Voice'.

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MICHAEL TILMOUTH/OLIVE BALDWIN, THELMA WILSON

Sifflet (Fr.). *See* WHISTLE. A *sifflet à coulisse* is a SWANEE WHISTLE.

Sifflöte (Ger.). *See under* ORGAN STOP.

Sifonia, (Liberato) Firmino (*b* Geneva, 6 Feb 1917; *d* Lanciano, 25 Dec 1996). Italian pianist and composer. He studied music first in Munich with Emile Bourdon and Louis Abbiate. In 1934 he moved to Paris, where he studied with Cortot and Jean Dennery and where, beginning in 1935, he took Henri Challon's harmony course at the Ecole Nationale de Musique. He then went on to study composition with Petrassi in Rome. In Italy he was in charge of the music output of the RAI Terzo Programma (1953–9) and secretary of the Italian national music committee at UNESCO. He taught composition at the conservatories in Perugia (1958–65) and Bologna (1965–9), and he was director of the conservatories in Pescara (1969–76) and Florence (1977–87).

Sifonia adopted 12-note technique from his first chamber (*3 pezzi* for string quartet) and orchestral works (*Ouverture*, *Musica*, *2 pezzi*) on. He held to it in an orthodox manner throughout his creative life, achieving his most intensely communicative music in his concertos and in certain pieces for voice and instruments (e.g. *Lines*, *Vòcero II*). With *Canoni* he became one of the first composers in Italy to take an interest in electronic music.

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VIRGILIO BERNARDONI

Sigefrid, Cornelius (*b* *c*1550; *d* Zweibrücken, Palatinate, after 1604). German composer and clergyman. He is first encountered in 1568 as a scholarship holder at Hornbach

in the Palatinate, then in 1577 as a schoolmaster at Zweibrücken, and finally as a pastor at Baumholder (also in 1577), Duchroth (1578), Wattenheim (1592) and, from 1595 until at least 1605, in the neighbouring parishes of Ebertsheim and Mertesheim, which were then part of the countship of Altleiningen but are now also in the Palatinate.

Sigefrid's first publication was entitled *Kirchen-Gesäng: Psalmen und geystliche Lieder welche in christlichen Gemeynen und Versammlungen dieser Landen gesungen werden, mit vier Stimmen Contrapuncts weise also abgesetzt dass auch ein jeglicher Christ den Choral durchaus mit singen kan* (Strasbourg, 1602; 2/1605; four pieces in *Handbuch der deutschen evangelischen Kirchenmusik*, i/2, Göttingen, 1942). The wording of the sub-title is very close to that of Lucas Osiander's *Fünfzig geistliche Lieder und Psalmen* (Nuremberg, 1586), a publication that inaugurated a long series of hymnbooks in which the cantus firmus is in the highest part and simply harmonized, thus enabling choir and congregation to sing together.

Sigefrid's work is notable for its adaptations of Strasbourg hymns and especially for its liturgical part-songs, which, as the title-page states, were sung in Altleiningen. He published more four-part devotional music in *Drey und sechzig Psalmen Davids . . . Sampt noch zehen trost-reiche geistliche Lieder, mit vier Stimmen lustig und lieblich zu singen und auff allerley instrumenten heyl-samlich zu gebrauchen* (Neustadt an der Hardt, 1607). An earlier publication, *Newe christliche Gesäng und geistliche Lieder, mit vier Stimmen lustig und lieblich zu singen, und auff allerley Instrumenten heilsamlich zu gebrauchen* (Strasbourg, 1604), is lost. To judge from the title-page, the music of these volumes seems to have been rather more elaborate than that of the *Kirchen-Gesäng*.

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WALTER BLANKENBURG

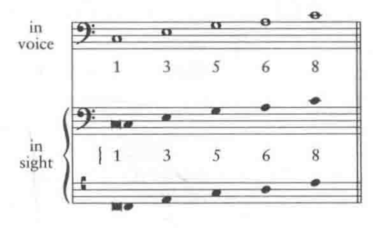
Sigelius [Sigl], **Rufinus** (*b* Sigmaringen, 1601; *d* Seeon, Bavaria, 26 Nov 1675). German composer. He entered the Benedictine monastery at Seeon as a lay brother, later educated himself privately, studied theology and was ordained as a priest in 1630. He worked as a chaplain at Frauenchiemsee and as the parish priest of Buechberg in Bavaria, finally returning to the monastery at Seeon. He was praised there after his death as an 'experienced organist and composer'. Sigelius was the first named composer from the monastery at Seeon, and probably one of the first Bavarian Benedictines whose music appeared in print. With his *Alveus sacer* (Ingolstadt, 1630), a collection of 21 sacred concertos for one to four voices and continuo, he numbered among the early south German exponents of the new style developed by Viadana around 1600.

AUGUST SCHARNAGL/RAYMOND DITTRICH

Sigh. A type of ornament. *See* ORNAMENTS, §6.

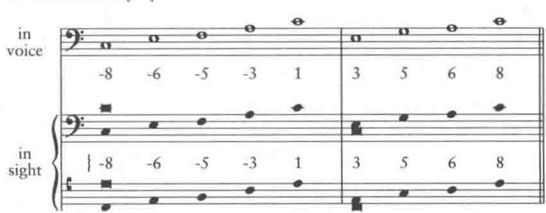
Sight, sighting. Terms used in Middle English discant treatises (*c*1390–*c*1450), and in a few later theoretical works, in specifically musical senses involving the improvisation of a discant above or below a plainchant. The technique of 'sight' or 'sighting' was also called 'imagination' or 'imagining' (Lat. 'fictus visus', 'perfectio ocularis').

(1) A singer was expected to be able to improvise simple discant above or below a plainchant, visualizing the notes he sang as consonances above or below the notes of the chant on the four-line staff. If he was extemporizing his part in essentially the same compass as the plainchant, he could visualize or 'sight' the actual notes that he sang 'in voice'. The mean, for example, might sing a unison with, or a 3rd, 5th, 6th or octave above the plainchant (ex.1):

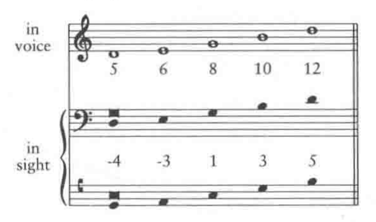


these intervals all fit conveniently on the staff with no need for leger lines or transposition. (It follows that a mean may only sing the wider intervals when the plainchant lies low.) 'Sight' here designates simply the imagined notes or series of notes visualized at their true pitch.

(2) The term also came to be used for the series of 'acordis', the choice of consonances, specified for each 'degree' of discant and for the singer of faburden, and also the rule by which they were derived from the chant. 'Mean sight' has five consonances above the plainchant with no transposition; countertenor sight (ex.2) has the

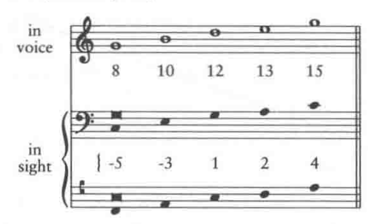


same five, but may also use them beneath the chant, making nine consonances in all, still without transposition. The remaining degrees of discant all need to sing intervals wider than the octave, and cannot therefore visualize their notes directly on the plainchant staff at the sung pitch. They have to transpose. The treble (ex.3) has

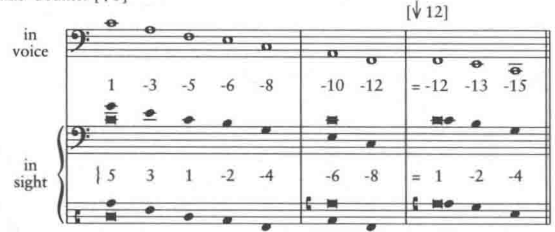


the choice of the 5th, 6th, octave, 10th and 12th above the plainchant, and is instructed to 'sight' them on the staff an octave lower: to sing the 5th above the chant 'in voice', he must imagine the 4th below it 'in sight'. A boy quatreble's consonances are the octave, 10th, 12th, 13th

and 15th above the chant (ex.4): he must 'sight' them a 12th lower. The singer of counter or countir (ex.5) keeps below the plainchant all the time: he has seven normal



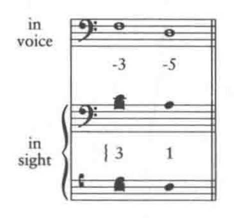
consonances (unison, 3rd, 5th, 6th, octave, 10th and 12th below), which he arrives at by visualizing them a 5th higher 'in sight'. If the counterer has a low voice and the chant lies high, he may also sing the 13th and 15th below it; but in order to 'sight' these he must increase the interval of transposition to a 12th. The singer of a faburden, though not strictly a discanter, also uses a transposed sight (ex.6): his two consonances, the 3rd and 5th beneath



the plainchant, are to be derived from sighted notes a 5th higher. In all these cases the sight is transposed, so that 'sight' comes also to mean the rule of transposition. By a further extension, the term 'sight' can mean any of the above voice-parts.

Exx.1–6 show the choice of intervals for each degree of discant and for faburden, as recommended by the anonymous treatises in *GB-Lbl* Lansdowne 763, the last and fullest exposition of the subject. The bottom staff gives the plainsong note (breve) at its actual pitch on the four-line staff and shows the sighted notes from which the pitches 'in voice' are derived (black semibreves); the middle staff, for ease of reference, shows the same notes on the modern bass staff. The top staff shows the notes actually sung 'in voice' (semibreves) and, above, the name of the sight in question and its interval of transposition, if any ('=' means there is none). The numbers beneath the upper two staves show the intervals that the sighted and voiced notes make with the plainsong note; a minus sign means an interval beneath the plainsong.

The system of sights was first hinted at in the pseudo-Franconian *Compendium discantus* (*CoussemakerS*, i,



156*b*, *c*1300, English): the term used is 'ymaginabis'. Treble sight with octave transposition upwards was also known in late 15th-century Italy: it was used by GUILLELMUS MONACHUS (*c*1480) both in his description of fauxbourdon and gymel and also as a notational convenience ('in order to have a full understanding of sighted consonances, note that the unison is taken [to mean] the octave', ed. Seay, CSM, xi, 1965, p.35); and the English Carmelite JOHN HOTHBY, who travelled widely and lived and taught in Italy, has left a brief discussion of 'sighted discant', which he described specifically as English, in his *Regule ... supra contrapunctum* ('this way of singing is called sighted discant: I will explain how to "see" this manner on the four lines [of the plainsong staff]', *CoussemakerS*, i, 333). Bukofzer (1936, pp.41, 156ff) also mentioned references to octave sight in Ramis de Pareia and Burzio.

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BRIAN TROWELL

Sigismondo, Giuseppe (*b* Naples, 13 Sept 1739; *d* Naples, 10 May 1826). Italian librarian, historian and composer. He studied law and also had lessons in singing, figured bass and counterpoint, including some from Durante and later (1761–7) Porpora. He graduated in law in 1759, but continued to devote much of his time to acting 'all'improvviso' in an amateur theatrical company for which he wrote many comedies, some of which were published. He was also active as an amateur composer. The Naples Conservatory library has much of his music in autograph, including two stage works (1765, 1783), four masses and other sacred works, two oratorios (1765, 1768), 20 sacred and secular cantatas and organ and harpsichord pieces. He was a highly regarded singing teacher in Neapolitan society; four sets of solfeggios by him – one dated 1824 – are in the Naples library (others in *I-Baf* and *Mc*). He provided Saverio Mattei with material for his important book (1785) on Jommelli, of whom he had been a close friend (some say pupil). After Mattei was made *Real Delegato* ('overseer') of the Pietà dei Turchini conservatory, in 1794 he had Sigismondo appointed archivist-librarian of the library that he established there and to which Sigismondo added manuscripts from his own collection (Sigismondo was a prolific copyist; numerous manuscripts transcribed by him are in the British Library and probably other libraries as well). Eventually extreme old age and gout prevented Sigismondo from discharging his duties adequately, and when Florimo succeeded him as librarian in 1826, the collection was in considerable disarray.

Sigismondo gathered materials for a history of music in Naples. His four-volume manuscript, entitled *Apoteosi della musica del regno di Napoli in tre ultimi transundati secoli* and dated 1820, is now in the Berlin Staatsbibliothek. It includes accounts of the four conservatories, music in Naples in the 16th and 17th centuries and the

founding of the conservatory library, and has individual essays on 15 composers (at least one is missing). A few brief sections of it were published by F.S. Kandler (*AMZ*, 1821). After Sigismondo's death his sons showed this work to the Royal Historian, the Marchese di Villarosa, whose eldest son Sigismondo had taught. Because of its rather chaotic organization, Villarosa discouraged its publication as it stood, but used it as the fully acknowledged basis of his own *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840), in which many passages were taken wholly or in slightly revised form from Sigismondo.

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DENNIS LIBBY

Sigl, Rufinus. *See* SIGELIUS, RUFINUS.

Signac [first name unknown], Sieur (*b* before 1600; *d* after 1630). French composer. In 1618 he was a musician in the household of the Bishop of Toul. He published three books of *Airs à 4 parties* from 1618 to 1625 (the second book is lost). He was sufficiently well regarded in musical circles in 1618 for Pierre Ballard to include six of his *airs de cour* and four of his psalm settings in an anthology. Signac dedicated his *Cinquante pseaumes de David* (1630) to François II, Duke of Lorraine and Bar, which suggests that even if he was not in the duke's service he at least enjoyed his protection.

For his psalm settings Signac used the translation by Desportes, who was attempting to supplant the Protestant version by Marot and Bèze. The 1630 volume comprises settings of 47 psalms – two of them in two sections – together with the *Libera me* in French; the 15 pieces for five voices cannot be transcribed complete because the fifth part is missing. In his *airs* as well as in his psalms Signac's harmony is discreetly embellished with suspensions and passing notes. His melodies, particularly in the psalms, are quite expansive and often very attractive; they are modal, sometimes with modulations to related modes. The word-setting is usually syllabic, and the note values closely follow the long and short syllables of the texts.

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Airs à 4 parties (Paris, 1618/*R*)

6 airs, 4 psalms, 1618[9]; all airs, 1 psalm, 1619[10]; 1 air ed. in Quittard

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DENISE LAUNAY/JAMES R. ANTHONY

Signal (i). A piece played on a musical instrument to transmit information, commands or encouragement, or to embellish ceremonial occasions.

1. Military signals. 2. Hunting signals. 3. Other signals. 4. Use by composers.

1. MILITARY SIGNALS. Musical instruments have been used to convey information, commands or encouragement to an army during battle or in camp, to a navy during engagement or on voyage, and to royal and noble households; they have also been employed on ceremonial occasions. Trumpet and horn signals were used in the West by the ancient Egyptians, Israelites, Greeks and Romans, and also by the Celtic and Germanic tribes. Their use continued after the fall of the Western Empire. Five single-note trumpet signals (*nodseinn*) were recognized in 8th-century Ireland: *fricath* (for battle), *friscor* (unyoking), *fri imthect* (for marching), *fri sroin* (for victory), and [*fri*]*comairli* (for council). A 'tuba' was used by the Avars (Notker Balbulus, *De Carlo magno*, *c*884), and the military employment of the horn and trumpet (*horn ond byman*) in Scandinavia and England is described in the 10th-century epic *Beowulf*. The existence of these indigenous practices suggests that from the time of the crusades (late 11th century) there may have been a complex interaction between medieval European and Saracen military instruments and practices. Later medieval Irish and Scottish war practices included the use of bagpipes and the simultaneous sounding of single-note horns of different lengths.

Johannes de Grocheio (*c*1300, *Ars musicae*) indicated that the medieval trumpet sounded no higher than the 4th harmonic. Engelbert of Admont (before 1325, *De musica*) described the sound of the trumpet and horn as a 'tremulous voice . . . which is indicated in books by the neume called the *quilisma*'; he was probably referring to the *dran* (see below). The names and functions of the medieval trumpet signals became standardized, and they suggest a French origin: *mit se selles*, *s'armast*, *montast à cheval*, *retraite* and *assaut*. These *bastures* or *mots* also began to find a place in the daily routine at the Franco-Burgundian courts.

Swabian and Swiss foot soldiers were using fife and drum signals by the late 15th century and these were imitated across Europe by the 16th century. Kettledrums were introduced from the East, initially in Hungary. The kettledrummer was stationed with the general staff, the trumpeters with the cavalry troops. At sea, where signals had been given on conch shells, trumpeters were stationed with the officers on the poop deck, fife and drum players with the foot soldiers on the main deck.

New, standardized, monophonic 'Italian style' trumpet signals were introduced during the 16th century. The earliest surviving notated sources are by Magnus Thomsen, a German who worked at the Danish royal court (MS, 1596–1612, *DK-Kk*), Cesare Bendinelli (*Tutta l'arte della trombetta*, MS, 1614, *I-VEaf*), Marin Mersenne (*Harmonicorum libri*, 1635–6, and *Harmonie universelle*, 1636–7) and Girolamo Fantini (*Modo per imparare di sonare di tromba*, 1638). Names of signals (but no music)

are also given in Caspar Hentzchel's *Oratorischer Hall and Schall ... der Trommeten* (Berlin, 1620). Thomsen supplies the signals in their purest form and the others attest the gradual curtailment and deterioration of the style. (Schünemann's transcription of Thomsen's music is unsatisfactory.) There were five principal signals. According to a letter that accompanied the (now lost) earliest notated source of these signals, three were for setting out (the *aufblasenn*): *Sateln* ('Boots and Saddles'), *Aufsitzen* ('The March') and *zur Fahne* ('To the Standard'); and two were for assembly (the *einzüge oder Reittmassenn*): *Pfertruckenn* ('Mount-Up') and *auf der wache* ('The Watch'). The German terms given here (with modern English equivalents) are those used in the letter. (Name forms used in the most important early sources are listed in Table 1.) The trumpet signals Boots and Saddles, Mount-Up 'in the French manner', To the Standard and The Watch were old four-sectional French pieces more-or-less confined to the second and third harmonics. Boots and Saddles shows the signal *Pottesella* as notated by Thomsen (f.174) in the French manner: in four parts, and preceded and followed by an *Ingangk* (tucket). Mount-Up 'in the Italian manner' (which replaced the French version), and The March were new five-sectional Italian signals set one harmonic higher, as notated by Bendinelli (ff.3*v*–4). The type of tucket that was sounded before and after the French signals was only played before the Italian signals. The March was sometimes termed '*Tucquet*' since it often prefaced other signals instead of a tucket (*see* TUCK, TUCKET). These signals had characteristic motifs which employed long-term pan-European employment and recognition. A recurring figure was the *dran* in which the basic interval of a signal was articulated 'hardly touching the first note and passing to the other with a kind of accent' (Bendinelli). A third group of signals, including 'Alarum' and 'Charge', was added before 1600. They were primarily employed to warn of impending danger, featured an *al arma* motif, and were prefaced by a CHIAMATA. Alarm signals were occasionally termed *Chamade* or *Chamado* due to the latter association. Separate ceremonial chiamatas, tuckets and sennets (*see* SENNET) were also introduced.

Bendinelli and Fantini added syllabic underlay to the signals as an aide-mémoire and to guide articulation. Gervase Markham (*The Souldiers Exercise*, 1639) advised that cavalry soldiers should sing the signals or express them in words (*lanquet*). Unofficial titles resulted: for example, the 17th-century English naval trumpet signal for disembarkation was often called 'Loath-to-Depart'. The use of mnemonics has continued to the present day.

English cavalry trumpet signals were mentioned in *The Rules and Ordynaunces for the Warre* (1544). Gervase Markham listed them: 'Butte Sella', or Clap on your Saddles; 'Mounte Cavallo', or Mount on Horsebacke; 'Al'a Standardo', or 'Goe to your Colours'; 'Tucquet', or March; 'Carga, Carga', or an Alarme, Charge, Charge; *Auquet*, or the Watch; and 'other Soundings . . . as, *Tende Hoe*, for listening, a "Call for Summons", a "Senet for State", and the Like'. English infantry fife and drum 'soundes', such as 'Marche', 'Allarum', 'Approach', 'Assaulte', 'Battaile', 'Retreate' and 'Skirmishe', were listed by Ralph Smith (*c*1557). Arbeau (*Orchesographie*, 1588, 2/1589) gave the basic drum pattern of the 'Infantry March' as five sounded beats followed by three silent beats. Francis Markham (*Five Decades of Epistles of Warre*, 1622) advised that 'it is to the voice of the Drum the Souldier should wholly attend, and not the aire of the whistle', and listed the infantry signals:

> First in the morning the discharge or breaking up of the *Watch*, then a preparation or *Summons* to make them repaire to their colours; then a beating away before they begin to march; after that a *March* according to the nature and custom of the country . . . then a *Charge*, then a *Retrait*, then a *Troupe*, and lastly a *Battalion* or a *Battery*, besides other sounds which depending on the phantasttikenes of forain nations are not so useful.

The codification, modification, elaboration and proliferation of military signs continued over the next two centuries, although the principal motifs proved enduring. Other signals – proclamations and signals for bivouac and mealtime, for example – were used, but enjoyed local application only. There was a vogue for signals in two-, three- and four-part homophony during the 19th century.

In France, government orders from the time of Louis XIV onwards regulated the trumpet and drum signals. In 1705 Philidor *l'aîné* assembled a manuscript volume containing some cavalry trumpet signals together with accompanying chiamatas (termed *Preludes*), as well as an array of *batteries* that he, Lully, and others had composed for French and foreign infantry regiments. Each of the *batteries* includes five drum signals (*La Generalle, l'Assemblée, la Marche, la Descente des Armes* and *la Retraitte*) complete with alternative 'airs' written for oboe band rather than fifes. The increasing diversity of the French signals may be noted in Lecocq Madeleine's *Service ordinaire et journalier de la cavalerie en abrégé* (1720) and Marguery's *Instructions pour les tambours* (1754). During the first half of the 19th century successive French governments adopted new and revised *ordonnances* by David Buhl for trumpet, drum and fife; these still form the principal body of French army signals. The extent of his revision can be seen by comparing the beginning of Philidor's and Buhl's versions of *A cheval*, a signal still extant in England as 'To horse' and 'General parade' (ex.1). (*See also* SONNERIE (i), (1).)

The earliest surviving sources of notated trumpet signals originated in areas under German influence, but such sources are less evident there during the late 17th century and the 18th. However, the occasional inclusion of trumpet signals in composed music and the information found in J.E. Altenburg (*Versuch einer Anleitung zur . . . Trompeter- und Pauker-Kunst*, 1795), show that similar developments to those found in England and France also

TABLE 1

Modern English	*Thomsen*	*Bendinelli*	*Hentzschel*	*Mersenne*	*Fantini*	*G. Markham*
Boots and Saddles	Pottesella	Butasella	Putreselle	Boute-selle	Butta slla	Butte Sella
The March	Cawalke'altt	Cavalche	Cawalche	Cavalquet	La Marciata	Tucquet
To the Standard	Allesdandare	Allo stendardo	All-standare	A l'estendart	Allo Stendardo	Al'a Standardo
Mount-up	Monttacawala	Mont'a Cavallo	Acawale	A Cheval	L'accavallo	Mounte Cavallo
The Watch	Aüged	Augetto	Auget	Le Guet	Ughetto	Auquet

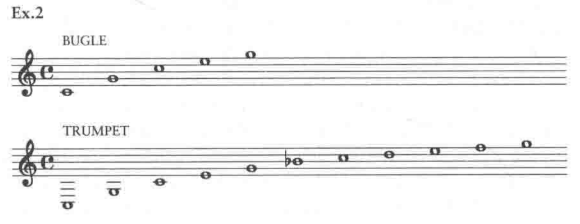


occurred in Austria and Germany. Kastner's *Manuel général de musique militaire* (1848) records contemporary military signal practices from all over Europe (including Germany), as well as many of the earlier European trumpet signals dating from the early 17th century onwards, but gives no German signals from the 1820s. Other 19th-century publications from German-speaking lands include the Austrian Andreas Nemetz's *Allgemeine Musikschule für Militär Musik* (1844) and the Prussian H. Sussmann's *Neue theoretisch practische Trompeten-Schule* (1859).

In England the fife was replaced by the oboe band at the close of the 17th century but reintroduced in 1745–7. Horse regiments used trumpets; marching regiments (and occasionally cavalry) now used fife and drum (horse grenadiers, dragoon guards and foot regiments formerly used side drums only). *A Compleat Tutor for the Fife* (*c*1750–55) and R. Spencer's *The Drummers Instructor with English and Scotch Duty* (*c*1760) include fife and drum signals. Distinct English and Scottish systems were followed until 1816, when the uniform system set out by Samuel Potter in *Art of Playing the Fife* and *Art of Beating the Drum* (1815) was adopted.

Trumpets replaced side drums in the horse grenadier guards and dragoons in 1766. Light dragoons adopted semicircular bugles in 1761, and the light infantry, artillery and regiments of foot followed. James Hyde revised 'the trumpet and bugle soundings' for *The Sounds for Duty & Exercise*, published by the War Office in 1798; he then corrected errors in the original work with a publication of his own, *A New and Complete Preceptor for the Trumpet and Bugle Horn* (1799). Bugle signals also appeared in James Gilbert's *Bugle Horn Calls for Riflemen* (1804) and T.R. Cooper's *Practical Guide for the Light Infantry* (1806).

The bugle gradually replaced the drum and fife. Drum signals were used in the artillery until 1856, but the fife was reserved for a few routine signals as late as the 1890s. Regimental trumpet calls were introduced by Sir Hussey Vivian in 1835. The separate sets of signals for the different divisions of the army were assimilated into a single manual, *The Trumpet and Bugle Sounds for the Army*, in 1902, which however maintained an old anomaly – that rhythmically identical trumpet and bugle signals were often harmonically different because of their scales (ex.2). There are now three categories of signal:



regimental, field and routine.

The Continental Army of Revolutionary America was organized after British military custom; Friedrich von Steuben's *Regulations for the Order and Discipline of the Troops of the United States* (1778) lists the American signals: 'The General', 'The Assembly', 'The March', 'The Reveilly', 'The Troop', 'The Retreat', 'The Tattoo', 'To Arms' and 'The Parley'. Regiments of foot included drummers and fifers; light dragoons used trumpeters and fifers; companies of riflemen included a drummer or a trumpeter; and light infantry units used the bugle. William Duane's *Military Dictionary* (1810) specified that 'the trumpet is . . . the principal military instrument . . . belonging to the line; the bugle horn to riflemen and detached parties'. Drum and fife tutors include *The Fifer's Companion* (1805), J.L. Rumrille and H. Holton's *The Drummer's Instructor* (1817), the *Fife Instructor . . . to which is prefixed Instructions for the Drum including the Principal Duties of the Camp* (*c*1830) and *Strube's Drum and Fife Instructor* (1870). The bugle replaced fife and drum towards the end of the 19th century, initially deriving its signals largely from the French. Truman Seymour revised and assimilated the signals in 1867 and laid the foundation for the present system, which retains reminders of both British and French signals: e.g. 'Boots and Saddles' is French, but 'Stables' is British.

2. Hunting signals. Signals have been sounded at various stages of hunting to convey information, give instruction and for rejoicing. Medieval depictions of hunting scenes often include curved organic and metal horns. Early references to hunting horns occur in *Le dit de la chace dou cerf* (*c*1260), Guyllame Twici, *L'art de venerie* (1315) and Henri de Ferrieres, *Le livre du roy Modus* (1330). Hardouin de Fontaines-Guérin's *Tresor de venerie* (1394) includes 14 single-note signals which are distinguished by their rhythms, as are those in Turbervile's *Noble Art of Venerie* (1575). Lingual and labial articulations were probably employed. Jacques du Fouilloux (*La vénerie*, ?1561) used the syllable *tran*, indicating articulation similar to that of the trumpet *dran* figure. One example shows a signal indicating that the stag is at bay. The sounding pitch was 'whooped' from below with the effect of a rise of as much as a 4th, and the true pitch may have been quavered.

The large hooped hunting horn was developed at the court of Louis XIV during the second half of the 17th century. Philidor transcribed the signals for horn in C alto in 1705 (*Premier appel*, *Pour le Chien*, *Pour la Voye*, *Le Defaut*, *La Fanfare*, *La Retraitte* and *La Soureillade*) and added a set for horn in C basso. The signals are in triple or compound duple metre and include tuneful fragments, triadic passages, lingual and labial articulations and the

tayauté, or 'jerked note'. Two- and three-part signals followed later. Hunting signals were included in mid-18th-century horn methods, in Diderot and d'Alembert's *Encyclopédie* (1751–80) and in Dampierre's *Recueil de fanfares* (1778).

The coiled horn was used in the English hunt, but a more enduring instrument was the short straight horn developed during the 16th century and made of copper by the middle of the 17th. English hunting signals have been printed in many sources, including Tubervile's *The Noble Art of Venerie* (1576), Thomas Cockaine's *A Short Treatise of Hunting* (1591), Nicholas Cox's *The Gentleman's Recreation* (2/1677) and L.C.R. Cameron's *The Hunting Horn* (1905). For a time the German hunt employed the bugle and had a military-derived signal repertory. The bugle was replaced by the coiled 'Prince Pless' horn during the 19th century. German hunting signals have been published by Kastner, among others. Single-note horns were developed in Russia in the late 18th century, initially to permit concordant signalling. They later formed a large musical band, which spread to other countries and lasted until the second half of the 19th century (*see* HORN BAND).

Tons de chasse encourage the hounds, give warning, call for aid and indicate the circumstances of the hunt; best known are *Lance* and *Hallali sur pied. Fanfares* distinguish between the animals hunted, with several for the stag; the *Royale* is used for a stag of ten points, the *petit Royale* for the boar. Musical *airs* are performed for rejoicing after successful hunting. The *Fanfare de St Hubert* is associated with the feast (3 November) of the patron saint of the hunt. These terms have been employed since the 18th century and are still in use today wherever hunting with coiled horns is practised.
See also JAGDMUSIK.

3. OTHER SIGNALS. Signals have long played a part in religious ceremonial. Such signals include the peal of church bells before Christian services, the call to prayer of the muezzin in the Islamic mosque, the sounding of the shofar in the Jewish synagogue and the use of bands of shawms and trumpets in Tibetan Buddhist monasteries. Trumpets featured in religious processions in the West in medieval times; they were used in Venice from the 12th century. During the 15th and 16th centuries many cities maintained trumpet ensembles to embellish important religious and civic ceremonies, including processions, elections, banquets and the announcement of judicial deliberations. The repertory was the same as that of the military trumpeters.

From an early period proclamations and bans were announced by town criers to the sounding of trumpets, or horns. Horns, and later trumpets, were employed by tower watchmen to warn of internal dangers, such as fire, as well as external, such as attacks. According to Froissart (*c*1337–*c*1405), they sounded *trahi!* on such occasions. Bakers and butchers played horns to announce their wares and pilgrims purchased ceramic horns.

With the beginning of mail services in the 15th century postal couriers sounded signals on small horns, initially using the 1st and 2nd harmonics only. Higher harmonics were added as the horns were lengthened, and the 1st and 2nd harmonics had vanished from the signals by the 19th century. Published POST HORN methods with signals include the Prussian *Anleitung zum Trompetblasen für die Königl. Preussischen Postillione* (1828) and the English *Complete Tutor for the Coach Horn, Post or Tandem Horn, Bugle and Cavalry Trumpet* (1898).

The herder's horn, or ALPHORN, was used in rural communities and survives today in Switzerland, Norway, Sweden, the Baltic States and parts of Russia, Hungary, the western Slav countries and Romania. They were used for communication, to summon and drive the herds and to gather people together for defence. Many of the traditional signals survive in folk music collections.

4. USE BY COMPOSERS. Composers have often incorporated references to signals into their music. Janequin's chanson *La guerre* includes cavalry trumpet signals, and his *La bataille de Mets* imitates the sound of fifes and drums. Trumpet signals form the bass parts of a *Symphonia nobili frenetur organo* (MS, *c*1504, *D-LEu* 1494) and a *Laudate Dominum* (*c*1548, *DK-Kk* Gl.kgl.saml.1842). Among the 'battle' pieces imitating the sounds of the trumpet, kettledrum, fife and drum are Andrea Gabrieli's polychoral *Aria della battaglia* (1590), Byrd's virginal suite *The Battle*, Tobias Hume's *The Souldiers Song* (1605) and various pieces in Monteverdi's *Madrigali guerrieri et amorosi* (1638). Trumpet signals are included in Christoph Straus's *Missa 'Veni sponsa Christi'* (1631), Joseph Haydn's Symphony no.100 'The Military', Beethoven's *Wellingtons Sieg*, Berlioz's *La damnation de Faust*, the overtures to Suppé's *Die leichte Kavallerie*, (1866) and Auber's *Fra Diavolo* (1830), Tchaikovsky's *Capriccio Italien* (1880), and Bizet's *Carmen*.

The sounds of the hunt are found in Gherardello da Firenze's *Tosto che l'alba* (for illustration *see* CACCIA, ex.1), J.-B. Morin's divertissement *La chasse du cerf* (1708), Carl Stamitz's symphony *La chasse* (1772), and Joseph Haydn's Symphony no.73 'La chasse' and oratorio *The Seasons*. Watchman's signals presumably inspired the *Tagelieder* by the Monk of Salzburg (late 14th century): *Nachthorn*, *Taghorn* and *Trumpet*. Alphorn music is quoted in a *Sinfonia pastorella* by Leopold Mozart, in Beethoven's Symphony no.6, Rossini's Overture to *Guillaume Tell*, Berlioz's *Symphonie fantastique*, Brahms's Symphony no.1, and Wagner's *Descendons gaiment la courtille* WWV 65. For usage of post horn signals by composers, *see* POST HORN.

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WILLIAM BARCLAY SQUIRE, H.G. FARMER, EDWARD H. TARR/PETER DOWNEY

Signal (ii). A time-varying parameter which carries information. In the musical context, the signal is typically a fluctuating electrical voltage which, after appropriate amplification, can be applied to a loudspeaker to generate an audible sound. A musical signal may be generated in a variety of ways. A microphone senses the fluctuating pressure in a sound wave and converts it into an electrical signal. The pickup on an electric guitar generates a signal which depends on the string motion. In a synthesizer the signal is generated purely by electrical circuits. Once the signal has been generated, it can be modified by a range of techniques known collectively as signal processing. The most common of these are amplification, in which the signal is multiplied by a constant factor, and filtering, in which selected parts of the frequency spectrum of the signal are amplified or attenuated. The voltage output from a microphone is a continuously varying representation of the sound pressure. Neglecting any distortion introduced by the microphone, the voltage waveform is a strict analogue of the pressure waveform, and this type of signal is known as an analogue signal. Most modern signal processors and recording systems require that an analogue signal is first passed through an analogue-to-digital converter (ADC), which periodically samples the signal. The result is a sequence of numbers, representing the signal values at the sampling times, known as a digital signal.

Digital signals have two major advantages over analogue signals. Firstly, they can be copied and transmitted effectively without degradation. An analogue signal is always in practice accompanied by unwanted noise. Each stage of processing, transmission or recording introduces additional noise, and the signal-to-noise ratio, by which the signal's quality is measured, decreases. In contrast, digital signals are represented by sequences of logic pulses of fixed height; as long as the noise level is kept well below the pulse height it does not affect the information content of the signal. Secondly, digital signals can be stored, edited and processed on a computer. A digital signal is a sequence of numbers, and cannot be fed directly to a loudspeaker. A digital-to-analogue converter (DAC) is required, which recreates an analogue signal in the form of a continuously varying voltage matching the rise and fall of the numbers in the digital signal. The fidelity of the reproduction improves as the interval between the samples diminishes; the digital signal stored on a CD is obtained by sampling the original analogue signal 44,100 times per second.

See also RECORDED SOUND, §II.

MURRAY CAMPBELL, CLIVE GREATED

Signalhorn (Ger.). *See* BUGLE (i).

Signalpfeife (Ger.). *See* WHISTLE.

Signate. *See* SENNET.

Signature. In Western notation a sign or signs placed at the beginning of a composition. A KEY SIGNATURE indicates which notes in the piece are to be sharpened or flattened; a TIME SIGNATURE indicates its metre.

Significative [Romanian] **letters.** Letters added beside neumes in some Western chant notations to clarify or supplement the meaning of the neumes (*see* NOTATION, Table 5). They may affect the rhythm, pitch or manner of execution of the neumes. They appear most frequently in St Gallen manuscripts and it was a St Gallen tradition to ascribe their invention to Romanus, a Roman cantor who had brought authentic Roman chant books to St Gallen in the late 8th century; hence the name invented by Schubiger: *Romanus-Buchstaben*, 'Romanian letters'. The term 'significative letters' derives from Notker's letter to Lantbert as transmitted in *CH-SGs* 381 (facs. in PalMus, iv, 1894, pls.B–D) which includes the words 'quid singulae litterae ... significent'. Other significative letters are found in Lorraine and Breton notations.

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Signoretti, Aurelio (*b* Reggio nell'Emilia, 25 April 1567; *d* Reggio nell'Emilia, before 2 Nov 1635). Italian composer, trombonist and singer. He was born in the parish of S Prospero, took holy orders in 1593, and is recorded as a singer at the cathedral in Reggio for the first time on 16 March 1596. According to the chapter acts he was promoted to *maestro di canto* in 1602. During Viadana's brief period as *maestro di cappella* in 1602 Signoretti is recorded as a trombonist, and immediately after Giulio Belli's equally short tenure as *maestro* he may have acted as *maestro di cappella*. On the appointment of Pisanelli

in 1604 Signoretti assumed the responsibilities of *vice-maestro*, and between about 1614 and 1632 he held the post of *maestro*. An entry in the chapter acts for 2 November 1635 refers to him as having recently died.

Signoretti's earliest published works, *O altitudo divitiarum* and the five-voice *Agnus Dei*, were published in Serafino Patta's *Sacra cantica* (Venice, 1611), which suggests that Patta, organist of SS Pietro e Prospero, Reggio nell'Emilia, from 1609, may have been Signoretti's teacher. In Signoretti's *Primo libro de mottetti* the works written under the influence of the new song style make much use of rapid melismatic passage-work not always prompted by textual concerns. The collection concludes with a double-choir setting for eight voices of the *Ave Maria*. In 1619 he composed a festal mass for seven choirs for the opening of the temple built in honour of the Madonna della Ghiara. There are seven *Magnificat* settings, one in each of the ecclesiastical modes except the 5th, and three masses by him in manuscript (*I-REm*), together with Palestrina's *Missa 'Iste confessor'* (presumably copied from G.F. Anerio's edition, in RISM 1619[2]).

Signoretti's music displays an intriguing blend of conventional and modern features. The *Missa 'Loquebantur'* is a parody, often quite strict in its contrapuntal technique, of Palestrina's four-voice motet *Loquebantur variis linguis Apostoli*; together with the other two masses in the manuscript it is for four voices, and not, as Fétis and Tiraboschi believed, for seven. As Tagliavini noted, the vesper psalms are written for soloists with an optional ripieno choir often doubling the solo parts at climactic points. The *Vespertinae* includes a sequence of psalm settings for Marian feasts and three workings of the *Magnificat*. Elsewhere Signoretti used the concertato style, but his melodic style frequently seems inhibited, perhaps by his contrapuntal training.

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Il primo libro de mottetti, 2–6, 8vv, bc (org) (Venice, 1615)
Vespertinae omnium solemnitatum psalmodiae, 5, 9vv, bc (Venice, 1629)
3 motets, 1611[4], 1619[5]
7 Mag, 8vv; 3 masses, 4vv: *I-REm* [dated 1626]
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IAIN FENLON

Signorucci, Pompeo (*b* Borgo S Sepolcro [now Sansepolcro], province of Arezzo; *fl* 1594–after 1609). Italian composer and organist. From at least 1594 to 1603 he was organist and *maestro di cappella* at Borgo S Sepolcro, where he also taught music at the convent of S Margherita. About 1608–9 he was *maestro di cappella* of Pisa Cathedral and later held a similar position at Siena Cathedral. He was a member of the Accademia degli Unisoni of Perugia. One of Banchieri's *Lettere armoniche* (1628) is addressed to him, but he was not necessarily still alive then. Banchieri also mentioned him, together with Gabriele Fattorini, in his *Conclusioni nel suono dell'organo* (1609) in connection with the use of the *basso seguente* without indication of accidentals. In his op.6 the characteristics of the *falsobordone* style are not always evident; some of the *falsobordoni* are for one voice and continuo. The motets in this volume are often homophonic.

WORKS
published in Venice

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Concerti ecclesiastici, libro primo, 8vv, bc (1602)
Salmi, falsibordoni, e motetti ... con 2 Magnificat, uno intiero l'altro à versi spezzati, 1, 3vv, bc, op.6 (1603)
Messe ... con un Magnificat, 8vv, op.7 (1603)
Il secondo libro de' concerti ecclesiastici, 8vv, op.11 (1608)
2 motets, 8vv, 1612[3], 1613[2]
Missa octavi toni, 8vv; Mag, pss, motets: *PL-Wn* (tablature), *WRu* (tablature)

SECULAR VOCAL

Madrigali, 5vv, con un ecco, 8vv, libro primo (1602)
Canzonetta, 3vv, 1594[16]

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PIER PAOLO SCATTOLIN

Signum concordantiae (Lat.: 'sign of congruence'). The term comes from the theorist Anonymus 12 (*c*1400; ed. *CoussemakerS*, iii, 483; CSM, xxxv (1990), 64), who described it as 'ubi cantus universi congruunt' ('where all the voices come together'). But Anonymus 12 was trying to distinguish twelve different signs in music. The surviving sources are by no means consistent in their use of these signs or in their shape; and the term is used today to describe the mark written like a fermata or *segno* with a wide range of different meanings in sources from about 1300 to 1650. They can denote the point where a canonic voice enters (or ends), the point where other voices enter, the point from which the music of a secular song repeats, some kind of a fermata, a point of embellishment, and much else. For illustration *see* PORTA, COSTANZO, fig.2.

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DAVID FALLOWS

Sigtenhorst Meyer, Bernhard van den (*b* Amsterdam, 17 June 1888; *d* The Hague, 17 July 1953). Dutch composer and musicologist. He studied at the Amsterdam Conservatory with Pauw (organ), Lange (theory), Zweers (composition) and Röntgen (chamber music). For many years he lived in The Hague, where he enjoyed a considerable reputation as a piano and composition teacher. He wrote the first major studies on Sweelinck and, in 1950, undertook the reprinting of the collected edition; he produced several other scholarly and practical editions. He also enjoyed a great reputation as a pianist and accompanist, especially with the singer, poet and painter Rient van Santen, who inspired him with visions of old cities and castles (e.g. *Doode steden*) and also of the orient (*Het oude China*, *Zes gezichten op den Fuji* and *De verzoeking van Boedhha*). These early compositions, as well as the String Quartet no.1, have a strong Impressionist tendency. In the early 1920s, however, his style became less romantic, and was more controlled in a 17th-century Baroque manner (*Jesus en de Ziel* for soprano, female chorus and organ, a setting of poems by Jan Luyken). Much of his output is chamber music, including two string quartets, two violin sonatas, piano pieces and solo works for oboe and violin.

WORKS
(*selective list*)

Vocal: Het Naardermeer, 1v, pf, 1916; Bij den Tempel, 1v, pf, 1916; Stabat mater, SATB, 1918; De verzoeking van Boeddha, vv, female chorus, str orch, 2 hp, cel, 1918; Doode steden, 1v, pf, 1919; Vijf geestelijke liederen, 1v, pf/org, 1924; Canticus fratis solis, SATB, 1929; Lofzangen, 1v, pf/org, 1932; Jesus en de Ziel, S, female chorus, org, 1937

Chbr: Str Qt no.1, 1919; Sonate, vn, pf, 1926; Landelijke miniaturen (1st set), ob/fl, 1926; Sonate no.2, vn, pf, 1939; Str Qt no.2, 1944; Landelijke miniaturen (2nd set), fl/ob, 1950; Trio, 2 vn, va, 1952, arr. fl, vn, va

Solo inst (pf unless otherwise stated): Het oude China, 1916; Van de vogels, 1917; Zes gezichten op den Fuji, 1919; St. Quentin, 1920; Oude kastelen, 1920; 8 preludes, 1921; Sonate, 1922; Variaties, 1924; Sonate no.2, 1926; Sonate, vc, 1926; Sonatine, ob, 1930

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ROGIER STARREVELD/LEO SAMAMA

Siguidilla. *See* SEGUIDILLA.

Siguiriya. An Andalusian or Gypsy corruption of SEGUIDILLA.

Sigurbjörnsson, Thorkell (*b* Reykjavík, 16 July 1938). Icelandic composer, pianist, conductor and teacher. He studied the piano, the violin, the organ and theory at the Reykjavík College of Music, where his teachers included Róbert A. Ottósson, Victor Urbancic and Árni Kristjánsson. At Hamline University, St Paul's, Minnesota, he studied the piano, theory and composition with R.G. Harris (BA 1959). Further studies included composition with Kenneth Gaburo and electronic music with Lejaren Hiller at the University of Illinois (MM 1961), and conducting at the Académie internationale de la Musique, Nice and at Darmstadt. In 1962 he returned to Iceland to teach at the Reykjavík College of Music, where he played a major role in establishing the department of music theory and composition. He also worked as a composer, pianist, critic and commentator for Icelandic broadcasting. As president of Musica Nova he pioneered the programming of avant-garde music in Iceland at a time when much of the core classical repertory had still not been performed. He has also been secretary and president of the Society of Icelandic Composers, artistic director of the biennial Reykjavík International Festival of the Arts, and founder member of the Iceland Music Information Centre. He was a creative associate of the Center for Creative and Performing Arts, Buffalo, New York (1973), a guest of the Center for Music Experiment at the University of California, San Diego (1975), and a lecturer at the Shanghai Conservatory (1995).

One of the most prominent of Icelandic composers, Sigurbjörnsson writes prolifically in a wide range of genres, though not large-scale opera and symphonies, and in many styles, frequently writing functional, small-scale works tailored to the requirements of specific occasions and the skills of specific performers. He has always striven to do more with less: to assimilate seemingly unrelated elements using minimal material, often developed through motivic elaboration, clarity of structure and virtuoso performing techniques. Internationally known also as a pianist, he has given many performances of his own works both at home and abroad, and has been an energetic supporter of the music of both his contemporaries and his pupils, many of whom are now represented in the succeeding generations of Icelandic composers.

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Orch: Festival Ov., 1970; Laeti, 1970; Mistur, 1972; Haflög [Sea Songs], 1974; Búkolla, cl, orch, 1974; Niður, db, orch, 1975; Fl Conc., 1977; Vc Conc., 1981; Vn Conc. (Fylgjur), 1981; Diafonia, 1984; Liongate, fl, orch, 1984; Trifonia, 1990; Life, Dreams and Reality, 1993; Rúnir [Runes], hn, orch, 1994; La alucinacíon de Gylfi, S, orch, 1997; Sym., 1998

Choral: Missa miniscula, female vv, 1971; Recessional (Uni Deo sit gloria), mixed vv, 1981; Koma [Coming], mixed vv, 1988; Missa brevis, mixed vv, 1993

Chbr: Hässelby-Qt, 1968; For Renée, ens, 1973; Copenhagen Qt, 1977; Wind Qnt, 1979; Thrjú andlit í látbragðsleik [Three Faces of Pantomime], pf trio, 1982; Lófalagið [Shape of the Hands], ens, 1990; Gövertimento, pf, wind qnt, 1991; Filigree, ens, 1991; Heimsókn [Visit], str qt, 1992

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HILARY FINCH

Sikhra, Andrey Osipovich. *See* SYCHRA, ANDREY OSIPOVICH.

Siklós [Schönwald], **Albert** (*b* Budapest, 26 June 1878; *d* Budapest, 3 April 1942). Hungarian educationist, musicologist, composer and cellist. He began to compose at the age of six and started piano and theory lessons the next year. At the Hungarian Music School he studied the cello, composition and chamber music. He made his début as a performer in 1891 and played his own Cello Concerto in 1896. Then he studied composition with Koessler at the National Hungarian Royal Academy of Music until 1899, while reading law at the University of Jurisprudence, Budapest. He was a cellist in the Budapest PO (1901–4) and a teacher at the Ernő Fodor School of Music, (1905–19) and at the High School of Musical Art (from 1910). He was appointed professor at the High School in 1913, and from 1919 until his death taught one of the composition classes there, the other being taken by Weiner, then Kodály from 1921. The name Siklós was adopted by the composer in about 1901.

Siklós's importance rests primarily on his educational work: his publications provide a complete course for professional music education, and they were the only Hungarian textbooks available for advanced study. He edited the music journal *A zene* from 1928 to 1938 and wrote a large quantity of criticism, essays and popular introductions. In his music he was less independent and original; he remained faithful to the German Romantic

tradition, although in his later years he was influenced by Debussy. A thorough knowledge of resources was evident in everything that he wrote. He followed neither Liszt nor Bartók in his treatment of national material, but was interested rather in Hungarian music of the Baroque period, as demonstrated explicitly in his numerous transcriptions.

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STAGE AND ORCHESTRAL

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Vc Conc. no.1, 1895; Sym., b, 1896; Sym. 'Anlauf', 1896; Chinese Ov., str, perc, 1897; Suite antique, str, 1898; Symphonie aetherique, 12 db, 1899; Vn Conc., 1899; Sym., G, 1901; Das verschleierte Bild zu Saia, ov., 1901; Vc Conc. no.2, 1902; Magyar változatok [Hungarian Variations], 1903; Báthory Erzsébet, ov., 1906; Rákóczy, a, ov., 1906; Suite no.4, d, 1913; Bihari, suite, small orch, 1922; Tinódi Lantos Sebestyén, ov., 1925; Magyar rapszódia a Kájoni-kódex táncaiból, 1929; Chorale Prelude, Fantasy and Fugue, d, 1930; Táncimpressziók, 1930; Vigjáték nyitány [Comedy Ov.], small orch, 1931; Prelude and Fugue, c, 1934; Sinfonietta, small orch, 1934; A lőcsei tabulaturás könyv magyar táncai, 1935; Elégia, 1937; Magyar koncert rondó, small orch, 1935; Elégia, 1937; Scherzo, b, 1937

OTHER WORKS

Vocal: Bravura aria, lv, pf, 1897–9; Ps xciii, S, A, chorus, str, 1899; 10 dal [Songs] (T. Emőd, G. Juhász, Petőfi, B. Endrődy, Ady), 1918–23; Chbr Suite (L. Szabó), Bar, chbr orch, 1923; Tinódi Lantos Sebestyén Cronica-jának nyolc éneke [8 songs from the Cronica of Sebestyén Tinódi], Bar, orch, 1934

Chbr: Sonata, A♭, vn, pf, 1902; Sonata, hn, pf, 1920; Pf Trio, op.72, 1920; 8 pièces faciles, vc, pf, 1921; Táncszvit a Kájoni-kódex táncaiból, vn, pf, 1925; Idill és vadászdal [Idyll and Hunting Song], 4 hn, 1927; Qt 'Michelangelo', cl, bn, hn, pf, 1931; Trio, fl, va, hp, 1933; Wind Septet, 1938

Kbd: 2 vols. of pieces, pf, 1896; Legend and Fugue, org, 1896–9; Sonata, b♭, pf, 1898; Prelude and Fugue, org, 1899; Variations on 'Boci boci tarka', pf duet, 1900; Pasztellképek [Pastel Pictures], op.60, pf, 1917–20; Chorale Prelude, Fantasy and Fugue, d, org, 1922; Rokokó szvit 'Soirée à Louis XV', op.53, pf, 1923; Valse Alice, pf, 1924

Other solo inst: Suite, C, vc, 1933; 2 études, hp, 1937; Prelude and Fugue, c, hp, 1939

Principal publishers: Rozsnyai

WRITINGS

Zeneköltészettan [Composition course], i–v (Budapest, 1907–13)
A vezérkönyv–olvasás útmutatója [Guide to score reading] (Budapest, 1911)
Zeneesztétikai/zenetudományi/jegyzetek [Notes on music aesthetics] (Budapest, 1921)
A harmonizálás kézikönyve [Harmonization handbook] (Budapest, 1923)
Magyar zenetörténeti jegyzetek [Notes on Hungarian music history] (Budapest, 1927)
Storia della musica ungherese (Rome, 1930)
Hangszerek–hangszinek [Instruments–timbres] (Budapest, 1941)

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I. Raics: 'Magyar zeneművek jegyzéke 1920–1941' [Catalogue of Hungarian music 1920–41], *Magyar zenei szemle*, ii (1942), 201–33, 249–69
'Siklós Albert emlékezete' [In memory of Siklós], *A zene*, xxiv (1942–3), 51–5

JOHN S. WEISSMANN

Sikora, Elżbieta (*b* L'viv, 20 Oct 1943). Polish composer. A graduate in sound engineering from the Warsaw Academy, she completed her studies in electronic music with Schaeffer and Bayle in Paris (1968–72) and studied computer music with John Chowning at Stanford. Between 1972 and 1974, back in Warsaw, she was a composition pupil of Baird and Z. Rudziński. Together with Knittel and Michniewski, in 1973 she founded the composers' group KEW. In 1981 she moved to France, and in 1985 was appointed to teach electro-acoustic music at the conservatory in Angoulême. She has created pieces at the Groupe de Recherches Musicales, at IRCAM and Radio France. Among her awards are first prize at the GEDOK (Mannheim) competition in 1982, for *Guernica* and second prize for the chamber opera *Ariadne* at the 1978 Weber Competition (Dresden).

Sikora has written mostly for the stage, radio and electronic media. In the operas the often multilingual texts are as much spoken as sung, and her generally rhapsodic approach to drama incorporates a range of musical idioms and references. Among her most representative electro-acoustic works are *Głowa Orfeusza II* ('The Head of Orpheus II', 1982) and the first and second suites. Elsewhere, Sikora's music contains expressionistic qualities in the early songs; energetic instrumental scenes in the orchestral music; and a tendency towards neo-classicism in works such as the String Sextet (1993).

WORKS
(*selective list*)

Dramatic: Ariadne (chbr op, 1, C. Pavese), 1977, Warsaw, 12 March 1979; Derrière son double (radio op, 1, J.-P. Duprey), S, Bar, 4 actors, str qt, fl, perc, elec, 1983, Radio France, 1983; L'Arrache-coeur (chbr op, 1, B. Vian), 1984–6, Radio France, 1983, rev. 1995, Warsaw, 16 Sept 1995; film scores

El-ac (for tape unless otherwise stated): Interwencje [Interventions], tuba, 2 perc, tape, 1969; Prénom, 1970; Widok z okna [View from the Window], 1971; Nocą twarzą ku niebu [In the Night, Face to Heaven], 1978; Rapsodia na śmierć republiki [Rhapsody for the Death of the Republic], 1979; Waste Land, 1979; Listy do M [Letters to M], 1980; Głowa Orfeusza I [The Head of Orpheus I], 1981; Janek Wiśniewski–Grudzień–Polska (Głowa Orfeusza III) [Janek Wiśniewski, December, Poland], 1981–2; Głowa Orfeusza II, fl, tape, 1982; La création, S, spkr, chorus, chbr orch, elecs, 1986; A peine le temps que dure une vision (J. Hernandez), S, cl, tpt, perc, db, tape, 1987–9; Suite no.1, vc, tape, 1990; Géométries variables, 1991; Suite no.2, hpd, tape, live elecs, 1992; On the Line, S, tape, 1993; Flashback, 1996

Other: Pieśni rozweselające serce [Heart Brightening Songs] (early Egyptian texts), S, fl, ob, cl, vn, vc, 1973; arr. S, fl, hpd, 1983; Guernica (P. Eluard), chorus, 1975–9; Str Qt no.1, 1975; . . . według Pascala [. . . according to Pascal], tpt, hp, hpd, vc, 1976; Podróż pierwsza [First Journey], tuba, 1977; Piaski [Sands], fl, perc, 1980; Str Qt no.2, 1980; Podróż trzecia [Third Journey], fl, 1981; Eine kleine Tagmusik, 7 insts, 1983; Solo, vn, 1983; Sym no.1 'Ombres', orch, 1984; Loreley (G. Apollinaire), S, 10 insts, 1987; Rappel II, orch, 1989; Chant de Salomon, S, cl, ob, bn, str trio, perc, 1992; Str Sextet, 1993; Canzona, b viol, ens, 1995; Thinking of Brahms, str qt, 1996; Omnia tempus habent (orat), A, children's chorus, chorus, orch, org, 1997; Suite no.3 'Baroque', orch, 1997

Principal publishers: PWM, Agencja Autorska, Heugel

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T. Marek: 'Composer's Workshop: Elżbieta Sikora: Ariadne', *Polish Music* (1978), no.4, pp.20–24
E. Frołowicz: 'Między muzyką instrumentalną a elektroakustyczną' [Between instrumental and electro-acoustic music], *RM*, xxxv/23 (1991), 4 only

ADRIAN THOMAS

Sikorski. German firm of music publishers. In 1935 Hans Sikorski (*b* Posen [now Poznań], 30 Sept 1899; *d* Bad Wiessee, 22 Aug 1972) founded a drama and music publishing concern in Berlin whose main publications were popular and entertainment music. In 1948 Hamburg became the headquarters of the group, which grew to more than 20 subsidiary firms in ten countries. Publications cover a wide range of music including operas,

symphonies, chamber music, operettas and musicals. The firm has published works by such contemporary composers as Theodor Berger, Nico Dostal, Kabalevsky, Kelemen, Milko Khachaturian, Künnecke, Mark Lothar, Prokofiev, Shostakovich and Wellesz. Early in 1970 Sikorski began to place greater emphasis on contemporary music; important representatives of the Russian avant garde, such as Edison Denisov, Gubaydulina, Kancheli, Pärt, Schnittke and Ustvol'skaya, were now joined by a number of young German composers such as Ulrich Leyendecker, Jan Müller-Wieland, J.-P. Ostendorf, Peter Ruzicka and Manfred Trojahn. It is also noted for its publications of school music, methods for guitar, recorder, violin and other instruments, and music literature. Today Sikorski is co-managed by Hans Sikorski's son and daughter, Hans Sikorski (*b* Marburg an der Lahn, 10 March 1926) and Dagmar Sikorski-Grossmann (*b* Hamburg, 12 March 1956).

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50 Jahre Hans Sikorski Musikverlag, 1935–1985 (Hamburg, 1985)

H. Peters: 'Neue Musik: eine Aufgabe', *Musik zum Lesen*, ii (Göppingen, nr Stuttgart, 1993), 34–5

THEODOR WOHNHAAS

Sikorski, Józef (*b* Warsaw, 1813; *d* Warsaw, 4 May 1896). Polish critic and composer. Between 1843 and 1858 he wrote music reviews and articles, mainly in the monthly *Biblioteka Warszawska*. In 1849 he appealed to the ecclesiastical authorities for the church archives to be opened so that he could examine the collection of Polish music. In the following year he began work on the sources, assembling much valuable material which was later useful to Poliński, Chybiński and others. He founded the first significant Polish musical periodical, the weekly *Ruch muzyczny*, in April 1857; it appeared regularly until December 1862. From 1866 to 1874 he was editor of the daily *Gazeta Polska*, and in 1870 he helped to found the Warszawskie Towarzystwo Muzyczne (Warsaw Music Society). After 1874 he withdrew almost completely from musical and literary activities. Sikorski was a conscientious and objective critic and an advocate of a national school of Polish music. He also composed about 20, mainly unimportant, works for piano, solo voice and chorus.

WORKS

Radość [Joy] (cant., K. Brodziński), 1845; Dzwon [The Bell] (cant., J.D. Minasowicz, after F. von Schiller); Mass, chorus, org; Alpuhara (A. Mickiewicz), chorus, pf; Psalm Dawidowy, chorus, pf, 1887; songs; pf pieces

WRITINGS

'O muzyce' [On music], *Biblioteka Warszawska* (1843), no.2, pp.665–73

'O formie muzycznej' [Form in music], *Biblioteka Warszawska* (1844), no.4, pp.53–63

'Niektóre myśli o krytyce' [Some ideas about criticism], *Biblioteka Warszawska* (1845), no.3, pp.22–42

Nowa szkoła na fortepian [A new piano method] (Warsaw, 1846)

'Matematycy i muzyka' [Mathematicians and music], *Biblioteka Warszawska* (1847), no.1, pp.175–85

'Mozart i jego Don Juan' [Mozart and his Don Giovanni], *Biblioteka Warszawska* (1847), no.3, pp.143–72

'Wspomnienie Chopena' [In memory of Chopin], *Biblioteka Warszawska* (1849), no.4, pp.510–59

Doręcznik muzyczny [Handbook of music] (Warsaw, 1852)

'Splecenie muzyki z życiem dawnych Polaków' [The importance of music in the life of the ancient Poles], *Księga Świata* (1853), 345–53, 375–83

'J.S. Bach', *Księga Świata* (1856), 344–53

'Krótki rys historii powszechnej muzyki' [General history of music], *Ruch muzyczny* (1859), 25, 53, 97, 169, 189, 200, 234, 261, 285, 309, 326, 361, 387; (1860), 209, 248; (1861), 353, 369, 385, 401, 417, 481, 497, 545, 561

'Ryszard Wagner', *Ruch muzyczny* (1859), 265, 273, 436, 447

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J. Kleczyński: 'Józef Sikorski', *Echo muzyczne, teatralne i artystyczne*, vi (1889), 49, 64, 77

Z. Jachimecki: *Muzykologia i piśmiennictwo muzyczne w Polsce* [Musicology and music literature in Poland] (Kraków, 1948)

S. Jarociński: *Antologia polskiej krytyki muzycznej XIX i XX wieku, do roku 1939* [Anthology of Polish music criticism] (Kraków, 1955), 67–129

M. Podhajski: 'Bibliografia polskich podreczników i prac z harmonii z XIX wieku: Józef Sikorski: Doręcznik muzyczny, Warsawa 1852' [Bibliography of Polish manuals and works on harmony from the 19th century], *Zeszyty naukowa*, vii (1969), 119–49

M. Bristiger: 'Drugi Ruch muzyczny 1945–1949' [The second *Ruch muzyczny*], *Ruch muzyczny*, xvi/18 (1977), 2–7

E. Szczepanska-Malinowska: 'Sikorski, "maly romantyzm", historia', [Sikorski, 'diminutive Romanticism', history], *Muzyka*, xxvi/2 (1981), 87–94

STEFAN JAROCIŃSKI

Sikorski, Kazimierz (*b* Zürich, 28 June 1895; *d* Warsaw, 23 July 1986). Polish composer and teacher. He studied composition with Szopski at the Chopin High School of Music in Warsaw (to 1919) as well as graduating from the philosophy department of Warsaw University (1921). Simultaneously, he studied musicology with Chybiński at Lwów University. He furthered his musical studies in Paris with Nadia Boulanger (1925–7, 1930) before returning to Poland to take up a series of important teaching posts in Łódź, Poznań and Warsaw; he was rector of the Warsaw Academy of Music from 1957 to 1966. He served as president of the Union of Polish Composers (1954–9) at a time of great political and cultural change in Poland. He was awarded many state prizes, including two from the Polish Composers' Union in 1951 and 1975.

Although his early works, like the String Sextet, show the influence of German late Romanticism, his period in Paris resulted in an abiding attachment to the clarity and vivacity of the French neo-classicists. This was supported by traditional craftsmanship, especially in his harmonic and contrapuntal language, and a capacity for intense expressivity in slow tempos. Although he rarely pushed forward stylistic boundaries, his contribution to the concerto genre is notable and the six symphonies are a just measure of his steadfast compositional achievements. Sikorski's contribution to the amateur choral movement and to the resurrection of 19th-century Polish masterpieces was typically altruistic. His lasting legacy was as the exceptional teacher of many of Poland's future composers and musicians, among them Bacewicz, Baird, Kisielewski, Krauze, Krenz, Maciejewski, Malawski, Palester, Panufnik, Serocki and his own son TOMASZ SIKORSKI.

WORKS
(*selective list*)

Orch: Suite, str, 1917; Sym. no.1, 1919; Sym. no.2, 1921; Obrazki wiejskie [Country Pictures], 1945; Ov., 1945; Allegro symphonique, 1946; Cl Conc., 1947; Suita z Istebnej [Suite from Istebna], 1948; Hn Conc., 1949; Sym. no.3 'w formie concerto grosso', 1953; Uwertura popularna, 1954; Fl Conc., 1957; Conc., tpt, str, 4 timp, xyl, tam tam, 1959; Koncert polifoniczny, bn, orch, 1965; Ob Conc., 1967; Sym. no.4, 1969; Trbn Conc., 1973; Sym. no.5, 1979; 4 polonezy wersalskie [4 Versailles Polonaises], str, 1980; 3 canoni su un tema unico, str, 1982; Sym. no.6, 1983; film scores incl. Warszawska premiera, 1951

Vocal: Stabat mater, B, chorus, org, 1943, rev. 1950; many songs, folksong arrs.
Chbr: 2 str qts, 1915, 1918; Str Sextet, 1930
Edns/arrs.: F. Janiewicz: Vn Conc.; F. Lessel: Pf Conc., 1951; S. Moniuszko: Halka; S. Moniuszko: Straszny dwór [The Haunted Manor]

Principal publishers: Czytelnik, PWM

WRITINGS

ed., with A. Chybiński: *Kwartalnik muzyczny* (Warsaw, 1928–33, Kraków, 1948–50)
Instrumentoznawstwo [The science of instruments] (Kraków, 1932, 3/1975)
Harmonia (Kraków, 1948–9, abridged 9/1996)
Kontrapunkt (Kraków, 1953–7)
'Co nowego widzę w muzyce Dwudziestolecia Polski Ludowej' [What's new in music on the twentieth anniversary of People's Poland], *Życie Warszawy* (1964), no.83, p.3

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T. Marek: 'Nowa symfonia K. Sikorskiego', *Przegląd kulturalny*, iii/42 (1954), 5 only
H. Feicht: 'Kazimierz Sikorski jako teoretyk propedeutyki i kompozycji' [Sikorski as a theoretician of basic harmony and composition], *Studia muzykologiczne*, v (1956), 426–43
H. Schiller: 'III Symfonia Kazimierza Sikorskiego', *RM*, ii/5 (1958), 15–17
K. Mazur: '"Koncert polifoniczny" Kazimierza Sikorskiego', *RM*, x/22 (1966), 7–8
J. Sierpiński: 'Ojciec polskiej muzyki współczesnej' [Father of Polish contemporary music], *Życie Warszawy* (2 July 1980)

ADRIAN THOMAS

Sikorski, Tomasz (*b* Warsaw, 19 May 1939; *d* Warsaw, 14 Sept 1988). Polish composer and pianist, son of KAZIMIERZ SIKORSKI. He studied composition with his father and the piano with Zbigniew Drzewiecki at the Academy of Music in Warsaw (1956–62). He also studied in Paris (1965–6) and worked at the Columbia-Princeton Electronic Music Center, New York (1975–6).

Tomasz Sikorski cut a somewhat isolated figure in Polish music during the cultural turmoil after 1956. He rapidly established his own voice – introverted, often tense and bleak, and deeply influenced by his readings in philosophy. The writings of certain authors – Heidegger, Kafka, Kierkegaard and Beckett included – fuelled his existential outlook, which manifested itself in the sense of ritual, reductive musical ideas and restricted timbral palette.

His music is concerned with motivic fragments (usually chordal, often iambic), repeated and marginally developed; *Sonant* for piano (1967) is especially uncompromising in this regard. In works for two or more instruments or voices he establishes an almost passive dialectic between the periodic fragments and a subdued continuum elsewhere in the texture. His harmony is often based on the tritone but sometimes, as in *Homofonia*, on combinations of triads. Sequences of events rarely develop, except in the larger ensemble works (i.e. *Concerto breve*, *Sequenza I* and *Music in Twilight*), though many have a perceptible coda, if not closure. His preference for his own instrument was lifelong, alongside wind (usually brass) and metal percussion, while he returned to string sonorities during the 1980s. His distinctive soundscape was not minimal in the conventional sense: his obsessive contemplation on fractured ideas was an uncompromising commentary on the madness of the world around him.

WORKS
(*selective list*)

2 Preludes, pf, 1955; Wariacje, pf, 4 perc groups, 1960; Szkice [Sketches], str qt, 1961; Echa II [Echoes II], 1–4 pf, perc, tape, 1961–3; Stretti, chorus, instr, 1962; Antyfony, S, hn, pf, bells, 2 gongs, 2 tam-tams, tape, 1963; Prologi (textless), female chorus, 4 fl, 4 hn, 4 perc, 1964; Conc. breve, pf, 24 wind, 4 perc, 1965; Monodia e sequenza, fl, pf, 1966; Sequenza I, orch, 1966; Sonant, pf, 1967; Intersections, 4 perc, 1968; Diafonia, 2 pf, 1969; Collage, female chorus, insts, tape, 1970; Musique diatonique, 16 wind, 8 gongs, 1970; Homofonia, 12 brass, pf, gong, 1970; Na smyczki [For Strings], 3 vn, 3 va, 1970
Vox humana (textless), chorus, 12 brass, 4 tam-tams, 4 gongs, 2 pf, 1971; Bez tytułu [Without Title], pf, any 3 insts, 1972; Holzwege, small orch, 1972; Przygody Sindbada żeglarza [The Adventures of Sinbad the Sailor] (radio op, Sikorski, after B. Leśmian), 1972; Zerstreutes hinausschauen, pf, 1972; Muzyka nasłuchiwania [Listening Music], 2 pf, 1973; Muzyka z oddali [Music from Afar], chorus, 10 brass, 1 perc, pf, 1974; Inne głosy [Other Voices], 24 wind, 4 gongs, bells, 1975; Samotność dźwięków [The Solitude of Sounds], tape, 1975; Choroba na śmierć [Sickness Unto Death] (Kierkegaard), reciter 4 tpt, 4 hn, 2 pf, 1976; Music in Twilight, pf, orch, 1978
Hymnos, pf, 1979; Autograf, pf, 1980; Modus, tbn, 1980, rev. vc, 1982; Struny w ziemi [Strings in the Earth] (after J. Joyce), str, 1979–80; 2 portrety [2 Portraits], orch, 1981–2; W dali ptak [Afar a Bird] (S. Beckett), kb, pre-recorded kbd, 1v (whispering), 1981; Eufonia, pf, 1982; Paesaggio d'inverno, str, 1982; Autoportret, orch, 1983; Autoritratto, pf, orch, 1983; Recitativo e aria, str, 1983; La notte – omaggio a Friedrich Nietzsche, str, 1984; Rondo, kbd, 1984; Das Schweigen der Sirenen (after F. Kafka), vc, 1986; Omaggio in memoriam Borges, 4 pf, orch, 1987; Diario 87 (J.L. Borges), reciter, tape, 1987
Film and incid music

Principal publishers: Agencja Autorska, PWM

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T. Kaczyński: '"Antyfony" Tomasza Sikorskiego', *RM*, vii/22 (1963), 19–20
T. Kaczyński: '"Concerto breve" Tomasza Sikorskiego', *RM*, ix/17 (1965), 14 only
J. Jaroszewicz: '"Sequenza I" Tomasza Sikorskiego', *RM*, x/22 (1966), 7 only
T. Marek: 'Composer's Workshop: Tomasz Sikorski', *Polish Music* (1971), no.4, pp.20–23 [on *Przygody Sindbada żeglarza*]

ADRIAN THOMAS

Siku [sicu, sico]. South Andean PANPIPES.

Sikuri [sicura]. A type of PANPIPES of the Bolivian altiplano, used by Aymara and Quechua musicians among Titicaca immigrants to La Paz and Irpo Chico, a village 30 km south of La Paz.

Silas, Edouard [Eli] (*b* Amsterdam, 22 Aug 1827; *d* London, 8 Feb 1909). Dutch organist, pianist and composer. He was taught by Neher, a member of the Mannheim court orchestra, and made his first public appearance in Amsterdam in 1837. He continued his piano studies in Frankfurt with Louis Lacombe from 1839 and in Paris with Kalkbrenner from 1842, later entering the Conservatoire where his teachers were François Benoist for the organ and Matthäus Nagiller and Halévy for composition; in 1849 he won a *premier prix* for organ playing, competing with Saint-Saëns and Jules Cohen. In 1850 he moved to England and after playing first in Liverpool made his London début on 21 May. He took the post of organist at the Roman Catholic chapel in Kingston upon Thames and soon established himself as a teacher. He was a friend of Berlioz and at the Crystal Palace on 22 March 1852 played the piano under his direction in Beethoven's Triple Concerto. In 1858 he composed a 'sacred drama' *Joash* with words by George Linley, which was dedicated to Berlioz and first performed in 1863 at the Norwich Triennial Festival; it combines the oratorio tradition represented by Mendelssohn with the style of French grand opera. His first symphony (1852)

was performed in London in April 1863, repeated the following year and later published; a Fantasia and an Elégie, both for piano and orchestra and dedicated to Anton Rubinstein, were played in London in 1865 and 1873 respectively and in 1866 his Mass in C major op.62 for four voices and organ won a prize in an international competition of sacred music held in Belgium. His other published works include many light polyphonic organ pieces, dances, impromptus and nocturnes for piano, chamber music, and vocal works, both sacred and secular; he also wrote a burlesque symphony, entitled *Mr Punch's Musical Recollections* (1856–66). A treatise on musical notation remained unpublished, but his essay on harmony was printed in London in 1885. For many years he taught harmony at the GSM and the London Academy of Music.

CHRISTOPHER SENIOR

Silbato (Sp.). *See* WHISTLE.

Silbenstrich (Ger.). A feature of medieval modal notation. *See* STRICH.

Silber (Franck), Euchario (*fl* late 15th century). German printer from Würzburg, active in Rome. First printer of music in a drama (*see* PRINTING AND PUBLISHING OF MUSIC, §I, 2). His son Marcello published music in collaboration with ANDREA ANTICO.

Silbermann. German family of organ builders and instrument makers. Two distinct lines of organ building emanating from Alsace and Saxony were established, headed by Andreas Silbermann and his brother Gottfried respectively. All the members of the family also made string keyboard instruments.

1. Organs, Alsace: Andreas, Johann Andreas and brothers. 2. Organs, Saxony: Gottfried Silbermann. 3. String keyboard instruments: (i) General (ii) Harpsichords (iii) Spinets (iv) Clavichords (v) Pianos.

1. ORGANS, ALSACE: ANDREAS, JOHANN ANDREAS AND BROTHERS. The Alsace branch of the family was headed by Andreas Silbermann (*b* Kleinbobritzsch, nr Frauenstein, Saxony, 16 May 1678; *d* Strasbourg, 16 March 1734). The son of a master joiner, he learnt the joiner's trade from George Lampertius in Freiberg from 1691 to 1694. It is not known who taught him to build organs. In 1699 he was in Alsace, where he renovated the Baldner organ in Bouxwiller; he then worked for the Strasbourg organ builder Friderich Ring (1666–1701). Andreas finally settled in Strasbourg in 1701, receiving citizenship on 15 March 1702. In 1703 he and his younger brother Gottfried (i) (whom he had trained himself) built an organ for Ste Margarethe, Strasbourg. From 1704 to 1706 he worked with François Thierry in Paris, 'in order to perfect himself yet further in the French taste'. After returning to Strasbourg he worked first with Gottfried, building organs for the Collegium Wilhelmitanum in 1706 and the church of St Nicolas in 1707; when Gottfried returned to Saxony in 1708 Andreas continued to run his workshop on his own. Major commissions now began to come his way, such as for the church of Marmoutier Abbey (1709–10), Basle Cathedral (1711) and Strasbourg Cathedral (1714–16; three manuals, 39 stops). The Strasbourg Cathedral instrument was his largest organ; for this he retained the case built in 1491 by Friedrich Krebs. Louis Marchand played it on his way to Dresden in 1717. Andreas Silbermann built 35 organs in total (including nine positives) in Alsace, Baden and Switzerland. Many of his instruments were altered or destroyed later. The organs of Marmoutier and Ebersmünster (1731–2) are by far the best preserved of his works. Those built for the Dominican church, Colmar (1726; now in Niedermorschwihr), Altorf, near Molsheim (1729–30), St Matthieu, Colmar (1732), and Rosheim (1733) are partially preserved, as is the positive in the Château des Rohan in Strasbourg.

Andreas tended towards the French style of organ building, using French scaling. His dispositions also followed French principles, incorporating the three typical groups of *plein jeu*, *jeu de tierce* and *grand jeu*. However, he also took local customs into account, e.g. in his use of the 16′ pedal stop, which was always situated behind the lower case, and the use of basic stops such as Viola da gamba 8′ or 4′ in his early organs. Typically, his cases have three towers in the *Hauptwerk* and two in the *Rückpositiv*. The pitch of his organs varied between Cornet-Ton (a semitone higher than the modern pitch standard of a′ = 440) and deep French pitch (a whole tone lower than modern pitch). His manuals had compasses of 48 or 49 notes, and his pedals 12 or 13, 19 or 20, or 24 or 25 notes. Andreas Silbermann corresponded with Johann Christoph Egedacher in Salzburg, and with his brother Gottfried.

Andreas trained his sons as organ builders. The most prolific was Johann Andreas Silbermann (*b* Strasbourg, 24 June 1712; *d* Strasbourg, 11 Feb 1783), who learnt his trade from his father, and helped to build the last of Andreas's organs. He took over the business after his father's death, and continued building instruments in Andreas's manner, while developing a new form of case with a tripartite central rank. In 1741, after building an organ for St Thomas, Strasbourg, he spent six months on a study tour of Germany, most notably visiting his uncle Gottfried, whom he helped with the building of the organ in Zittau. Under Gottfried's influence, Johann Andreas gradually developed his own style. He built two three-manual organs with an *Oberwerk* on the model of Gottfried's instruments, for the Neue Kirche (now Temple Neuf), Strasbourg (1749), and for St Blasien Abbey, Baden (1774). These two organs did much to establish his reputation. His later organs have higher Mixtures, including a Sifflet 1′. The Echo, divided into separate choruses, is complemented by a bass section with a Fagott 8′. He built 57 organs in total in Lorraine, Baden and Switzerland, including two positives. To some extent Johann Andreas Silbermann achieved a synthesis between the French and German styles of organ building. His major works in the Neue Kirche, Strasbourg, and St Blasien Abbey are now destroyed, and most of his other organs have undergone alteration. Those partially preserved are the organs in St Thomas, Strasbourg (1740–41), Guebwiller (1745; now in Wasselonne), Saint Quirin (1746), Soultz-Haut-Rhin (1750), Arlesheim (1761; see illustration), Châtenois (1765), Ettenheimmünster (1769), Blodelsheim (1779), Molsheim (1781) and Gries (1781). His early organs were tuned to French pitch; after 1752 he preferred Italian concert pitch (a semitone lower than modern pitch). Most of his early instruments had 49 notes in the manuals, those from 1766 onwards had 51. The pedals had 13, 20 or 25 notes. The instruments tended towards equal temperament. On his visit to Strasbourg in 1778 Mozart gave public performances on Johann



Organ by Johann Andreas Silbermann, 1761, at Arlesheim Cathedral

Andreas Silbermann's organs in the church of St Thomas and in the Neue Kirche.

Johann Andreas was also well known as a writer and antiquarian. He left useful notes on the building of organs in documents now known as the Silbermann Archive, and corresponded with scholars and organ builders of note such as K.J. Riepp. He was also a talented graphic artist and illustrator, and a member of the Strasbourg City Council.

Johann Andreas worked with his younger brothers Johann Daniel (i) (1717–66), Gottfried (ii) (1722–62) and Johann Heinrich [Jean Henry] (1727–99). Johann Daniel also made mechanical musical instruments. In 1752 he joined his uncle Gottfried in Freiberg and became his sole heir. He was also organist at the Neue Kirche in Strasbourg, and composed several works. Gottfried (ii) was also a painter, while Johann Heinrich specialized in the building of stringed keyboard instruments. Johann Andreas's sons Johann Daniel (ii) (1745–70) and Johann Josias (1765–86) were also organ builders. Johann Josias ran the workshop after his father's death. He was succeeded by the firm's journeyman (Johann) Conrad Sauer (i) (1735–1802), his son (Johann) Conrad Sauer (ii) (1775–1828) and grandson Théodore (*b* 1806; *d* after 1863). Subsequently both George Wegmann (*b* 1795; *d* after 1857) and Martin Wetzel (1794–1897) described themselves as successors to the organ-building firm of Silbermann.

The organs made by the Strasbourg branch of the Silbermann family are notable for the very high quality of their craftsmanship and their use of the best material. Andreas and Johann Andreas valued simplicity in the design of the instruments and their actions, solidity in the construction of wind-chests and cases, rational uniformity of scaling, and efficient sound production. These almost legendary qualities in their work left a permanent mark on the organs of the Upper Rhine area.

2. Organs, Saxony: Gottfried Silbermann. The younger brother of Andreas, Gottfried Silberman (i) (*b* Kleinbobritzsch, 14 Jan 1683; *d* Dresden, 4 Aug 1753) built most of his organs in Saxony. In 1701 he went to Strasbourg where he was trained by his brother and worked with him. During Andreas's absence in Paris (1704–6) Gottfried probably took charge of the workshop. He returned to Saxony in 1710, building an organ in Frauenstein, and in the same year he was commissioned to build the organ of Freiberg Cathedral (completed 1714; three manuals, 44 stops; extant, *see* Organ, Table 24). Freiberg remained his home and the place from which he worked for the rest of his life. In 1723 Elector Friedrich August granted him the title of court and *Land* organ builder. Of his colleagues and pupils, Joachim Wagner and Zacharias Hildebrandt were outstanding for their own organ building. The latter supervised the construction of Silbermann's last and greatest organ, that in the Hofkirche, Dresden, completing it after his master's death. Silbermann was acquainted with a number of famous musicians including J.S. Bach and his son Wilhelm Friedemann, Bach's pupil Johann Ludwig Krebs, Johann Kuhnau and Johann Georg Pisendel. Johann George Silbermann (*b* Frauenstein, 19 May 1698; *d* Freiberg, 1 Sept 1749), the son of a half-brother of Gottfried and Andreas, was also an organ builder. He was trained by Gottfried and worked with him, occupying a prominent position in the Silbermann workshop.

Gottfried built 46 organs in central Germany, including: Sophienkirche, Dresden (1718–20; Unda maris 8′ added by Silbermann's colleague David Schubert in 1747); Georgenkirche, Rötha (1718–21; extant); Marienkirche, Rötha (1721–2; extant); Reinhardtsgrimma (1729–31; extant); Frauenkirche, Dresden (1732–6); Petrikirche, Freiberg (1733–5; extant); Ponitz (1734–7; extant); Grosshartmannsdorf (1738–41; extant); Johanniskirche, Zittau (1738–41); Schlosskapelle, Burgk (1739–43; extant); Nassau, near Frauenstein (1748; extant); Hofkirche, Dresden (1755; three manuals, 47 stops; reconstructed by Gebrüder Jehmlich, 1967–71, with restoration of parts destroyed in air raids, including the front and bellows). His work is characterized by his consistent and programmatic building of certain types, the easily surveyed design of his instruments, and the rationally standardized construction of the details. His specifications fall into five categories: positives and small organs based on Prinzipal 4′ or 2′, single-manual organs based on Prinzipal 8′ in the manual; two-manual organs without a manual 16′, two-manual organs with a manual 16′, organs with three manuals. The subsidiary manuals were built as *Oberwerk*, and sometimes, in his two-manual organs without a 16′ manual, as *Hinterwerk*. His three-manual organs also have a *Brustwerk*. Only his three-manual organs have a pedal in the nature of a *Werk*: in smaller instruments it is confined to the bass function. The compass of the manuals is *CD* to *c‴* or less frequently *d‴*, the pedal extends from *CD* to *c′*.

The voicing of his pipes is very powerful by today's standards, with high wind pressure (the Freiberg Cathedral organ originally had 97 mm pressure for the manuals and 109 mm for the pedal). The tuning of most of his organs was originally between *a′* = 460 and *a′* = 465

(*Chorton*), or higher in some of the early organs. The organ of the Sophienkirche in Dresden and several later instruments were tuned to *Cammerton* (between *a′* = 410 and *a′* = 414). Silbermann used a mean-tone temperament that was regarded as controversial by his contemporaries: according to measurements from the Freiberg Cathedral organ, originally nine 5ths were tempered smaller than pure by one-fifth of the Pythagorean comma on average; the C♯ minor/E♭ minor and E♭ minor/B♭ minor 5ths were pure; the wolf 5th was set at G♭ minor/D♯ minor.

Gottfried Silbermann is regarded as one of the central figures in the history of organ building. Even at the beginning of his career, his masterly realization of his concept of the organ, an individual synthesis of the French tradition of Alsace and the Saxon tradition, placed him in the forefront of the leading makers of his time. His achievements were seen as models, and to this day they continue to set standards and inspire organ builders.

3. String keyboard instruments.

(i) General. In addition to building organs, all the members of the Silbermann family were trained to make string keyboard instruments ('Claviere'), though the two most active in this regard were Gottfried in Freiberg and his nephew Johann Heinrich (Jean Henry) in Strasbourg. A number of harpsichords, spinets, clavichords and pianos survive. Gottfried is also credited with the invention of the Cembal d'amour (although no surviving instrument has yet been found), for which he obtained a royal patent from Augustus the Strong in 1723. Adlung, however, claimed that its inventor was in fact the 'berühmte Herr Silbermann aus Strassburg' (1768). Gottfried also built all of Hebenstreit's pantaleons, until they quarelled in 1727.

Whereas the organs are recognizable as products of either the Strasbourg or the Freiberg workshop, many of the string keyboard instruments are neither signed nor dated, and they all share the same stylistic origin. There are enough instruments with Johann Heinrich's printed labels inside, and enough pianos with Gottfried's handwritten signature under the soundboard (and are on the balance rail of his only surviving clavichord) to be able to distinguish, by analogy, the maker of the others. Nonetheless, the general conception and techniques of both Alsatian and Saxon workshops show so many similarities that identification is not always easy. The most accurate way of establishing the workshop of origin is by identifying the unit of measurement used for string lengths and case dimensions: the Strasbourg unit was 1 inch = 24 mm (except for clavichords), whereas Gottfried's unit is 1 inch = 23 mm (except for his Hammerflügel). It is also clear that Gottfried Silbermann's pianos were designed in Strasbourg, though built in Saxony; conversely, Johann Heinrich's five-octave, unfretted clavichords were constructed in Strasbourg after a Saxon model. (The sharing of information between the Strasbourg and Freiberg workshops was kept secret within the family, although Adlung had his suspicions concerning the origins of Gottfried's pianos.) Thus there was really only one Silbermann 'school' comprising the two workshops.

The cases of all the Strasbourg instruments are made of rather thin walnut (4–8 mm for harpsichord bentsides) and oak. The undersides are made of pine. All Silbermann soundboards are of spruce with stained walnut bridges (with the exception of the bridges of Gottfried's pianos, which are unstained). The framing of each of Johann Heinrich's instruments is adapted from a single basic principle. Gottfried used ivory for the facings of the sharp keys in all his instruments; Johann Heinrich only used it in his harpsichord and pianos (otherwise he used bone).

Silbermann string keyboard instruments were all tuned in *hoher Cammerton* (*a′* = *c*415), with the exception of one of the harpsichords from Andreas's workshop (now in the Museo Municipal de Música, Barcelona, a′ = *c*392). Two of Gottfried's pianos had keyboards which transposed down a semitone, from *hoher* to *tiefer Cammerton* (*a′* = *c*415/392).

(ii) Harpsichords. The harpsichords (all two-manual) stem from the French 17th-century tradition; of the four surviving instruments, two are from the workshop of Andreas Silbermann (now in the Musée de la Musique, Paris, and the Museo Municipal de Música, Barcelona), one from Gottfried's workshop (Musikinstrumenten-Museum, Staatliches Institut für Musikforschung, Berlin) and one from the workshop of Johann Heinrich (Musée Pyrénéen, Lourdes). The Paris instrument has a compass of *C*–*e‴*; all the others have *F′*–*f‴*. They each have two 8′ stops and one 4′, and all originally had a dogleg jack (with the exception, perhaps, of the Barcelona instrument). The 4′ stop plucks near the soundboard in the Berlin instrument, and between the two 8′ stops in the others. The harpsichords from Andreas's workshop have a buff stop and their soundboards are painted *à tempera*. The soundboard roses are made of parchment; that of the Berlin instrument is cut with an 'S'.

(iii) Spinets. The surviving spinets are all by Johann Heinrich. It appears that he built his instruments in small series at any rate, the spinets are all built according to the same pattern, wing-shaped or 'Zenti-form', with a compass of *F′*–*f‴*, and constructed using the Strasbourg unit of measurement. Examples are preserved in Paris (private collection); the Kirschgartenmuseum, Basle; Rastatt (private collection; signed, 1785); the Bachhaus, Eisenach (two instruments; signed, but not dated); the Germanisches Nationalmuseum, Nuremberg (signed, 1767); the Musikinstrumentensammlung, Universität Erlangen; and the Musikinstrumenten-Museum, University of Leipzig.

(iv) Clavichords. All but one of the surviving clavichords are by Johann Heinrich Silbermann; most are unfretted, with a compass of *F′*–*f‴*, and are modelled on a Saxon design using the Saxon unit of measurement. They are preserved in the Musée de la Musique, Paris; the Gemeentemuseum, The Hague; the Musikinstrumenten-Museum, Staatliches Institut für Musikforschung, Berlin; and the Germanisches Nationalmuseum, Nuremberg. His single surviving fretted clavichord is in the René Prunières Collection, Chaumontel. Its compass is *G′A′*–*d‴*; the original fretting has been altered. There is also an unfretted clavichord (?1723), with a compass of *C*–*e‴*, by Gottfried, in the Musikinstrumentenmuseum, Markneukirchen. One of Gottfried's clavichords was the prized possession of C.P.E. Bach for almost 50 years.

(v) Pianos. All of the surviving pianos have actions copied from Bartolomeo Cristofori's invention; the string lengths are measurable in the Strasbourg unit. Three examples by Gottfried are preserved at the Schloss Sanssouci, Potsdam (1746; compass *F′*–*d‴*), the Neues Palais, Potsdam (?1749; *F′*–*e‴*), and the Germanisches Nationalmuseum, Nuremberg (1749; *F′*–*e‴*). They each

have a 'Cembalo-Zug' (harpsichord stop) consisting of thin pieces of ivory rattling slightly on top of the strings. The dampers may be raised throughout the range. The Neues Palais, Potsdam, and Nuremberg instruments, which are both provided with a transposing device, may also be played *una corda*. Johann Heinrich abandoned the *Cembalo-Zug* and the transposing keyboard, but retained the *una corda*. Two instruments by him survive, in the Musikinstrumenten-Museum, Staatliches Institut für Musikforschung, Berlin (1775) and a private collection, Venice (1770s); both have a compass of *F'–f'''*. There is also a *Tafelclavier* by Johann Heinrich, now in the Augustiner-Museum, Freiburg im Breisgau (1789).

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MARC SCHAEFER (1), FRANK-HARALD GRESS (2), PHILIPPE FRITSCH (3)

Silbote. A large duct flute from the Basque region, also called *txistu aundi*. *See* PIPE AND TABOR.

Silcher, (Philipp) Friedrich (*b* Schnait, Württemberg, 27 June 1789; *d* Tübingen, 26 Aug 1860). German composer and folksong collector. He was taught music first by his father and later by N.F. Auberlen, the organist at Fellbach (near Stuttgart), who trained him to be a teacher and gave him a thorough musical education. In 1806 he became a private tutor in Schorndorf and from 1809 he taught at a girls' school in Ludwigsburg. A meeting with Weber decided him on a career in music. He settled in Stuttgart in 1815, giving private lessons and continuing to study the piano and composition with Konradin Kreutzer and Hummel. After composing a cantata for the University of Tübingen (celebrating the tercentenary of the Reformation) Silcher became the university's director in 1817 and a teacher at the Evangelical College. He founded the Akademische Liedertafel in 1820 and the Oratorienchor in 1839. The university conferred an honorary doctorate on him in 1852, and on his retirement in 1860 he was awarded the Knight's Cross of the Order of Peace.

Silcher is known primarily for his research on folksongs. He met Pestalozzi in 1816, was profoundly influenced by his ideas and, working closely with Hans Georg Nägeli, became one of the leading promoters of popular musical education. Folksong was, in their view, the most suitable genre that the general public could be encouraged to perform. Choral societies and smaller domestic groups were formed, and the cause of school music was fostered. Silcher collected and arranged folksongs from Germany and other countries. He also composed some 250 songs modelled after Mozart, Weber and Mendelssohn but folklike in style, and prepared some practical editions of chorales. A critical edition of his works was published on the centenary of his death, and a Silcher archive (with research facilities) and museum were opened in Schnait in 1956.

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LUISE MARRETTA-SCHÄR

Silent keyboard. *See* VIRGIL PRACTICE CLAVIER.

Silesia. Region of Central Europe, now part of the CZECH REPUBLIC.

Silesian National Theatre (Cz. Slezské Národní Divadlo). Opera and drama company founded in OPAVA in 1945.

Silesius, Angelus. *See* ANGELUS SILESIUS.

Silesu, Lao [Stanislao] (*b* Samassi, Sardinia, 5 July 1883; *d* Paris, 12 August 1953). Italian composer and pianist. He studied with his father Luigi, organist of Iglesias Cathedral, and with Luigi Allione, and revealed his creative

bent at an early age, composing waltzes and mazurkas while still a child. In 1904 he moved to Milan, where he studied harmony and counterpoint with Carlo Gatti and, at the conservatory, with Luigi Mapelli and Amintore Galli. He completed his studies in London with Guy Weitz and in Paris, where he settled in 1907, with d'Indy at the Schola Cantorum. In Paris he established himself in the world of the *café-chantant* as a composer of dances and *mélodies* which he himself performed on the piano as a soloist, in chamber groups, or accompanying famous singers such as Harry Fragson and Félix Mayol. He was on friendly terms with well-known literary and musical figures such as D'Annunzio, Puccini, Cortot and Caruso, who expressed a high opinion of his music.

Silesu was a very prolific composer (his output amounts to around 600 works), writing for piano, orchestra and chamber ensembles. He worked in a variety of genres, from *mélodie* for voice and piano to opera and operetta. His serious work has affinities with Romantic trends and recalls Franck; at the same time it shows an attempt to take on board contemporary developments in French music. Silesu was also interested in Sardinian traditional music, the character of which he expressed in various compositions.

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(*selective list*)

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G. Marongiu: 'Come visse, morì', *Il convegno*, x/1 (1957), 27–8
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BARBARA MARIA ELTRUDIS

Silja, Anja (*b* Berlin, 17 April 1940). German soprano. She studied with her grandfather, Egon van Rijn, making her début in 1955 as Rosina at Brunswick, where her roles included Micaëla, Zerbinetta and Leonora (*Il trovatore*). In 1959 she sang the Queen of Night at the Aix-en-Provence Festival. In 1960 Wieland Wagner engaged her for Bayreuth as Senta; during the next seven years (as Elsa, Elisabeth, Eva, Freia and Venus) she became the most controversial singing actress at postwar Bayreuth. Her close association with Wieland Wagner continued at Brussels, Cologne, Stuttgart and Frankfurt, where she sang Isolde, Brünnhilde, Leonore, Lulu, Marie (*Wozzeck*), Renata (*The Fiery Angel*), Kát'a, Desdemona, Salome and Electra. She made her London début at Sadler's Wells (1963) with the Frankfurt Opera in *Fidelio*, which she also sang at her Covent Garden début in 1967; other Covent Garden roles included Cassandra (*Les Troyens*) and Marie. She made her American début as Salome in San Francisco (1968). At the Metropolitan (1972) she sang Leonore and Salome. Engaged at the Hamburg Staatsoper from 1974 to 1984, she created Luise (von Einem's *Kabale und Liebe*) in Vienna (1976). She sang Regan (Reimann's *Lear*) at San Francisco (1985), Emilia Marty (*The Makropulos Affair*) at Boston (1986), Lady Macbeth (1987) and Grete (*Der ferne Klang*) at Brussels (1988). At Glyndebourne she has sung the Kostelnička in *Jenůfa* (1989, returning in 2000) and Emilia Marty (1995), both of which were recorded on video. Silja is a performer of great magnetism, whose wholehearted stage portrayals are sung in a voice of arresting and individual timbre. She married the conductor Christoph von Dohnányi.

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HAROLD ROSENTHAL/ALAN BLYTH

Sillet (Fr.). *See* NUT (i).

Sills, Beverly [Silverman, Belle] (*b* Brooklyn, NY, 25 May 1929). American soprano. Her first singing appearance was at the age of three on commercial radio. When she was 11 she began serious vocal studies with Estelle Liebling and she made her operatic début as Frasquita with the Philadelphia Civic Grand Opera Company in 1947. For a few years she worked with touring opera companies, gave lieder recitals in the Midwest, and sang with the San Francisco Opera. In 1955 she joined the New York City Opera and became the company's diva; but her full stature was not recognized until 1966 when she sang Cleopatra in Handel's *Giulio Cesare*. Her sensational success in this florid role (which she recorded) led to a series of bel canto revivals at the City Opera, including Donizetti's trio of Tudor queens, *Maria Stuarda*, *Anna Bolena* and Elizabeth in *Roberto Devereux*. Appearances in major European opera houses quickly followed, including the Queen of Night at Vienna (1967), Rossini's *Le siège de Corinthe* at La Scala (1969) and *Lucia di Lammermoor* at Covent Garden (1970). Her



Beverly Sills in the title role of Donizetti's 'Maria Stuarda'

Metropolitan Opera début, as Pamira in a new production of *Le siège de Corinthe*, was in 1975. She was general director of the New York City Opera from 1979 to 1989, and became chairman of the board of Lincoln Center for the Performing Arts in 1993.

Although a singer of secure and often brilliant technical accomplishment, Sills lacked the dramatic weight of a Callas or the sheer tonal beauty of Caballé and Sutherland, her principal rivals in this repertory. As a consequence the lighter, less dramatically commanding bel canto roles such as Lucia and Elvira (*I puritani*) seemed more suited to her voice and temperament. An excellent actress with an ingratiating and warm stage personality, she perhaps found her most congenial part in Massenet's Manon, of which she made a delightful recording.

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PETER G. DAVIS

Silluq. A sign marking the end of a verse in Hebrew EKPHONETIC NOTATION. *See also* JEWISH MUSIC, §III, 2(ii).

Silofono (It.). *See* XYLOPHONE.

Siloti, Aleksandr Il'ich. *See* ZILOTI, ALEKSANDR IL'ICH.

Silva, Adelaide Pereira da (*b* Rio Clara, São Paulo, 5 July 1928). Brazilian pianist and composer. She studied the piano first with Nair de Souza and Hans Bruch and later with Dinorá de Carvalho, harmony and counterpoint with Oswaldo Lacerda and composition with Camargo Guarnieri. Although most of her career has been dedicated to performing and teaching, she has also been active in developing research into Brazilian folk music, at the Museu do Folclore in São Paulo. Some of her compositions, which are mainly instrumental and choral, have been published by Ricordi Brasileira (São Paulo), and a catalogue of her works was produced by the Brazilian Ministry of Foreign Affairs in 1977.

WORKS
(*selective list*)

Pf: Ponteio Nos.1–5 1962, 1966; Suíte nos.1 and 2, 1965, 1966; Sonatina, 1975; Ecos da infância, 1981
Choral: Ele nasceu lá na Loanda, 1964; Reza de umbanda, 1971; Coros infantis brasileiros, 1977; Canto da terra, 1980
Chbr: Seresta, 1983
Inst: Suíte, perc, 1976; Sonatina, pf, vn, 1976; Canções modais, pf, ob, 1983

IRATI ANTONIO

Silva (Santisteban), Alfonso (de) (*b* Callao, 22 Dec 1903; *d* Lima, 7 May 1937). Peruvian composer. He studied the violin at the National Academy with Santé Lo Priore and Nello Cecchi and took piano lessons from Gerdes and José María Valle-Riestra. Mostly self-taught as a composer, he wrote lieder and short Romantic pieces from 1918 onwards. In 1921 he was awarded a grant to study at the Real Conservatorio de Música in Madrid with Del Campo, but he gave up his studies. The compositions he presented in concerts were well received, and in 1922 he travelled to Berlin and then Paris. However, in 1924 he returned penniless to Lima. After a concert of his pieces the following year, he returned to Europe, but promised government support did not materialize. One of Silva's rare high moments came when Viñes performed his Prelude no.1 (1928). In frustration he returned to Peru in 1931 and gave himself over to a bohemian existence and succumbed to alcohol.

Although exceptionally gifted, Silva did not manage to develop his full potential. The greater part of his work was written before he was 18. His eloquent songs, with their rich harmonic structure and concision, are particularly noteworthy. His most often performed composition for piano, *Poemas ingenuos*, was modelled on descriptive pieces by Schumann. The suite *Instantes* and *Canción amarilla*, both well orchestrated, show, like his *Preludio* for piano, a change in style towards an Impressionistic language and colour that is closer to Ravel. *Instantes* is considered the most important orchestral work of the 1921–46 period in Peruvian music.

WORKS

INSTRUMENTAL

Orch: Instantes, suite, Mez, orch, 1921–3; Cuento de hadas, 1921–4, rev. 1936; Canción amarilla (Chin. poems), 1v, orch, 1924; Poema bajo la lluvia, inc.; arrs. of many songs for 1v, orch
Vn, pf: Minuet, 1921; Minuetto all'antiqua; Canción sin palabras, 1921; Canción india, 1922; Mes petits regrets, 1923; Berceuse, 1923; Canción, 1923; Meditación
Pf: Lírica, op.1; Lírica, op.2; Lírica, op.17, 1917; Gran vals no.3, 1919; Inquietud, op.32 (Lima, 1920); Mazurka; Minué colonial, arr. str qt; Minué noble; Minuetto giocoso; Gavota, op.41; Atardecer en el convento, 1921; Preludio no.1, 1928; Berceuse de la abuelita; Canción popular; La danza de las hojas secas; La fiesta y la lluvia; La nuit ensorcelée; Poemas ingenuos, album de juventud; Preludio ansiedad; Récit du pécheur

SONGS
1v, pf unless otherwise stated

† – pubd in A. de Silva: Lieder (Lima, 1964)

He de llegar un día (F. Cabajal), 1918; En la pobre alma arrasada (A. Ureta), 1919; Ay, cuán vacíos! (M. Dauthenday), 1920; Espléndidos de flores (O. Hartleben), 1920; Pobre amor! (Ureta), 1920†; Que están emponzoñadas mis canciones (H. Heine),

1920†; Las tapadas (M.I. Sánchez Concha), 3 vv, pf; Los tres húsares (E. Carrère), balada, 1921; Yo seré tu tristeza (A. deSilva), 1921†; Anublose (N. Lenau), 1921†; Ashaverus (A. Guillén), 1921†; La carretera (D. Ruzo), 1921†; Las gaviotas (Silva), 1921†; Júbilo (G.A. Bécquer), 1921†; Dolor (C. Moro), 1924†; Himno revolucionario (Silva), 1927; En secreto (Ugang-Sing-Yu), 1934, inc.†; Himno del enfermo mental (Silva) (Lima, 1936)

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A. de Silva: *110 cartas y una sola angustia* (Lima, 1975) [letters to Carlos Raygada]
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J. CARLOS ESTENSSORO

Silva, Andreas de. *See* DE SILVA, ANDREAS.

Silva, António José da (*b* Rio de Janeiro, 8 March 1705; *d* Lisbon, 18 Oct 1739). Portuguese playwright of Brazilian birth. After his Jewish parents were arrested by the Inquisition in 1712 he was taken by relatives to Lisbon, where he grew up. Despite constant surveillance by the clergy he completed his studies at Coimbra University and became a respected lawyer, as well as engaging in literary and theatrical activities. In 1732 he obtained permission to present operas with life-size puppets at the Teatro dos Bonecos in the Bairro Alto during carnival. He produced seven operas based on his own plays in the five years to 1737, when, on the orders of the Inquisition, he was arrested and tried for sacrilegious libel. He was burnt at the stake in Lisbon's infamous auto-da-fé of 1739.

Da Silva's satirical style points to his familiarity with the writings of Cervantes and Molière. The two operas for which music is extant (in *P-VV*), *Guerras do alecrim e manjerona* (attributed to António Teixeira) and *As variedades de Proteu*, both dating from 1737, are akin to the German Singspiel, with spoken dialogue. Although da Silva's works were officially banned in Portugal (though performed there frequently in private), Ventura's newly established opera house in Rio de Janeiro produced his musical plays with great success after 1767.

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MARY TÉREY-SMITH

Silva, Francisco da Costa e. *See* COSTA (i), (7).

Silva, Francisco Manuel da (*b* Rio de Janeiro, 21 Feb 1795; *d* Rio de Janeiro, 18 Dec 1865). Brazilian composer and conductor. He received his first music instruction from José Mauricio Nunes Garcia and sang in the choir of the royal chapel at Rio de Janeiro in 1809. Later he had lessons in counterpoint and composition from Sigismund Neukomm, who was in Rio from 1816 to 1821. As a singer at first and a cellist later, da Silva belonged to the orchestra of the royal (imperial after independence) chapel and chamber, directed by Marcos Portugal. With the abdication of Emperor Dom Pedro I (7 April 1831) the orchestra was dismissed. As a liberal da Silva wrote a hymn during the same year in commemoration of the abdication. This *Hino ao 7 de Abril* gained such popularity that it was adopted officially as the Brazilian national anthem (without lyrics) when the Republic was proclaimed in 1889. Under the reign of Dom Pedro II, da Silva became the most dynamic organizer of Rio's musical life. In 1833 he founded the Sociedade Beneficência Musical, whose goal was not only to promote musical activities but also to provide social services to its musician members. In 1834 he was appointed the regular conductor of the recently founded Sociedade Filarmônica, then composer of the imperial chamber (1841) and master composer of the imperial chapel (1842), whose orchestra he reorganized in 1843. Da Silva's most durable achievement was the foundation of the Rio de Janeiro Conservatory, officially created in 1847 and inaugurated a year later. He also participated in the creation of the Imperial Academy of Music and National Opera (1857), which promoted opera performance in Portuguese and the writing of operas by native composers.

WORKS

4 masses: Missa de S Braz; E♭; F; Missa pro defunctis
Requiem, B♭
Other sacred: *c*30 works, incl. 2 lits, Miserere, Qui sedes, Salve regina, TeD, Veni Creator
Hino ao 7 de Abril (Hino nacional Brasileiro), 1831; Hino à coroação, 1841; Hino das artes, 1854; 3 other hymns
2 waltzes, pf: A beneficência, 1839; O primeiro beijo, 1847

WRITINGS

Compêndio de música prática (Rio de Janeiro, 1832)
Compêndio de música (Rio de Janeiro, 1838)
Compêndio do princípios elementares de música (Rio de Janeiro, 1848)
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GERARD BÉHAGUE

Silva, Jesús Bermúdez. *See* BERMÚDEZ SILVA, JESÚS.

Silva, João Cordeiro da (*fl* 1756–1808). Portuguese composer. He may have studied in Naples but on 21 November 1756 he was admitted to the Irmandade de S Cecília, the musicians' union of Lisbon. In 1763 he was already organist and composer of the Real Capela da Ajuda, and the following year he started to receive a yearly salary of 240,000 réis from the royal theatres. He was praised in a letter from the director of the royal theatres to Jommelli dating from 1767, which also indicates that by then he was responsible for all operatic productions at the Lisbon court, including the adaptation of Jommelli's own operas for local conditions. In his own compositions he attempted to follow Jommelli's style as closely as possible. He may have replaced João de Sousa Carvalho after his retirement as music master to the princes. In 1808 he was earning 170,000 réis as first *mestre* to the future King João VI but

was considered too old to follow the royal family to Brazil. None of his dramatic works, which were all written for the Lisbon court, has received a modern revival.

WORKS
all first performed in Lisbon
dg – *dramma giocoso*
dm – *dramma per musica*

Stage: untitled 'componimento drammatico', Ajuda Palace, 6 June 1764; Il natal di Giove (serenata, P. Metastasio), Queluz Palace, 21 Aug 1778, *P-La*; Edalide e Cambise (dm, 1), Ajuda Palace, 17 Dec 1780, *La*; Il ratto di Proserpina (dm da cantarsi, 1, G. Martinelli), Queluz Palace, 25 July 1784, ov. *Em*; Archelao (dm da cantarsi, 1, Martinelli), Queluz Palace, 21 Aug 1785, *La*; Telemaco nell'isola di Calipso (dm, 1), Ajuda Palace, 21 Aug 1787, *Em*, inc.; Megara tebana (dm, 1, Martinelli), Ribeira Palace, 25 July 1788, *La*, ov. *Em*; Bauce e Palemone (dm, 1, Martinelli), Ajuda Palace, 25 April 1789, *La*, ov. *Em*; Lindane e Dalmiro (dramma serio-comico, 2, Martinelli), Ajuda Palace, 17 Dec 1789, *La*; L'Arcadia in Brenta (dg, 3, C. Goldoni), Salvaterra, carn. 1764, *La* [doubtful]

Sacred: Salome, madre de sette martiri Maccabei (orat sacro, Martinelli), Ajuda Palace, 21 March 1783, *P-La*; Mass, Magnificat, Confitebor, all 4vv, org, *La*; 3 masses, Ave regina, motet, psalm, all 4vv, org, *Lf*; others, *VV*

Inst: 4 sinfonias (ovs. to dramatic works), 2 trios, 2vv, vc, *P-Em*

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MANUEL CARLOS DE BRITO

Silva, José da Costa e. *See* COSTA (i), (16).

Silva, José de Santa Rita Marques e [Marques, José] (*b* Vila Viçosa, *c*1778; *d* Lisbon, 5 Feb 1837). Portuguese composer. After studying with Galão in Vila Viçosa, in 1802 he went to Lisbon where he became a Paulist friar and organist of the Paulists' church. He also took lessons in counterpoint from Baldi, on whose recommendation he was appointed organist of the royal chapel of Bemposta (Lisbon) in 1808. In about 1810 he briefly visited Rio de Janeiro, but returned to Bemposta, and after Baldi's death in 1816 succeeded him as *mestre de capela*. In 1819 he attempted to succeed Leal as *mestre de música* in the *seminário* (choir school) of Lisbon Cathedral, but the personal enmity of the school's inspector cost him a long delay and resulted in only a part-time appointment beginning 6 October 1820. In recompense he was allowed to hold the Bemposta chapel post concurrently until 1834, when as a partisan of the defeated Dom Miguel I he was excluded from further royal employment. During his last three years he composed for festivals celebrated privately by the Conde de Redondo and contributed piano pieces to the short-lived Lisbon music periodical, *Semanário filarmonico*. Although of an irascible temper, he was the teacher of the best musical talents in mid-19th-century Lisbon. His many religious compositions are fluent, brilliant in style and immediately effective, but lack depth.

WORKS
some duplication in MSS

8 masses; 5 Credos; Mag; 15 Matinas; 13 pss; 4 Misereres; 5 TeD; 4 hymns; 12 motets; Trezena de Santo António; Novena de Nossa Senhora da Conceição; mostly 4vv, org: all *P-La*

13 masses, incl. 1 Requiem and I Missa Pastoril; 11 Matinas; Officium defunctorum; 26 pss; 6 TeD; 7 hymns; 5 motets; 3 Ladainhas; mostly for 4vv, org: all *Ln*

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ROBERT STEVENSON

Silva, Luigi (*b* Milan, 13 Nov 1903; *d* New York, 29 Nov 1961). Italian cellist, naturalized American. He studied the cello with Arturo Bonucci at the Liceo Musicale in Bologna and composition with Respighi in Rome. After playing in theatre orchestras in Rome he was cellist of the Quartetto di Roma from 1930 to 1939, during which time he also taught at the Florence Conservatory. In 1933 he won the Boccherini Prize for young Italian concert artists. After emigrating to America in 1939 (he became an American citizen in 1945), Silva made his New York début on 5 April 1941 in a joint recital with Leopold Mannes; he, Mannes and the violinist Vittorio Brero formed the Mannes Trio in 1949. Silva was chairman of the cello and chamber music departments at the Eastman School of Music (1941–9) and taught at the Mannes College (1949–61), the Juilliard School (1953–61), the Yale School of Music (1951–8) and the Hartt School (1956–61). He transcribed for cello works by Paganini, Boccherini and other Italian composers, and edited Bach's suites for unaccompanied cello.

GENE BIRINGER

Silva, Manuel Nunes da (*b* Lisbon; *d* Lisbon, shortly before 24 July 1704). Portuguese theorist. He studied with João Álvares Frouvo and became a priest. In 1685, when his *Arte minima* was published, he was *mestre de capela* of S Maria Madalena, Lisbon, the church in which he was baptized, and was also teaching at the S Catarina choir school attached to the cathedral; when the second edition appeared in 1704 he still held these posts. From 1685 to 1704 he taught at the Lisbon college of the Ordem de Cristo, of which order he was a member; he was simultaneously *mestre de capela* of the Lisbon church of the order, Nossa Senhora da Conceição. He is known for his *Arte minima, que com semibreve prolaçam tratta em tempo breve, os modos de maxima, & longa sciencia da musica* (Lisbon, 1685, 3/1725). The five adjectives in the title are all puns on note values. Like António Fernandes in his *Arte de musica* (1626), Silva began with a section on polyphony (which had circulated in manuscript among his many pupils for 'a long time' before publication) and one of 44 pages on counterpoint; in the latter he cited Philippe Rogier and Géry Ghersem as his authorities for various disputed procedures. Plainchant is treated in the 52 pages of the third part. The work concludes with a 136-page alphabetically indexed 'Trattado das Explanaçoens' embracing the following topics: 'The excellences of music and how it should be used', 'Who invented and developed music', 'Musical definitions and distinctions', 'Signs, deductions, notes [of the hexachord], properties and mutations', 'Clefs, divisions and genera', 'Intervals', 'Modes', 'Figured music', 'Mensural music' and 'The many forms of music'. Coloration, which was still in use in 17th-century Spain and Portugal, remains a live problem throughout the treatise. Silva called the blackening of notes in ternary metre 'Himiolia'. Bowing to the authority of his teacher Frouvo he classed the 4th as a consonance. His other musical authorities range from Johannes de Muris, Francisco Tovar and Cerone to

Lorente. His ecclesiastical authorities include not only the Bishop of Faro, Jerónimo Osório (1506–80), but two other 'Portuguese', Popes Damasus I (*c*305–84) and John XXI (*c*1210–77), both of whom he credited with musical innovations. Despite such excessive patriotism he soon won sufficient esteem throughout the Iberian peninsula to be quoted as an authority along with Cerone in Jorge de Guzmán's *Curiosidades del cantollano* (Madrid, 1709).

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ROBERT STEVENSON

Silva, Óscar da (*b* Oporto, 21 April 1870; *d* Leça da Palmeira, 6 March 1958). Portuguese composer and pianist. He studied in Oporto and Lisbon before leaving for Germany in 1892 to continue his piano studies. He was a pupil of Julius Ruthardt and Carl Reinecke at the Leipzig Conservatory, and of Clara Schumann in Frankfurt. Shortly afterwards, he embarked on a brilliant solo career, giving performances, of his own works especially, in various European cities. On returning to Portugal, he accepted a teaching position at the Oporto Conservatory. His opera, *Dona Mécia*, on a libretto by Júlio Dantas, was given its first performance at the Coliseum in Lisbon. Meanwhile, he continued his international career as a pianist in the USA, Africa and Brazil. He considered Brazil a second home, and lived there for 24 years, returning to Portugal only in 1951, at the invitation of the government, to compile and publish his works. Piano music dominates his output. His works for the instrument are often arranged in cycles: these include sets of character pieces (*Imagens*, *Dolorosas*, *Páginas portuguesas*), as well as bagatelles, waltzes and preludes. His musical language is essentially Romantic, combining the influences of Schumann, Chopin and Liszt with the spirit of 19th-century salon music. Some of his music dating from 1930 onwards shows greater harmonic daring, but he never became a modernist.

WORKS
(*selective list*)

Op: Dona Mécia, 1901

Orch: Mariam, sym. poem; Alma crucificada, sym. poem; Toada beiroa; Berceuse; Minueto; Desilusão; Serenata oriental; Concerto-fantasia, pf, orch

Chbr: Sonata saudade, vn, pf; Palmilhando, amourette e estúrdia, str qt; Pf Qt, D; Suite, vc, pf; Suite, vc, pf; 8 fantasias, str qt; Mistério, str qnt; Cinema, str qt; Fantasia volubilis, pf qt; Valsa, fl, vn, pf; Serenata, fl, vn, pf

Pf: Marcha triunfal; Nocturno; Páginas portuguesas; Imagens; Dolorosas; Extras; Nostalgias; Girouettes; Vieilleries; Embalos; Humorísticas; Prelúdios; Queixumes; Saudades; other works, incl. mazurkas, bagatelles, waltzes, preludes, divertimentos

Songs: Romances; Complaintes; Souviens-toi; Líricas; Recordações; Notes perdues; Des souvenirs; Silence

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CRISTINA FERNANDES

Silva, Tristão da [Sylva, Tristan de, Tristano de] (*b* Tarazona; *fl* 1450–85). Spanish poet, theorist and musician active in Portugal. He worked at the court of Afonso V (reigned 1438–81), to whom he may have given musical instruction. His *Amables de musica* (lost), written by royal commission, seems to have included a theoretical component as well as songs. His theoretical views partly diverged from those of his friend Bartolomeus Ramis de Pareia, who discusses them in *Musica practica* (1482). Five of Silva's poems survive in Garcia de Resende's *Cancioneiro geral* (Lisbon, 1516/*R*).

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ALBERT T. LUPER/MANUEL PEDRO FERREIRA

Silva Leite, António da. *See* LEITE, ANTÓNIO DA SILVA.

Silvani, Francesco [Valsini, Frencasco] (*b* Venice, *c*1660; *d* 1728–44). Italian librettist. He was an abbot; little else is known about his life. He issued his first two works (*Ottone il grande*, 1682, music by P. Biego and *Marzio Coriolano*, 1683, music by G.A. Perti), which are discussed in the *Mercure galant* of March 1683, under the anagram 'Frencasco Valsini'. Between 1691 and 1716 he produced librettos under his own name for various Venetian theatres almost every year. The title-pages of his librettos document that he served Ferdinando Carlo, Duke of Mantua, from 1699 to 1705. The duke granted Silvani his patent after Silvani wrote *L'oracolo in sogno* for a production in Mantua in June 1699, but it is not known how much time Silvani spent there. He was usually on hand for the Venetian productions of his works. He reached the height of his career in the years 1708–14 when he wrote for the Teatro Grimani a S Giovanni Grisostomo, the most important theatre in Venice.

Silvani's identification with reform librettists, such as Zeno, Pariati and Frigimelica Roberti, stems from his clearly motivated plots, elevated diction, and extensive passages of recitative. He occasionally borrowed from earlier literary works. *Armida abbandonata* (1707, music by Ruggieri) and *Armida al campo* (1708, music by Boniventi) are based on Tasso's *Gerusalemme liberata*, and *La pace generosa* (1700, music by M'A. Ziani) is indebted to Seneca's *Troades* ('The Trojan Women'). Two works are based on French neo-classical dramas: *I veri amici* (1712, music by A. Paulati) on Pierre Corneille's *Héraclius empereur d'Orient*, and *La costanza combattuta in amore* (1716, music by G. Porta) on Nicolas Pradon's *Statira*. For autumn productions he often wrote pastorals, suited to the nobles' return from *villeggiatura*. His carnival works, which are heroic, usually have historical characters, although the plots are not always historically founded. He reacted strongly to charges of plagiarism. In the preface to *L'innocenza giustificata* (1698, music by Vinaccesi), he declared it to be his policy to place his name on the title-pages of only those works that were entirely his own in invention, disposition and elocution. He pointed to *Il principe selvaggio* (1695, music by M.A. Gasparini) as a work that he wrote with

the advice and assistance of others; hence it does not bear his name on the title-page.

Silvani was fond of long, abstract titles; later productions often shortened the original title to a character's name. The high literary esteem Silvani's work enjoyed is clear from the publication after his death of 24 librettos in a collected edition, *Opere drammatiche del signor Abate Francesco Silvani* (Venice, 1744).

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HARRIS S. SAUNDERS

Silvani, Giuseppe Antonio (*b* Bologna, 21 Jan 1672; *d* Bologna, 1727/8). Italian music publisher and composer. Son of the Bolognese music publisher Marino Silvani, he and his brother Matteo took over the business after their father's death in 1711. He became the sole owner probably in 1712, and certainly by 1716. Continuing his father's work he published compositions and treatises by Bolognese and Modenese musicians, including G.P. Colonna, Berardi, Arcangelo Corelli, Domenico Gabrielli, Bononcini and Attilio Ariosti, while extending his well-organised catalogue to include the works of younger Emilian composers such as Aldrovandini, Pistocchi, P.F. Tosi and Mazzaferrata. However, the publishing house of Silvani found itself in serious financial difficulties in 1723 and had to be mortgaged; evidently the firm was liquidated by 1727. The date of Silvani's death is reported in the index of the *Defonti della celebre Accademia de'Filarmonici di Bologna* as 1728. However, an index of the firm's printed works dating from 1727 mentions the heirs of G. Silvani, so his death probably occurred shortly before that date.

Silvani received his musical education from G.P. Colonna and in 1693 was admitted to the Accademia Filarmonica as a tenor. In 1697 he was *maestro di cappella* at the church of the Confraternita de' Poveri and from 1702 until his death he held the same post at S Stefano. Although most of his works, which are exclusively sacred except for two short secular cantatas, are in strict counterpoint for one or two choirs, he published several collections of well-crafted concerted music for voices and instruments in the Bolognese late Baroque style. Of his four known oratorios only the librettos are extant.

WORKS

ORATORIOS

known only from librettos published by P.M. Monti

Il martirio de' SS Grisanto e Daria, Bologna, Casa Desideri, 2 April 1696

Il Gulia ucciso da Davidde, Bologna, Confraternita de' Poveri, 1 Nov 1697

Giesù nato (G.A. Bergamori), Bologna, Confraternita de' Poveri, Christmas 1697

La verità in sogno spiegata da Gioseffo, Castel S Pietro, Confraternita del SS Sacramento, 1704

OTHER WORKS

all published in Bologna

op.	
1	Litanie concertate, 4vv, vns (1702)
2	Inni sacri per tutto l'anno, 1v (1702)
3	Sacri responsorii per li 3 giorni della Settimana Santa, 4vv (1704)
4	Inni sacri per tutto l'anno, 4vv (1705)
5	Cantate morali e spirituali, 1–3vv, vns (1707)
6	Stabat Mater, Benedictus, Miserere, 8vv (1708)
7	Messe brevi concertate, 4vv, vns, str (1711)
8	Motetti con il responsorio di S Antonio di Padova, 8vv (1711)
9	Motetti con le 4 antifone della BVM (1713)
10	Motetti, 2–3vv, vns (1716)
11	Messe brevi, 4vv (1720)
12	Versi della turba per li Passii, 4vv (1724)
13	Sacre Lamentazioni della Settimana Santa, 1v (1725)
14	Il secondo libro delle Litanie della BVM, 4vv (1725)

3 missae breves, 4vv (1 with str), *D-Bsb*

2 secular cants., *I-MOe*

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MGG1 (L.F. Tagliavini); *SartoriL*

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Indice dell'opere in musica sin'ora stampate in Bologna, e si fanno vendere dalli eredi di G.A. Silvani (Bologna, 1727/*R*)

Inventario di tutte le opere di musica ritrovate nello stato del fù Sig. Giuseppe Silvani (MS, 1734; *I-Bc* H/67, ff.124–8); ed. O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani dal 1591 al 1798* (Florence, 1984), 27–9, 299, 319–25

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L. Callegari, G. Sartini and G. Bersani Berselli: *La liberettistica bolognese nei secoli XVII e XVIII: catalogo ed indici* (Rome, 1989), 274

O. Gambassi: *L'Accademia Filarmonica di Bologna* (Florence, 1992), 457

ANNE SCHNOEBELEN/MARC VANSCHEEUWIJCK

Silvani, Marino (*d* Bologna, 1711). Italian music publisher and editor. He began his career as a seller of books and music, trading 'at the sign of the violin'. He occasionally used the presses of the Bolognese printer GIACOMO MONTI, particularly for the anthologies of Bolognese music that he edited (*Sacri concerti*, 1668; *Nuova raccolta di motetti sacri*, 1670; *Canzonette per camera a voce sola*, 1670; *Scielta delle suonate a due violini, con il basso continuo*, 1680), and for several other publications in 1683–4. From at least 1665 until his death he also did his own printing. His music publications include both sacred and instrumental music by G.B. Bassani, Cazzati, Aldrovandini, Cherici, G.P. Colonna, his son Giuseppe Antonio Silvani, Corelli, Jacchini and Manfredini. He published at least three lists of his printed works in 1698–9, 1704 [?1701] and 1709 [?1707]. After his death his heirs continued the firm, publishing a reprint of Corelli's op.5 and G.A. Silvani's op.7 (both in 1711). Later the firm took the name of G.A. Silvani; its typographical mark was a basket of fruit and musical instruments, or a violin with the motto 'UTRElevet MIserum FAtum SOLitosque LAbores'.

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L. Gottardi: *La stampa musicale in Bologna dagli inizi fino al 1700* (diss., U. of Bologna, 1951)

ANNE SCHNOEBELEN

Silver [Silva], **Horace (Ward Martin Tabares)** (*b* Norwalk, CT, 2 Sept 1928). American jazz pianist, bandleader and composer. As a child he was exposed to Cape Verdean folk music performed by his father, who was of Portuguese descent. He began studying the saxophone and the piano in high school, when his influences were blues singers such as Memphis Slim and boogie-woogie and bop pianists, especially Bud Powell and Thelonious Monk. In 1950 Stan Getz made a guest appearance in Hartford, Connecticut, with Silver's trio, and subsequently engaged the group to tour regularly with him. Silver remained with Getz for a year, during which time three of his compositions, *Penny*, *Potter's Luck* (written for Tommy Potter) and *Split Kick*, were recorded by the band for the Roost label.

By 1951 Silver had developed sufficient confidence to move to New York, where he performed with such established professionals as Coleman Hawkins, Lester Young, Oscar Pettiford and Art Blakey. In 1952 he was engaged by Lou Donaldson for a recording session with Blue Note; this led to his own first recordings as a leader and to an exclusive relationship with Blue Note for the next 28 years. From 1953 to 1955 he played in a cooperative band called the Jazz Messengers which he led with Blakey. By 1956, however, he was performing and recording solely as the leader of his own quintet, while Blakey continued as leader of the Jazz Messengers.

Silver's music was a major force in modern jazz on at least four counts. He was the first important pioneer of the style known as hard bop, which combined elements of rhythm-and-blues and gospel music with jazz, influencing pianists such as Bobby Timmons, Les McCann and Ramsey Lewis. Second, the instrumentation of his quintet (trumpet, tenor saxophone, piano, double bass and drums) served as a model for small jazz groups from the mid-1950s until the late 1960s. Further, Silver's ensembles provided an important training ground for young players, many of whom (such as Donald Byrd, Art Farmer, Blue Mitchell, Woody Shaw, Benny Golson and Joe Henderson) later led similar groups of their own. Finally, Silver refined the art of composing and arranging for his chosen instrumentation to a level of craftsmanship as yet unsurpassed in jazz. He is a prolific composer, and one of very few jazz musicians to record almost exclusively original material; his work consistently combines simplicity and profundity in a rhythmically infectious style which, despite its sophistication, sounds completely natural. Several of his compositions have become jazz standards.

From the mid-1960s Silver wrote lyrics as well as music for a series of three quintet recordings, *The United States of Mind*, and recorded a number of albums featuring the quintet with ensembles of brass, woodwind, percussion, voices and strings. His quintet continued to tour regularly in the 1980s, performing a wide range of material from his impressive and influential library of original works.

WORKS
(*selective list*)

recorded for Blue Note

Opus de Funk (1953); Doodlin' (from Horace Silver and the Jazz Messengers; 1954); The Preacher (from Horace Silver and the Jazz Messengers; 1955); Señor Blues (from Six Pieces of Silver, 1956); Sister Sadie (from Blowin' the Blues Away; 1959); Nica's Dream (from Horace-scope; 1960); Song for my Father (from Song for My Father; 1964)

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Oral history material in *GB-Lnsa*

BILL DOBBINS

Silver, John (*b* c1606; *d* Winchester, in or before June 1666). English organist and composer. He was a chorister at Winchester Cathedral up to 1624 and briefly a lay clerk there (1626) before becoming organist of Dulwich College (1627–31). In 1638 he was made Master of the Choristers at Winchester ('aetat 32') at the same time as Christopher GIbbons became organist. After the Restoration Silver succeeded Gibbons as organist (1661); he was dead by June 1666. His son, also John (*b* ?Whitchurch, Hants., bap. ? 4 March 1631/2; *d* Wimborne, Dorset, bur. Nov 1694), was a chorister at Winchester from 1640, lay clerk from 1661 and organist of Wimborne Minster from 1664 until his death. The elder rather than the younger is more likely to have composed the Service in F and five fragmentary anthems attributed to Silver at Wimborne (two, also incomplete, are at *GB-GL*, *LF*, *Ob* and *US-BEm*).

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H. Watkins Shaw: *The Succession of Organists* (Oxford, 1991), 297–8
I. Spink: *Restoration Cathedral Music, 1600–1714* (Oxford, 1995), 410–12

BETTY MATTHEWS/IAN SPINK

Silver, Sheila (Jane) (*b* Seattle, 3 Oct 1946). American composer. She studied composition in Paris and Stuttgart with Karkoschka and Ligeti, and at Brandeis University with Arthur Berger, Shapero and Shifrin. She has received numerous awards, prizes and residencies including the Prix de Paris, Prix de Rome, Koussevitzky and Rockefeller Foundation fellowships and a Composer Award from the American Academy and Institute of Arts and Letters. Silver cites the music of Debussy, Bartók and Stravinsky as major influences. One critic has described her output as comprising 'impressive transcultural works in which elements of, say, Buddhist chanting are worked into Western-style textures'. Other sources for her melodically rich music include classical Greek, Roman and Indian mythology, American jazz and Jewish chant. Her allegorical opera, *The Thief of Love*, for which she also wrote the libretto, is based on a 17th-century Bengali tale adapted to a contemporary perspective, the modern-day professional woman in search of the perfect man. *To the Spirit Unconquered*, a piano trio, is in Silver's words 'about the ability of the human spirit to transcend the most devastating of circumstances, to survive, and to bear witness', inspired, in part, by Primo Levi's writings on the Holocaust. She became a professor of composition at

SUNY, at Stony Brook, in 1979. Her works have been recorded on CRI, Mode and Leonarda.

WORKS
(selected works)

Op: The Thief of Love (Silver), 1986

Orch and chbr orch: Galixidi, 1976; Shirat Sarah, 1985–7; Dance of Wild Angels, 1990; 3 Preludes, 1993; Pf Conc., 1996

Chbr and solo inst: Str Qt, 1975; Dynamis, hn, 1978; Canto (E. Pound), Bar, ens, 1979; Dance Converging, hn, va, pf, perc, 1987; Vc Sonata, 1988; 6 Preludes, after C. Baudelaire, pf, 1991; To the Spirit Unconquered, vn, vc, pf, 1992; From Darkness Emerging, hp, str qt, 1995; Str Qt no.2, 1996

Vocal: Chariessa (cycle of 6 songs, Sappho), S, pf, 1978, arr. S, orch, 1980; Ek Ong Kar, SATB chorus, 1981

Film scores: Alligator Eyes (dir. J. Feldman), 1990; Dead Funny (dir. Feldman), 1995

Principal publisher: MMB Music Inc., Studio 4 Productions, Argenta Music

CYNTHIA GREEN LIBBY

Silverstein, Joseph (*b* Detroit, 21 March 1932). American violinist and conductor. He studied at the Curtis Institute in Philadelphia (1945–50), first with V. Reynolds, then with Zimbalist, and worked also with Gingold and Mischakoff. He joined the Boston SO in 1955 (he was its youngest member); he became leader in 1962, assistant conductor in 1971, and also led the orchestra's various chamber ensembles. Silverstein came to international attention in 1959 in the Concours Musical Reine Elisabeth, Brussels. The next year he won the Naumburg Foundation Award and made his New York début in 1961. He gave many solo performances with the Boston SO and with it recorded the violin concertos of Bartók and Stravinsky under Erich Leinsdorf. He is chairman of the faculty of the Tanglewood Music Center and since 1972 has held posts as associate professor of music, first at Yale University and later at Boston University. He became music director of the Worcester SO in 1980, was principal guest conductor of the Baltimore SO, 1981–3, and was appointed artistic director of the Utah SO in 1983. In 1984 he resigned his positions with the Boston SO. He has also appeared widely as a guest conductor, and in 1987 was appointed music director of the Chautauqua SO.

Silverstein is one of the most accomplished and versatile American violinists of his generation. His playing is distinguished by fine-grained resonant tone, flawless intonation and impressive technique. His temperament is controlled, his musicianship exemplary. Among his specialities are programmes for unaccompanied violin. He plays a violin made by J.B. Guadagnini in 1773, formerly owned by both Campoli and Grumiaux, and a 1742 Guarneri, the 'ex-Camilla Urso'.

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BORIS SCHWARZ/R

Silvester II. *See* GERBERT D'AURILLAC.

Silvestre. French family of violin makers. Pierre Silvestre (*b* Sommervillers, 9 Aug 1801; *d* Lyons, 1859) was a pupil of Blaise at Mirecourt before moving to Paris to work with Lupot and the elder Gand. He left Gand in 1829 to open his own workshop at Lyons. His brother Hippolyte Silvestre (*b* Saint Nicolas-de-Port, 14 Dec 1808; *d* Sommervillers, 3 Dec 1879) worked for Blaise and in Paris with J.-B. Vuillaume before joining him at Lyons in 1831. The brothers made and labelled their instruments jointly, though Pierre is regarded as the finer artist of the two. Their instruments, modelled after Stradivari and Guarneri, compare in workmanship and tone with the best of their French contemporaries. They are easily recognized by their dark red varnish, usually with simulated wear. Hippolyte retired in 1848 and Pierre worked on alone until his death. Hippolyte then returned to the bench for a few years, passing the business in 1865 to his nephew.

Hippolyte Chrétien (*b* Sommervillers, 1 April 1845; *d* Neuilly-Plaisance, April 1913), known as Hippolyte Chrétien Silvestre, was the son of a sister of Pierre and Hippolyte. He was apprenticed at Mirecourt, but then learnt from and succeeded his uncle in business in 1865, at the age of 20. His instruments have considerable merit. In 1884 he transferred to a workshop in Paris, where a number of fine new instruments were made by him and under his direction. In 1900 the firm became Silvestre & Maucotel, and later Maucotel & Deschamp. (*VannesE*)

CHARLES BEARE

Silvestri, Constantin (*b* Bucharest, 13 May 1913; *d* London, 23 Feb 1969). British conductor of Romanian birth. He first appeared in public as a pianist at the age of ten and later studied the piano and composition at the Bucharest Conservatory. He began his adult career as a pianist, but changed to conducting after a successful début with the Bucharest RSO in 1930. Five years later he began a long association with the Romanian Opera, and from 1945 he combined its musical direction with that of the Enescu PO. He taught conducting at the conservatory from 1948, and became well known as a guest conductor in Moscow and other centres in eastern Europe.

In 1956 Silvestri left Romania for Paris and made his British début the following year with the LPO. In 1961 he was appointed music director of the Bournemouth SO. He settled in Bournemouth and was naturalized in 1967.

An outstanding orchestral trainer, Silvestri steadily developed the Bournemouth SO's standards and reputation in the face of recurring financial problems. He brought the orchestra to a wider public with concerts at the Edinburgh Festival in 1963 and a European tour in 1965. His Covent Garden début was in 1963 with Musorgsky's *Khovanshchina*, and his wide range of sympathies extended to many works by British composers. Among his recordings is an outstanding reading of Elgar's *In the South*. He composed some music for string orchestra, two string quartets, two violin sonatas and other chamber works.

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NOËL GOODWIN

Silvestris, Florido de [Sylvestris, Floridus de] (*b* Barbarano, nr Vicenza, early 17th century; *d* Rome, after 1673). Italian anthologist and editor of music, composer, singer and dramatist. He was a priest, who from about 1647 until at least 1654 was a bass in the choir of Santo Spirito in Sassia, Rome. In 1664 he held a similar position at S Giacomo degli Incurabili, Rome (the church in which he is buried). A manuscript inscription, 'Floridus de Sylvestris à Barbr. [?]civ.s. [?]Bracc.ni. Dulcia cum flore hic Barbara Sylva Canit', on the title-page of the copy of the alto

partbook of Francesco Pasquali's *Madrigali, libro terzo* (1627, in *I-Bc*) may be of biographical significance; Pasquali's book includes a madrigal, *Fere barbare*, for solo bass. Silvestris seems to have been an accomplished singer. The solo motet *Aggrediamur iter vitae* in one of his anthologies (RISM 1659[1]), written for him by an unknown composer, contains virtuoso passage-work and requires a vocal range of over two octaves (*D* to *f*′).

Silvestris is noted mainly as the compiler of 22 anthologies of music printed in Bracciano and Rome between 1643 and 1672. His earliest publications, however, consist mainly of editions of the music of Bernardino Lupacchino and G.M. Tasso, Arcadelt and Metallo undertaken at the suggestion of the bookseller G.D. Franzini. The anthologies contain, for the most part, music written by composers who worked in or near Rome in the mid-17th century, including Carissimi, Virgilio Mazzocchi, Savioni, Benevoli and Abbatini. Silvestris was himself an able composer, and most of his anthologies include at least one of his own pieces. He worked in the styles and the smaller forms current in mid-17th-century Rome. For example, the motet for solo soprano *Non superabit* (RISM 1663[1]) is in the form of a rondo cantata; though it contains attractive melodic ideas it is essentially a display piece and makes some use of contrasting dynamics. Allacci listed six plays (five comedies and a tragedy) by Silvestris, published between 1638 and 1667. On the title-pages of the earliest of these he styled himself 'Accademico Disunito, detto l'Incapace'.

EDITIONS AND WORKS

number of works by Silvestris, all with basso continuo, given in square brackets

SACRED

Giovanni Guidetti: Directorium chori ad usum omnium ecclesiarum cathedralium, et collegiatum (Rome, 8/1642), 1643[1] [2 motets, 3vv], 1645[2] [1 work, 2vv], 1646[1], 1647[2] [1 work, 2vv], 1648[1] [1 work], 1649[2] [1 work, 4vv], 1650[1] [1 work], 1651[1], R. Floridus canonicus de Sylvestris a Barbarano has sacras cantiones ... pars prima (Rome, 1651), 1652[1], 1654[2] [1 work, 4vv], 1655[1] [1 work, 3vv], Alias cantiones sacras, ab excellentissimis musices auctoribus, 3vv, bc (org) (Rotterdam, 1657) [1 work, that included in 1655[1]], 1659[1], 1661[1] [1 work], 1662[2], 1663[1] [1 work, 1v], 1664[1] [1 work, 4vv], Has alias cantiones sacras ab excellentissimis musicis auctoribus, 2–4vv, bc (Rome, 1664), Bernardino Vannini: Sacrae musicales cantiones, 8vv, et pro processionibus (Rome, 1666), 1668[1] [1 work, 3vv], 1672[1] [1 dialogue, 2vv], Florido concerto di madrigali a 3 voci, con la parte da suonare, parte III (Rome, 1673), lost

1 motet, *GB-Lcm*

Magnificat, 9vv, bc, attributed to 'sig.r. Silvestro' in *I-Bc* may be either by Silvestris or, more probably, by Silvestro Durante

SECULAR

2/1642[5], 1646[7] [1 piece, 1v], 1652[3] [madrigal, 3vv], 1653[4] [madrigal, 3vv]

DIDACTIC

16/1642[7], textless; Grammatio Metallo: Ricercari, 2vv, per sonare et cantare (Bracciano, ?/1643)

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JOHN WHENHAM

Silvestrino, Francesco ['Chechin'] (*fl c*1540–50). Italian composer. He may have been the viola player M. Chechin, to whom Antonfrancesco Doni referred in his *Dialogo della musica* (1544). He must have achieved some status by 1545, when his name appeared on the title-page of Willaert's *Canzoni villanesche alla napolitana* (ed. in RRMR, xxx, 1978), to which he contributed three compositions. The only one retained in subsequent editions was *O Dio se vede*, a literal arrangement of a three-part *villanesca* by Nola. Like Willaert, who may have been his mentor, Silvestrino's madrigalesque arrangements of *villanesche* have the borrowed tune transposed to the lower 5th and placed in the tenor part. (D.G. Cardamone: *The 'Canzone villanesca alla napolitana' and Related Forms, 1537 to 1570*, Ann Arbor, 1981)

DONNA G. CARDAMONE

Sil′vestrov, Valentyn Vasil′yovych (*b* Kiev, 30 Sept 1937). Ukrainian composer. Sil′vestrov began music studies at the age of 15, at first privately and then at the Stetsenko Adults' Evening Music School. In 1955 he left the school with a Gold Medal and entered the Kiev Institute of Construction Engineering. He then studied composition with Lyatoshyns′ky and harmony and counterpoint with Revuts′ky at the Kiev Conservatory (1958–64). His debut as composer occurred in December 1961 during a plenum of younger Ukrainian composers, where his Piano Quintet (1961), a work in which diatonicism and chromaticism flirt boldly with atonality, created a significant impression. With *Triada* for piano (1961) and the Trio for flute, trumpet, and celesta (1962) Sil′vestrov further explored this particular world, in which influences are neutralized and assimilated into aphoristic statements of unromantic but highly expressive mercurial gestures. His first fully mature compositions, *Mystery* for alto flute and six percussion groups (written for Severino Gazzelloni), *Spectre* (1965) for orchestra, and soon afterwards the massive Third Symphony *Eschatophony*, commissioned by the Koussevitzky Foundation and first performed in Darmstadt under Maderna in 1968, provide the first demonstration of a conflict and dialogue between 'cultural' (precisely notated) and 'mysterious' (improvisational) structures. The result is a rich and eloquent musical language that introduced the incantatory and the magical as aesthetic conditions. The culmination of this first period in Sil′vestrov's stylistic development (and the beginning of his second) was the monumental *Drama* (1969–71), a three-movement work that is virtually a clinical study of an artistic crisis, or more specifically, the avant-garde crisis. Its first movement is a violin sonata, its second a cello sonata and its third a piano trio. Highly theatrical and full of conscious archaisms, *Drama* attempts to bring together the various stages of historical development into a single work. More a parody than a collage, *Drama* is characterized by an ironic but also affectionate self-awareness; here, the dialectic between the 'cultural' and 'mysterious' is at its most intense.

The year 1973 saw the creation of a remarkable and unusual cycle of works written in 'olden style'. In them, Sil′vestrov begins to rediscover diatonicism, but of an

almost minimalistic (non-functional) kind. *Music for Children*, *Three Pieces in Olden Style*, *Two Pieces in Olden Style*, and *Two Pieces for Children in Olden Style* were followed by a Cantata for soprano and chamber orchestra. The style reached maturity with the String Quartet composed in 1974. As Laryssa Bondarenko observed, Sil′vestrov continued in these pieces to move away from singleness of style, while at the same time consciously confining himself to traditional methods, albeit in an allegorical manner. Employing the genres and stylistic norms of the 17th to 19th centuries, these pieces exhibit the paradox of an intimate personal expression contained within fixed forms. The decades between 1974 and 1995 were very productive. It was during this period that the mystical and tragic tendencies found their most concrete expression in a series of works that further identified the 'allegorical manner' as Sil′vestrov's terrain (one which is distinctly different from the polystylistic exuberance, for example, of Alfred Schnittke). In many ways, the Fifth Symphony represents the fulfilment of his middle style. It is the work where all former experimentations find a resting place, and the resultant eloquence of the musical language encompasses all the resources of contemporary thinking. In this symphony Sil′vestrov fully explores for the first time the domain of the coda. It becomes almost a 'post-symphony', a coda to the history of the genre, in that it does not partake of dialectical development but explores what seems like the 'afterlife' of a work. In this symphony, and the works that followed into the late 90s, Sil′vestrov often explored the concept of memory as a dramatic device. One is, in effect, experiencing the future of an event long gone.

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Orch: Sym. no.1, 1963; Classical Ov., 1964; Monodia, pf, orch, 1965; Spectre, chbr orch, 1965; Sym. no.2, fl, perc, pf, str, 1965; Sym. no.3 'Eschatophony', 1966; Hymn, 5 inst ens, 1967; Poem in Memory of Lyatoshyns′ky, 1968; Meditation, chbr orch, 1972; Postludium, pf, orch, 1974; Sym. no.4, brass, str, 1976; Serenade, chbr orch, 1978; Sym. no.5, 1980–82; Intermezzo, chbr orch, 1983; Exegi monumentum, sym., Bar, orch, 1985–7; Widmung [Dedication], conc., vn, orch, 1990–91; Metamuzïka, pf, orch, 1992; Sym. no.6, 1994–5; Visnyk 96 [The Messenger], synth, str, 1997

Vocal: Cant. (F. Tyutchev, A. Blok), S, chbr orch, 1973; Simple Songs, 1v, pf, 1974–81; Quiet Songs (A. Pushkin and others), 24 songs, Bar, pf, 1974–84; Ancient Ballad, 1v, pf, 1977; Cant. (T. Shevchenko), chorus, 1977; Forest Music (G. Aigi), S, hn, pf, 1977–8; Stupeni [Steps], 11 songs, 1v, pf, 1980–82; Postludium DSCH, S, vn, vc, pf, 1981; 4 Songs (O. Mandel′shtam), 1v, pf, 1982; Ode to a Nightingale (cant., J. Keats), S, chbr orch, 1983; Requiem, solo vv, chorus, orch (1999)

Chbr and solo inst: Pf Sonata [no.1], 1960, rev. 1972; Sonatina, pf, 1960; Pf Qnt, 1961; 5 Pieces, pf, 1961; Quartetto Piccolo, str qt, 1961; Triada, 13 pieces, pf, 1961; Trio, fl, tpt, cel, 1962; Mystery, a fl, 6 perc groups, 1964; Projections, hpd, vib, chimes, 1965; Elegy, pf, 1967; Drama, vn, vc, pf, 1969–71; Children's Music, pf, 1973 [bk nos.1–2]; Music in Olden Style, pf, 1973; Str Qt no.1, 1974; Pf Sonata [no.2], 1975; Kitsch-Music, pf, 1977; Pf Sonata [no.3], 1979; Postludium, vn, 1981; Postludium, vc, pf, 1982; Sonata, vc, pf, 1983; Str Qt no.2, 1988; Post Scriptum, sonata, vn, pf, 1990

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V. Tsenova and V. Barsky, eds.: *Muzïka iz bïvshego SSSR* [Music from the former USSR] (Moscow, 1994)

VIRKO BALEY

Silvia. *See* EGERIA.

Silyanovsky, Trifon (*b* Sofia, 16 Dec 1923). Bulgarian composer and pianist. The son of a professor of law, he graduated from the law faculty of Sofia University as well as attending the State Music Academy where he studied composition with Pancho Vladigerov and the piano with Dimiter Nenov. He also studied history of art with Hans Sedelmaier in Vienna (1941–3) before winning, in 1948, the first Bulgarian Singers' and Instrumentalists' Competition, an event that led to a number of recordings for Bulgarian radio. During the next few years he was subject to political persecution: he spent time in a concentration camp (1949–51), was periodically jailed thereafter and was exiled from Sofia. He worked as a labourer, played the piano in restaurants and gave private lessons of Latin and ancient Greek in order to survive. Only in 1959 was he permitted to work as a répétiteur for Sofia Opera. In 1973 he co-founded, with the director Plamen Kartalov, the Blagoyevgrad Chamber Opera of which he served as musical director until 1982. He then taught score reading at Plovdiv Conservatory (1982–91) before being appointed, at the fall of communism, to the staff of the State Music Academy in Sofia. He was made professor extraordinary in 1997. His work was condemned as 'formalistic' and, as such, was known only to the Bulgarian intellectual and artistic elite among whom Silyanovsky was highly esteemed not only as a musician but as a philosopher, essayist, theologian, polyglot and as a scholar of uniquely encyclopedic erudition. His music reflects his philosophical and ethical ideals as well as the hardships of his life. His professionally crafted scores are distinguished by an individual style, rigorous structural clarity, dissonant harmony, dense textures and complex polyphony. Thematic material is often related to Orthodox chant.

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Vocal: 5 pesni [5 Songs] (R.M. Rilke), S, pf, 1954; Missa ordinaria, chorus, org, 1955; Stabat Mater, solo vv, chorus, orch, 1960; Te Deum, A, chorus, org, 1962

Orch: Prelyud, ariya i tokata, 1946; Conc. no.1, str, 1947; Conc. no.2, str, 1949; Sym. no.1, 1950; Conc. no.3, str, 1953; Sym. no.2, 1958; Sym. no.3, 1963; Pf Conc., 1968; Vizantiyskiy triptikh [Byzantine Triptych], 1969; Sym. no.4, 1972; Variatsii v″rkhu tema ot Bakh [Variations on a Theme of Bach], str; Variatsii v″rkhu tema ot Gluk [Variations on a Theme of Gluck]

Chbr: sonatas, vn, va, vc, 1967–70

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ANDA PALIEVA

Simaku, Thoma (*b* Kavajë, 18 April 1958). Albanian composer. He studied composition with Harapi at the Tirana Conservatory (1978–82) and with David Blake at York University (1991–6), where he was awarded the DPhil in composition. In 1996 he was Bernstein Fellow in Composition at Tanglewood, where he studied with Bernard Rands. Simaku's style has evolved from the obligatory folk idiom of pre-1990 Albania to one that assimilates modernist techniques, combining free chromaticism with a highly expressive lyricism. In 2000 he was awarded an Arts and Humanities Board Fellowship in Creative and Performing Arts by the University of York.

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Chbr and solo inst: The Nightingale, str qt, 1979; Nocturn, cl, pf, 1984; Str Qt, 1991; Wind Qnt (Hommage à Stravinsky), 1992; Elephas-Maximus, 13 wind, 1993; L'aria distante, ob, chbr ens, 1994; The Eagles, 10 brass, 1995; Tanglewood Trio, cl, va, pf, 1996; From Across the Sea, 3 fl, 1997; Guirlande de flutes, pic, 4 fl, A fl, 1997; Stanze sonore, cl, bn, str qt, perc, 1997; Ed e' subito sera . . . , vc, pf, 1997–8; Soliloquy, vn, 1998; Four Wedding Songs and a Dance, cl, pf, 1999

Silver, chorus, pf, 1995

Principal publishers: Emerson, University of York Music Press

JUNE EMERSON

Simandron. *See* SĒMANTRON.

Simándy, József (*b* Budapest, 18 Sept 1916). Hungarian tenor. He studied with Emilia Posszert, joining the Hungarian State Opera House chorus in 1940. He made his début at the Szeged National Theatre in 1946 as Don José. The following year he returned to the Budapest Opera, and was its leading heroic tenor until 1984. Between 1956 and 1960 he was a regular performer in Munich. Although he undertook a wide range of lyric and spinto tenor roles, Simándy was, in dramatic and vocal character, best suited to heroic roles, notably Radames, Otello and Lohengrin. His recordings include the title roles in Erkel's *Bánk bán* and *Hunyadi László*.

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PÉTER P. VÁRNAI

Šimbracký [Schimbracki, Schimrag, Schimrack, Schimrak], **Ján** [Johannes] (*d* Spišské Podhradie, 1657). Slovak composer and organist. In 1630 he bought a house in Spišské Podhradie and from 1637 until his death he was a member of the town's municipal council. His compositions were copied and performed in many places in Slovakia; one of them, *Gott stehet in der Gemeine Gottes*, was used as incidental music to a play by Peter Eisenberg, *Ein zwiefacher poetischer Act*, performed in Prešov in 1651.

The main source of Šimbracký works are two manuscripts in tablature (*SK-L* 3 A and 4 A, olim 13 992 and 13 994) in the hand of THOMAS GOSLER, town clerk of Kežmarok and a composer in his own right. Šimbracký's extant works number 54; 42 survive in tablature scores and 12 in an incomplete set of partbooks. His settings of Latin and German sacred texts show him to be a master of the older Franco-Flemish polyphony as well as of modern polychoral techniques. In *cori spezzati* works he employed contrasts between differently composed choirs and alternated contrapuntal and chordal passages; a prominent role is played by antiphonal exchanges of homophonic declamations. The motets exemplify contrasts of metre, timbre and dynamics, and the sacred concertos more sophisticated contrasts of solo and tutti (refrain) passages as well as alternations of *a cappella* and instrumentally accompanied writing. Šimbracký's style is balanced between the ancient church modes and the major-minor system. His melodies make use of a wide range of Baroque figures, but chromaticism appears only sparingly.

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†Missa 'Verbum car factum est' (KY, Gl), 15vv, bc, *SK-L*

†Benedicite omnia opera Domini, 8vv, *L*, *H-Bn*

Magnificat sexti toni, 4vv, *SK-L*, *RO-MC*; ed. S. Diamandi and Á. Papp (Budapest, 1994); R i

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†A Domino factum est istud, 16vv, bc, *SK-L*, *RO-Sb*; Angelis suis mandavit de te, 8vv, *SK-L*, ed. R. Rybarič and L. Burlas (Bratislava, 1968), R i; †Canite tuba in Sion, 2vv, *L*; Congregati sunt inimici nostri, 8vv, *L*, *H-Bn*, ed. R. Rybarič and L. Burlas (Bratislava, 1968), R i; †Dico vobis hic descendit, 7vv, *SK-L*; Domine ad adjuvandum me festina, 8vv, *L*, R i; Ecce mulier Cananaea, 8vv, *L*, R ii; Extollens vocem, 7vv, *L*, R ii; Factum est silentium in coelo, 12vv, *L*, R ii; Gaudent in coelis, 12vv, bc, *L*, ed. in Rybarič (1984), R i; O Domine, Jesu Christe, 8vv, *L*, R ii; Omnes gentes plaudite, 8vv, bc, *L*, *H-Bn*, R i; Plaudite mortales, 8vv, *SK-L*, R i; †Quem vidistis pastores, 20vv, bc, *L*; Surrexit pastor bonus, 8vv, bc, *L*; †Vulnerasti cor meum, 8vv, *L*

GERMAN SACRED
all in SK-L

Ach Herr, wie sind meiner Feinde so viel, 8vv; Alleluja, heutt' triumphieret Gottes Sohn, 14vv, bc; Christ lag in Todesbanden, 8vv; †Christus der ist mein Leben, 2vv; Da Jesus an dem Kreutze stund, 6vv; Da Jesus an dem Kreutze stund, 8vv; †Der heilige Geist von Himmel kam, 3vv; Der heilige Geist von Himmel kam, 7vv; Der Tag, der ist so freudenreich, 8vv; Der Tag, der ist so freudenreich, 12vv, bc; Du Friedenfürst, Herr Jesu Christ, 8vv, bc; Freue dich, des Weibes deiner Jugend, 8vv, bc; Freue dich, du Tochter Zion, 8vv; Freuet euch des Herren, ihr Gerechten, 8vv; Freuet euch in dem Herren, 12vv; Gott stehet in der Gemeine Gottes, 8vv, bc

†Herr, Herr wenn ich nur dich habe, 8vv; †Heutt' triumphieret Gottes Sohn, 3vv; Heutt' triumphieret Gottes Sohn, 8vv; Ich will dich erhöhen, 8vv; Jauchzet dem Herren alle Welt, 8, 8vv, bc; Komm heiliger Geist Herre Gott, 8vv, bc; Lobe den Herren meine Seele, 8vv, bc; Meine Seele erhebt den Herren (Magnificat quinti toni), 8vv; Nach dir, Herr, verlanget mich (2p. Herr, Zeige mir deine Wege), 8vv; Nun freut euch all' und jubilieret, 8vv, bc; Nun komm der Heiden Heiland, 8vv, bc; Richte mich Gott, 8vv; Seid fröhlich und jubilieret, 8vv, bc; Siehe, wie fein und lieblich ist's, 8vv, bc; Singet dem Herren ein neues Lied, 8vv, bc, ed. in Petőczová-Matúšová (1999); Wenn wir in höchsten Noten sein (2p. Darum kommen wir, Herr Gott), 8vv

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JANKA PETŐCZOVÁ-MATÚŠOVÁ

Simeonov, Konstantin Arsen'yevich (*b* Kaznakovo, Tverskaya province, 7/20 June 1910; *d* Kiev, 3 Jan 1987). Russian conductor. He studied conducting at the Leningrad Conservatory until 1936 under Aleksandr Gauk and Il'ya Musin. He was a singer (1918–28), then conductor (1928–31) of the People's Choral Academy in Leningrad. After being active as a symphonic conductor from 1930 to 1960, he was chief conductor of the Kiev Opera and Ballet Theatre from 1961 until 1967, when he moved to the Leningrad Opera and Ballet Theatre; in 1974 he returned to the Kiev post. He won the 1964 All-Union Conductors' Competition in Moscow, and the same year was one of the conductors with the Bol'shoy Opera company in its autumn season at La Scala, Milan. He conducted Tchaikovsky's *The Queen of Spades* during this visit and was highly praised for the balance of voices and orchestra, and for his evocation of dramatic atmosphere. His opera performances in the USSR were distinguished by emotional power and dramatic tension and he excelled in choral scenes such as those of Musorgsky's *Khovanshchina* and Shostakovich's *Katerina Izmaylova*. He was also admired for his performances of operas by Dzerzhinsky, Lysenko, Mayboroda and Paliashvili, among others.

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I.M. YAMPOL'SKY

Similar motion. In PART-WRITING, the simultaneous melodic movement of two or more parts in the same direction.

Simile (It.: 'like', 'similar'). A word used in musical scores to mean 'play as before', particularly if an intricate phrasing and articulation is repeated many times and the necessary slurs and dots would clutter the page.

Simile aria [metaphor aria]. An aria in an opera, oratorio or cantata in which the text makes a comparison between the singer's situation or thoughts and some natural phenomenon or activity in the world at large, and the music provides appropriate illustration. Its literary origins are found in the elaborate metaphorical style of Giambattista Marino (1569–1625), whose influence on 17th-century Italian literature extended to the opera libretto; aria texts using conceits broadly similar to those favoured by Metastasio are common in the 17th century. Arias of this kind offered composers an opportunity to introduce a wide variety of imagery. An example from Handel is Caesar's aria 'Va tacito e nascosto' in *Giulio Cesare* (1724), where a solo horn alludes to the hunter who must go cautiously in pursuit of his prey and the text makes a comparison with the intriguer who conceals his real intentions. In Bach's cantata *Was mir behagt* BWV208 (1716), the accompaniment to 'Schafe können sicher weiden' suggests a pastoral background, while the text compares the security enjoyed by sheep under a watchful shepherd with the satisfaction of living under a wise ruler. In Gay's *The Beggar's Opera* (1728) the beggar claims to have 'introduc'd the similes that are in all your celebrated *Operas*', and the texts include several parodies of the type, e.g. 'I'm like a skiff on the Ocean tost'. The convention was increasingly criticized during the 18th century and had nearly died out by the end of it. A late example is 'Come scoglio' in Mozart's *Così fan tutte* (1790), which parodies the convention, in that Fiordiligi compares her resolution – which the audience knows will prove weak – to a rock unaffected by the battering it receives from a stormy sea.

See also ARIA §4(i).

JACK WESTRUP

Simionato, Giulietta (*b* Forlì, 12 May or 15 Dec 1910). Italian mezzo-soprano. She studied at Rovigo with Locatello and Palumbo. She made her début in 1935 in the première of Pizzetti's *Orsèolo* at Florence and first sang at La Scala in 1939 as Beppe (*L'amico Fritz*). During the next few years she sang Cherubino, Rosina, Hänsel, Dorabella and Mignon. From 1946 she appeared regularly at La Scala, where her repertory included Charlotte (*Werther*), Jane Seymour (*Anna Bolena*), Cenerentola, Isabella (*L'italiana in Algeri*), Carmen, Asteria (*Nerone*) and Léonor. She made her British début as Cherubino at the 1947 Edinburgh Festival; she first sang at Covent Garden in 1953 as Adalgisa, Amneris and Azucena. In 1954 she sang Romeo (*I Capuleti e i Montecchi*) in Palermo and made her American début at Chicago. She sang at Salzburg (1957–63) as Mistress Quickly, Eboli, Orpheus and Azucena and at the Metropolitan from 1959 to 1963. In 1962 she sang Valentine at La Scala. She retired in 1966. Simionato's agile mezzo was secure throughout its wide range, with a personal and seductive timbre in its lower register. Among her recordings are notable accounts of Amneris and Azucena. She had an imposing stage presence, vivacious in comedy, dignified and moving in tragedy.

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HAROLD ROSENTHAL/ALAN BLYTH

Simiot, Jacques François (*b* Dôle, *c*1769; *d* Lyons, 28 Aug 1844). French woodwind instrument maker active in Lyons from about 1803 to 1844. He specialized in clarinets and bassoons but also made piccolos, flutes, alto clarinets, bassoons and bass horns. In 1812 his daughter Émilie married Jean Baptiste Tabard (1779–1845), whom

he probably trained as a maker since flutes and clarinets have been reported with a stamp of Simiot and Tabard.

Simiot was one of the earliest French makers to improve the Classical-period clarinet and bassoon. In a published letter of December 1829, addressed to F.-J. Fétis in the *Revue musicale*, he claimed to have made a 12-key clarinet in 1803. In 1808 he published the earliest fingering chart for the seven-key clarinet; it was accompanied by an explanation of his improvements to the clarinet, including additional sixth and seventh keys, a double hole for the left-hand ring finger, a protruding tube in the thumb-hole, a register key re-sited on the dorsal side to avoid water, and a tuning slide between the barrel and mouthpiece. Later improvements included the use of brass key mountings, a hinged key for *f*/*c*″, and a thumb rest. In 1827 his 19-key clarinet and alto clarinet were approved by the Académie des Beaux-Arts.

In 1808 Simiot advertised his first improvements to the bassoon: a tuning-slide on the wing joint and keys for B′ and C♯. By 1817 he had developed a metal U-tube to replace the butt cork, keys for C♯ and F♯ and a tuning-slide, and by 1823 a tuning-slide operated by a rack and pinion and a water key.

Among Simiot's apprentices was Pierre Piatet (*c*1796–1868), who produced woodwinds with Benoit in Lyons from 1836 to 1855. Simiot was succeeded in 1844 by Brelet and the firm continued as Simiot & Brelet until 1874. Extant instruments include: a seven-key clarinet in C (Musée d'art et d'histoire, Nice, 1875); a 19-key clarinet in B♭ with *corps de rechange* in A (Edinburgh University Collection, 115); and a 13-key alto clarinet (Bate Collection, Oxford, 493).

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ALBERT R. RICE

Šimkus, Stasis (*b* Motiskai, nr Kaunas, 23 Jan/4 Feb 1887; *d* Kaunas, 15 Oct 1942). Lithuanian composer, conductor and teacher. He studied the organ at the Warsaw Institute of Music until 1908, whereupon he entered the St Petersburg Conservatory, studying with Lyadov, Steinberg and Vītols (1908–14). He lived in the US for a while (1915–20), during which time he was active as a conductor. After further study at the Leipzig Conservatory (1921–2) he returned to Lithuania, where he continued to conduct and also taught and collected folksongs. Among the most prominent of his students was Jonas Švedas. Šimkus's works include the opera *The Village at the Plantation* (1916), the symphonic poem *Neman* (1930), cantatas, songs, piano works and folksong arrangements.

□

Simmes [Simms], **William** (*fl* 1607–16). English composer. A William Simmes matriculated at Exeter College, Oxford, on 15 October 1585, and another on 3 March 1607. Either or neither may be identifiable with this composer, who was in the service of the Earl of Dorset in 1608. His music circulated in sources associated with London and East Anglia.

Simmes contributed a three-section anthem to Myriell's manuscript anthology *Tristitiae remedium* (*GB-Lbl*); two other anthems by him survive (*Lbl*, *Ob* and *Och*). Seven five-part fantasias for viols are attributed to him (*Och*), of which the most successful are the fourth and seventh (ed. R. Morey, *William Simmes: Seven Phantazias*, Albany, CA, 1991).

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NORMAN JOSEPHS/ANDREW ASHBEE

Simmons, Calvin (*b* San Francisco, 27 April 1950; *d* nr Lake Placid, NY, 21 Aug 1982). American conductor. His musical training began in gospel music with his mother, and at the San Francisco Boys' Choir from the age of nine, where he took conducting lessons. From 1968 to 1970 he studied conducting with Max Rudolph at the Cincinnati Conservatory of Music, and followed him to the Curtis Institute of Music (1970–72). While at the Curtis Institute he also studied the piano with Rudolf Serkin. He was engaged, initially on an occasional basis, by Kurt Herbert Adler as répétiteur and assistant conductor at the San Francisco Opera from 1968 to 1975. He made his début there in 1972 with *Hänsel und Gretel*. Three years later he made his British début at Glyndebourne. During a term as assistant conductor of the Los Angeles PO he also served as music director of the Young Musicians Foundation Debut Orchestra (1975–8), and of the Ojai Festival (1977). Simmons made his Metropolitan Opera and New York PO débuts in 1978, and two years later first appeared at the New York City Opera. In opera he proved a decisive leader, highly sympathetic to singers. He became music director of the Oakland SO in 1979 and in less than three years brought about an extraordinary renaissance in the orchestra and its musical community. He died in a canoeing accident.

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CHARLES BARBER, JOSÉ BOWEN

Simmons, William Benjamin Dearborn (*b* Cambridge, MA, 27 April 1823; *d* Cambridge, 31 Oct 1876). American organ builder. He was apprenticed to Thomas Appleton, and began his own business in 1845 in partnership with Thomas McIntyre, a former pipemaker with Appleton. This partnership lasted until 1851, after which Simmons continued on his own until 1856, when another partnership was formed with George Fisher. By this time the firm had become quite successful, and had opened a sizable factory with steam machinery. Between 1858 and 1860, a period during which several larger organs were built, Simmons had as a partner the organist John Henry Willcox (1827–75).

Simmons's best work was characterized by innovation and tonal creativity. He was one of the first in America to employ a full-compass Swell division, to advocate the use of tempered tuning, and to use steam-powered machinery in his factory. In the late 1850s Germanic influences appeared in his tonal work, perhaps the result of Willcox's influence. Important instruments were built for Dover

Hall, Boston (1855), Harvard University (1859) and St Paul's Cathedral, Louisville, Kentucky (1860).

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BARBARA OWEN

Simms, William. *See* SIMMES, WILLIAM.

Simon [Symon]. Name held by at least three musicians in 15th-century France.

(1) Simon [Symon] **le Breton** (*d* Cambrai, 12 Nov 1473). French composer. He was a singer at the Burgundian court chapel by January 1431 (when he was named in a motet by Binchois) and remained there until 1464. In the 1460s he was listed as a member of the confraternity of St Jacques-sur-Coudenberghe at Brussels as 'her Simon Britonis mynsheeren zanghere'. He retired to Cambrai Cathedral, where he had been a canon since 10 October 1435 'vigore nominationis ducis Burgundiae' (*F-CA* 1046, f.70*a*). He was buried there in the chapel of St Stephen, as was Dufay a year later. Several of his possessions passed into the hands of Dufay, who described Simon in his will as 'dominus meus et confrater'.

The three-voice rondeau *Nul ne s'y frotte* (ed. K. Jeppesen, *Der kopenhagener Chansonnier*, Copenhagen, 1927, 2/1965) is ascribed in *I-PEc* G20 to 'Magister Symon'; identification with the Simon at the Burgundian court is suggested by the title which is also the motto of Antoine, the senior bastard son of Philip the Good. The Flemish song *Vie sach oit* (ed. in Lenaerts), ascribed in *I-Fn* 176 to 'Simonet', is in a remarkably similar style. Robert Morton's lighthearted quodlibet *Il sera pour vous/L'homme armé* refers to him as 'Maistre Symon' and as 'Symonet le Breton'; it may well have been written at Simon's retirement from the Burgundian court chapel at the end of May 1464. He might conceivably also be the author of no.98 of *Cent nouvelles nouvelles*, which is ascribed in the first printed edition to 'Le breton', though the earlier Glasgow manuscript ascribes it to 'L'acteur'.

(2) Symon Britonis [Brytonis] (*fl* 1482–3). Recorded at 's-Hertogenbosch as 'onsen bovensenger' ten years after the death of his namesake at the Burgundian court, he is a possible though unlikely contestant for some of the documents or pieces mentioned under (1) Simon le Breton.

(3) Simon [Symon] **de Insula** (*fl c*1450–60). French or ?English composer of a four-voice mass cycle (without Kyrie) in *I-TRmp* 88, ff.304*v*–311 (nos.428–31). Based on the isomelically treated antiphon *O admirabile* [*beati Gregorii*] (see PalMus, xii, 1922/*R*, p.219), the cycle has matching head-motifs, extensive duo sections and the *Wechselklänge* that Besseler described as characteristic of English music. So there is some dispute as to whether 'Insula' in this case means Lille, as one would expect, or England (see *MGG1*, Gülke). However, if the name can be interpreted that freely it is possible that Simon de Insula is to be identified with (1) Simon le Breton who, as a chaplain to the Burgundian court, spent much of his working life in Lille; but the musical style of the mass cycle contradicts such an identification.

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C. Wright: 'Dufay at Cambrai: Discoveries and Revisions', *JAMS*, xxviii (1975), 175–229, esp. 196

DAVID FALLOWS

Simon, Abbey (*b* New York, 8 Jan 1922). American pianist. He was awarded a scholarship to the Curtis Institute, Philadelphia, by its principal, Josef Hofmann, and studied there with David Saperton, Dora Zaslavsky and Harold Bauer (1932–40). He won the Walter W. Naumburg Award in 1940, which led to his New York recital début soon afterwards. He played in Europe for the first time in 1949 and went on tour in the Middle East, East Asia, Australia, New Zealand, South Africa and South America, in due course being awarded the Harriet Cohen Medal and the Elizabeth Sprague Coolidge Award. He has held teaching positions at Indiana University (1960–74), the Julliard School (from 1977) and the University of Houston (from 1977). Simon's recordings include the complete piano music of Chopin and Ravel, all the Rachmaninoff concertos and solo works by Schumann, Brahms and Beethoven. His pianism, well suited to such repertory, is noted for its sensitivity and elegance.

JESSICA DUCHEN

Simon, Alicja [Alice] (*b* Warsaw, 13 Nov 1879; *d* Łódź, 23 May 1957). Polish musicologist. She studied music in Warsaw, Berlin and Zürich, and musicology with Kretzschmar in Berlin (1904–9), where she also studied philosophy, psychology and history of art. In 1914 she took the doctorate at Zürich with a dissertation on Polish elements in German Classical music. After working in Berlin (1920–23) and Geneva (1923–4), she became head of the music division of the National Library in Washington (1924–8). From 1929 to 1939 she was the curator of the music department of the State Art Collection in Warsaw, and during World War II she was engaged in clandestine teaching. From 1945 until her death she was reader and, from 1954, full professor of musicology at the University of Łódź. She actively promoted Polish music abroad and, especially between 1924 and 1939, gave many lectures of a popular nature. As a musicologist, she dealt mainly with the relations between western (mainly German) music and Polish music.

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ZYGMUNT M. SZWEYKOWSKI

Simon, Anton (Yul'yevich) (*b* Paris, 5 Aug 1850; *d* Moscow, 19 Jan/1 Feb 1916). Russian composer and conductor of French birth. He studied with Marmontel, Matthais and Duprato at the Paris Conservatoire, but in 1871 went to Moscow, where he was appointed to the directorship of the Théâtre Bouffe. From 1891 he taught the piano at the music school of the Moscow Philharmonic Society, and in 1897 was appointed superintendent of the Moscow Imperial Theatre orchestra and director of music at the Aleksandrovsky Institute. Simon wrote three operas (all performed in Moscow), three ballets, orchestral works, chamber music, choral pieces and about 100 songs.

WORKS
(*selective list*)

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Choral: Mass, op.22; 3 Choruses, female vv, op.33

Orch: Ov., op.13; Pf Conc., op.19; Suite, op.29; Cl Conc., op.30; Danses des bayadères, op.34; Ov. on 3 Little Russian themes, op.35; La revue de la nuit, sym. poem, op.36; Fantasia, vc, orch, op.42; La pécheresse, sym. poem, op.44; Triumphal ov. on 3 Russian themes, op.54 [for the unveiling of the Alexander II monument in Moscow]

Chbr music, pf pieces, songs

Principal publisher: Jürgenson

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JENNIFER SPENCER

Simon, Artur (*b* Wesermünde, nr Bremerhaven, 6 May 1938). German ethnomusicologist. He studied musicology and ethnology at the University of Hamburg, receiving the doctorate in 1971 with a dissertation on Egyptian folk music. In 1972 he was appointed director of the ethnomusicology department of the Museum für Völkerkunde, Berlin (formerly the Phonogramm-Archiv). From 1984 he was also professor of musicology at the Hochschule der Künste, Berlin. He has conducted field research in Egypt, the Sudan, Nigeria, Cameroon, Western New Guinea and Northern Sumatra. His areas of interest include methodology, organology, film and trance music and dance. In addition to publishing on these topics, he has also made several ethnomusicological and ethnographical films. He has served as editor of the record and audio-visual series 'Museum Collection Berlin'.

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LINDA FUJIE

Simon, Geoffrey (Philip) (*b* Adelaide, 3 July 1946). Australian conductor. He studied at the University of Melbourne, the Juilliard School, New York (1968–9), and Indiana University (1969–72), and later took lessons in conducting from Karajan, Kempe, Markevich and Hans Swarowsky. He was assistant conductor of the South Melbourne SO (1966–8) and musical director of the Bloomington SO (1969–72) before moving to England in 1973. He made his UK début with the Bournemouth SO in 1975, his London début (with the Australian Sinfonia, which he directed from 1975 to 1978) in 1976 and his début with a major London orchestra, the LSO, in 1978. From 1978 to 1982 he was professor of music at the University of Wisconsin in Milwaukee, occupying a similar post at the North Texas State University in Denton from 1982 to 1984. Simon was music director of the Albany SO, New York, from 1986 to 1989, and of the Sacramento SO from 1992 to 1996. Meanwhile, he had founded his own record label, Cala Records (1991), for which he has made an impressive series of recordings with the LPO and the Philharmonia, including music by John Downey and colourful readings of works by Saint-Saëns, Debussy and Ravel. As a guest conductor Simon has appeared with leading orchestras around the world.

RICHARD WIGMORE

Simon, Johann Caspar (*b* Schnellbach, nr Schmalkalden, Thuringia, 10 Jan 1701; *d* Leipzig, 22 Nov 1776). German composer and organist. He attended the Lateinschule in Schmalkalden University of Jena from 1723 to 1727. He may have been a pupil there of Johann Nicolaus Bach, J.S. Bach's cousin. For the next four years he was *Praeceptor* of the Lateinschule in Langenburg, and both organist and priest at the Stadtkirche there. In August 1731 he was appointed organist of the Georgskirche, Nördlingen, and the town's *director musices*; in 1743 he was made *Praeceptor* of the Lateinschule. Through the death of a brother-in-law in 1750 he inherited a drapery business. He gave up his musical activities in Nördlingen and spent the rest of his life in Leipzig. He distinguished

himself in his second career, and as honorary *Commerzienrath* advised the head of state in business matters.

Although Adlung and other contemporaries esteemed him highly as a composer, Simon was modest in offering 'beginners and country schoolmasters' his short preludes and fugues and other keyboard works as alternatives to an 'old French menuet or courante on a barrel organ'. With two or three exceptions the fugue subjects show little distinction and there are occasional mistakes in the part-writing. On the other hand, he handled the prevailing three-part texture smoothly and sometimes rounded off a prelude and fugue by alluding to opening toccata-like material. At Nördlingen Simon wrote the words and music for well over 200 church cantatas (at least three and a half annual cycles). Only the third cycle is extant; the texts are based on New Testament readings for the day and the settings require only modest forces. A central aria–recitative–aria grouping is framed by an opening chorus and a concluding chorale, sometimes with an instrumental sonata to begin.

WORKS

CANTATAS

Simon-Leibbrandtsche Hochzeitscarmen (Nördlingen, 1733)
Die Freude im Herrn (Nördlingen, 1734)
Das allerschönste Jesus-Bild in geistreichen Cantaten für die gewöhnlichen Sonn- und Festtags-evangelia (Oettingen and Nördlingen, 1737–8), *c*250 cantatas, *D-NLk* (3rd cycle only)
Wedding cantata (Leipzig, 1755)

KEYBOARD

Nördlinger Choralbuch (1743–50; Nördlingen, 1995)
Gemüths vergnügende musicalische Nebenstunden (Augsburg, 1750); Anderer Theil (Augsburg, 1752)
Erster Versuch einiger variierten und fugirten Choräle (Nuremberg, 1754)
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D. Höpfner: 'Johann Caspar Simon: unbekannt und doch ein Meister', *Gottesdienst und Kirchenmusik* (1995), 74–8

HUGH J. McLEAN

Simon, Lucy (*b* New York, 5 May 1940). American composer and performer. She began her professional singing career at the age of 16 with her sister Carly in the Simon Sisters. She released two solo albums, *Lucy Simon* (1975) and *Stolen Time* (1977), and received a Grammy Award for her Sesame Street album of children's songs, *In Harmony* (1980). Her first Broadway musical, *The Secret Garden* (1991), won her a Tony nomination. With book and lyrics by Marsha Norman, sets by Heidi Landsman and direction by Susan H. Schulman, this was the first Broadway musical to be created and directed entirely by women. Based on the novel by Frances Hodgson Burnett, Norman's libretto is enhanced by Simon's eclectic score. Numbers such as the operatic *Lily's Eyes* contrast with the folk-like *Wick* and *Hold On*. When combined with numbers like Archibald's lyrical *A Bit of Earth*, Mary's innocent *The Girl I Mean to Be* and the ethereal music of the ghosts, the score captures and accentuates the various levels of narrative in the musical. Simon's lush romantic score never exceeds its limits: the sense of directness acquired from her popular music career has influenced her musical theatre writing by ensuring its forthrightness and directness.

WILLIAM A. EVERETT

Simon, P. *See* SYMON, P.

Simon, Paul (*b* Newark, NJ, 13 Oct 1941). American popular singer and songwriter, member of the duo Simon and Garfunkel. After an early chart success in 1957 with Art Garfunkel he worked in the Brill Building, recording demonstration tapes and occasionally releasing his own songs under pseudonyms. With Garfunkel he recorded the album *Wednesday Morning 3 A.M.* (Col., 1964) but, after it found a limited audience, departed to England where he performed in folk music clubs and recorded a solo album, *The Paul Simon Songbook* (Col., 1965). A re-released version of the song *The Sound of Silence*, from the album *Wednesday Morning 3 A.M.*, became a hit, and during the duo's following success Simon's style displayed a self-conscious literary bent in the lyrics, and accomplished folk-style melodies with carefully worked out harmonies. Later he incorporated more diverse musical influences, tempering the early self-consciousness with the development of a wry persona and a sophisticated narrative sense.

Upon the duo's demise in 1970, Simon intensified the eclecticism of his work. His eponymous solo album (Col., 1972) contained the reggae song *Mother and Child Reunion*, and revealed a growing tendency toward lyrical angst. His next two albums, *There Goes Rhymin' Simon* (Col., 1973) and *Still Crazy After All These Years* (Col., 1975), display his increasing fascination with African-American gospel music (*Loves Me Like a Rock* and *Gone At Last*), and with complex harmonic progressions (*Still Crazy After All These Years*). Following the less successful *One Trick Pony* (Warners, 1980) and *Hearts and Bones* (Warners, 1983), he recorded *Graceland* (Warners, 1986) with South African *mbaqanga* musicians, Louisiana zydeco musicians, and the Chicano band from East Los Angeles, Los Lobos. The album rejuvenated his career and sparked heated controversy about whether he had violated the UNESCO cultural boycott on South Africa. He has subsequently continued his cross-cultural collaborative projects, releasing *Rhythm of the Saints* (Warners) in 1990, featuring a wide range of Brazilian and African percussive styles, and *Songs of the Capeman* (Warners) in 1997, a Broadway musical using salsa and doo-wop.

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C. Hamm: 'Graceland Revisited', *Putting Popular Music in Its Place* (Cambridge, 1995), 336–43
S. Luftig: *The Paul Simon Companion: Four Decades of Commentary* (New York, 1997)

DAVID BRACKETT

Simon, Pierre (*b* Mirecourt, 1 Dec 1808; *d* Neuilly-sur-Marne, 12 Dec 1881). French bowmaker. One of the most important 19th-century bowmakers, he served his apprenticeship in Mirecourt and moved to Paris in about 1835. There, over many years, he produced bows for J.-B. Vuillaume and Gand Frères. In 1848 he took over the business and premises of Dominique Peccatte at 18 rue d'Angevilliers. By 1851 he was in partnership with Joseph

Henry at 179 rue St Honoré; that year their bows won a silver medal at the Great Exhibition in London.

Simon was perhaps the most fluent maker of the Peccatte school. His work is elegant: most sought after today are those bows with heads that resemble Peccatte's hatchet-head bows. Unique to Simon with this model is a rather pronounced curve to the back of the head. The sticks are usually round; the frogs have fairly deep, squared throats and the buttons, in three-piece form, have collars with a single cut. Viola bows are very rarely seen while the cello bows, often quite light, sometimes are made from a spectacular, veined pernambuco. His brand SIMON, PARIS is usually found on the brand facet, but is occasionally located under the frog or under the wrapping. Most of the bows which Simon made for Vuillaume have heads of very different design: fairly large, rounded and slightly bell-shaped, and almost always elegant.

PAUL CHILDS

Simon, Prosper-Charles (*b* Bordeaux, 27 Dec 1788; *d* Paris, 31 May 1866). French organist and violinist. He was active in Bordeaux early in his career. As a boy he received some musical instruction from Franz Beck, and organ lessons from a Benedictine, Father Placide. He held organists' posts at the churches of Ste Croix (1802–6) and St Seurin (1807–8 and 1811–25). In addition he led the Orchestre de Concert of Bordeaux, founded in 1814. He was elected a member of the Société Philomatique du Muséum d'Instruction Publique in 1811. He moved to Paris in 1825; the performance of his *Te Deum* there (22 October) attracted some attention. In the following year he was elected organist of the church of Notre-Dame des Victoires. From 1827 he taught the organ and harmony at the Maison Royale of St Denis. In October 1840 he was made organist of the basilica of St Denis, where Cavaillé-Coll's first organ had been installed; these duties were supplemented by government work as inspector of French cathedral and parish organs. He was elected to the Institut Historique de France in 1847 and to the Order of St Silvester in 1854 and became a Chevalier of the Légion d'Honneur in 1858.

Simon's talent for organ improvisation was widely praised and respected, particularly in connection with the instrument at St Denis: he was nicknamed 'the Rossini of the organ'. Reviews of his playing (quoted in *FétisB* supplement and Dufourcq) praise his originality and feeling for timbre. Simon wrote the second part of a *Nouveau manuel complet de l'organiste* (Paris, 1863/*R*); the first volume, by Georges Schmitt, had appeared in 1855.

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N. Dufourcq: *La musique d'orgue française de Jehan Titelouze à Jehan Alain* (Paris, 1941, 2/1949)

DAVID CHARLTON

Simon, Simon (*b* Les-Vaux-de-Cernay, nr Rambouillet, ?*c*1735; *d* ?Versailles, after 1788). French harpsichordist and composer. An announcement in *L'avant coureur* of 6 August 1761 describing him as 'still very young' casts doubt upon the birthdate of 'vers 1720' given by Fétis. Accounts of his life derive mainly from what appear to be the personal recollections of La Borde. At the age of seven, he was sent to study with an uncle named Butet, organist of an abbey near Caen, but 'the mediocrity of the master's talents spread to the progress of the pupil'. When he was 13 he came by chance to the notice of the Marquise de la Mézangère, the 'strongest' pupil of François Couperin *le grand*; she took him in at her Paris *hôtel* and gave him harpsichord lessons while the violinist Saint-Saire, another protégé, taught him *musique*. This must have occurred by 1754, when he is recorded as a witness to a Paris wedding (Brossard). He made rapid progress, soon acquiring an 'infinity' of pupils whose demands on his time did not, however, prevent him from studying composition with Dauvergne. He wrote *petits motets* and harpsichord pieces which were performed in private concerts (*L'avant coureur*, 17 August 1761, pp.525–6). The harpsichord pieces, later gathered into op.1 (1761), gained him the esteem of Le Tourneur, *maître de clavecin des enfants de France*, who presented him with one of his pupils as a wife and the reversion of his royal post. Appointments as harpsichord teacher to the dauphine, the queen and the Countess of Artois followed. Although he had already assumed Le Tourneur's functions on the latter's retirement to Nantes, he did not succeed to the title until the beginning of 1770. He still retained these titles in 1788, as well as those of harpsichord master to the dukes of Angoulême and Du Berry (from 1784) and Madame Elizabeth (from 1787).

The long *Avertissement* to op.1 shows the clarity of thought and concern for detail of an accomplished teacher, particularly in matters of tempo, touch and articulation, and illustrates generalizations with specific pieces. Simon is one of the more interesting of the French harpsichord composers after 1750. His suites hover on the threshold of the sonata: 'Instead of publishing *suites* for solo harpsichord in a single key in the usual way (which would have caused me to fall into a kind of uniformity and dryness better avoided), I thought I ought to compose some with violin accompaniment'.

Five of the suites consist of or contain three-movement groups; of these, three have the middle piece in a contrasting key and three have accompaniments. Simon said that he had tried to include both French and Italian styles in his collection. In opp.2 and 3 all thought of the suite is abandoned for a wholesale capitulation to Italianism and (especially in op.3) the *galant* style – probably at the behest of Madame Adélaïde, for whom they were written. The music is uneven in quality: in op.1 the dark, passionate ostinatos of 'La La Corée' (in E♭ minor) and the driving rhythm of 'La De Croisoeuil' (with violin accompaniment) alternate with earnest, clumsy juvenilia. Like so many of his colleagues, Simon was often unable to sustain harmonic tension or direction, to prolong cadential progressions or to use sequences for propulsion instead of for ballast, with the result that, when his music is not startling, it is apt to be static or aimless. Much of the harpsichord writing is thick and heavy, depending on mechanical arpeggio or scale formulae for motivic material.

Simon is not to be confused with a Simon, violist at the Opéra, who composed six symphonies in 1748, nor with a Simon, author of considerable vocal music from 1757 to 1771.

WORKS

Pièces de clavecin dans tous les genres, some acc. vn, op.1 (Paris, 1761)
4 sonates et 2 concertos, hpd, vn acc., op.2 (Paris, 1770)
6 concerts, hpd, ad lib vn, op.3 (Paris, 1770)
Suitte d'ariettes, arrs. of comic opera airs, hpd, vn, *c*1765–77, *F-Pn*

Other arrs. in MS anthologies
?Several petits motets, ?lost

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E. Reeser: *De klaviersonate met vioolbegeleiding* (Rotterdam, 1939)
B. François-Sappey: 'Le personnel de la musique royale de l'avènement de Louis XVI à la chute de la monarchie (1774–1792)', *RMFC*, xxvi (1988–90), 133–72
B. Gustafson and D. Fuller: *A Catalogue of French Harpsichord Music, 1699–1780* (Oxford, 1990)

DAVID FULLER/BRUCE GUSTAFSON

Simon, Stephen (Anthony) (*b* New York, 3 May 1937). American conductor. He studied the piano with Joel Rosen (1952–6) and graduated from the Yale University School of Music while continuing piano studies with Ellsworth Grumman (1956–60). His New York début was in May 1962, when he conducted Bach's B minor Mass at Philharmonic Hall. He studied choral conducting with Hugh Ross and Julius Herford, 1962–4, and was appointed music director of the Westchester Orchestral Society in 1963. From 1964 to 1965 he worked with Josef Krips, and made his European début in 1965 with the Lamoureux Orchestra in Paris. He then embarked on recording all Mozart's piano concertos with Lili Kraus. In 1970 he worked with Susskind at the St Louis SO and was appointed musical director of the New York Handel Society (1970–74) and the Handel Festival at the Kennedy Center (1977). Simon's alert, buoyant direction of little-known Handel works became a feature of New York and Washington concert life. In 1990 and 1991 he conducted at the Handel Festival in Halle. His recordings include *Judas Maccabaeus*, *Orlando* and *Ariodante*.

RICHARD BERNAS

Simon and Garfunkel. American popular vocal duo. PAUL SIMON (*b* Newark, NJ, 13 Oct 1941; guitar and vocals) and Art Garfunkel (*b* New York, 5 Nov 1941; vocals) initially recorded as Tom and Jerry while still in high school, and enjoyed a minor hit with Simon's song *Hey Schoolgirl* (1957). They reformed as Simon and Garfunkel in 1964 to record *Wednesday Morning, 3 A.M.* and, although the album made little impression, one of its songs, *The Sound of Silence*, was re-released in late 1965 with electric guitars, electric bass and drums added. When the song rose to number one on the US singles charts, Simon and Garfunkel quickly recorded *Sounds of Silence*, an album featuring Simon's songs accompanied by a rock band. The next three albums, *Parsley, Sage, Rosemary, and Thyme* (1966), *Bookends* (1968) and *Bridge Over Troubled Water* (1970), found Simon's songs exploring new directions musically (psychedelia, jazz and Andean folk music) and lyrically (whimsical humour, social satire and extended narratives). With their smooth two-part harmonies and literary lyrics, they became the most successful group to emerge from the urban folk revival of the early 1960s. The performing style featured Simon's light baritone in solo lines, joined frequently by Garfunkel's ethereal tenor, with songs occasionally performed solo by either of the pair. The title song from their last album, *Bridge Over Troubled Water*, featured Garfunkel throughout in one of Simon's best arching melodies, and revealed Simon's interest in African-American gospel music. Both the single and the album were their best-selling work and won six Grammy awards. They have recorded and performed together sporadically since 1970, for example with *My Little Town* in 1975 and the *Concert in Central Park* in 1981, but have largely pursued solo projects.

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V. Kingston: *Simon and Garfunkel* (London, 1996)

DAVID BRACKETT

Simon à Scto Bartholomaeo [Simon]. Monastic name of VÁCLAV KALOUS.

Simon d'Authie [Autie] (*b* ?1180–90; *d* Amiens, after 1235). French trouvère. His name appears in documents as canon at Amiens Cathedral from 1223 and as dean of the chapter in 1228. A skilful lawyer, he acted for the abbey of St Vaast, Arras, from 1222 to 1226 in a suit against lay assessors, and again in 1232 in an action involving the projected erection of a reliquary altar by the chapter of Arras Cathedral. Gilles Le Vinier, whose name is also recorded in the documents, is a partner of Simon in the jeu-parti *Maistre Simon, d'un esample nouvel*, whereas Adam de Givenchi, likewise concerned, is a judge in one of the two jeux-partis (*Symon, le quel emploie* and *Symon, or me faites*) between Simon d'Authie and Hue le Maronnier. Of the 11 other works attributable to Simon, six may be the work of other trouvères.

Bone amour qui m'agree consists entirely of hexasyllabic lines, an uncommon structure; *Quant la sesons comence* places one octosyllabic line among ten hexasyllabic. Also unusual is the use in *Li nouviaus tens qui fait paroir* of a melody with the structure *ABB′CDEFG* in the setting of an isometric strophe consisting of two *pedes* and a cauda. Most strophes contain more than eight lines each, although *Tant ai amours servie et honoree*, set to a non-repetitive melody, consists of only six. *Fols est qui a ensient*, *Tant ai amours* and *Nouvele amours ou j'ai mis mon penser* present analytical problems since the internal intervallic relationships differ in the various readings of these works. *Tant ai amours* is also noteworthy in that several readings have a range of a 12th. No melodies survive in mensural notation; most are irregularly constructed, of variable floridity, and not particularly appropriate for modal interpretation.

See also TROUBADOURS, TROUVÈRES.

WORKS

nm – *no music*

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Bone amour qui m'agree, R.487 [also attrib. Gautier d'Espinal]
Fols est qui a ensient, R.665
Li biaus estés se resclaire, R.183 [also attrib. Gace Brulé]
Li nouviaus tens qui fait paroir, R.1802
On ne peut pas a deus seigneurs servir, R.1460 [also attrib. Raoul de Ferrières]
Quant je voi le gaut foillir, R.1415
Quant la sesons comence, R.623
Quant li dous estés define, R.1381(=1385)
Tant ai amours servie et honoree, R.525 [also attrib. Thibaut IV de Champagne]

WORKS OF PROBABLE JOINT AUTHORSHIP

Maistre Simon, d'un esample nouvel, R.572 (jeu-parti, with Gilles Le Vinier)
Symon, le quel emploie miex son temps, R.289 (jeu-parti, with Hue le Maronnier) (nm)
Symon, or me faites savoir, R.1818 (jeu-parti, with Hue le Maronnier) (nm)

DOUBTFUL WORKS

Amours qui fait de moi tout son comant, R.327 [also attrib. Sauvale Cosset and Jehan l'Orgeneur]

Nouvele amours ou j'ai mis mon penser, R.882 (V, a) [also attrib. Chastelain de Couci]

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Simon de Insula. *See* SIMON, (3).

Simon de Quercu. *See* QUERCU, SIMON DE.

Simoneau, Léopold (*b* Saint-Flavien, Quebec, 3 May 1916). Canadian tenor. He studied in Montreal with Salvator Issaurel, and made his début there in 1941 as Hadji in *Lakmé* with the Variétés Lyriques. After successful appearances in *Così fan tutte* and *Die Zauberflöte*, he studied in New York with Paul Althouse. He made his Opéra-Comique début in 1949, in *Mireille*, and remained in Paris for five seasons. His reputation as a Mozart specialist, elegantly lyrical in style, was first established at the Aix-en-Provence and (from 1951) Glyndebourne festivals, where he sang Idamantes and Don Ottavio. He sang in Mozart operas at La Scala (1953), in London with the Vienna Staatsoper (1954), at the Teatro Colón, at the Salzburg Festival (1956) and with the Metropolitan (début 1963 as Don Ottavio). He made admired recordings of all his major Mozart roles. Simoneau was Tom in the French première of *The Rake's Progress*, at the Opéra-Comique in 1953. Other roles included Gluck's Orpheus and Bizet's Nadir, both of which he recorded. In 1946 he married the soprano Pierrette Alarie with whom he often appeared. He played a leading part in forming the first statutory subsidized opera company in North America, the Opéra du Québec (1971), of which he was initially artistic director. He has taught in Quebec, San Francisco, Banff and Victoria, British Columbia, where he founded Canada Opera Piccola in 1982; he was director of the company until 1988. His translation of Hahn's *Du chant* was published in Portland, Oregon, in 1990.

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GILLES POTVIN

Simone di Ugolino de' Prodenzani. *See* PRUDENZANI, SIMONE.

Simonelli, Matteo (*b* Rome, after 1618; *d* Rome, 20 Sept 1696). Italian composer, singer and organist. He spent his life in Rome. In 1633 he sang treble in the Cappella Giulia at S Pietro under Virgilio Mazzocchi and later continued his studies with Vincenzo Giovannoni, *maestro di cappella* of S Lorenzo in Damaso, where he also became organist. In 1660 he became *maestro di cappella* of S Giovanni dei Fiorentini, a post he held until 1679, and he seems occasionally to have worked at S Luigi dei Francesi. From 1650 there are records of his singing tenor at oratorios; he continued to take part in oratorios at S Marcello as singer and organist until 1694. It was as a countertenor that he was admitted on 15 December 1662 to the Cappella Sistina, where he sang for exactly 25 years, and on his death he was buried in the tomb of the papal singers in S Maria in Vallicella (Chiesa Nuova). Among his pupils were Corelli and G.M. Casini. He published little, but his compositions earned him the title of 'the Palestrina of the 17th century' (Adami). He primarily continued the *a cappella* ideal of the Cappella Sistina and wrote a mass for 17 voices typical of Roman polychoral music. But he also wrote a *Stabat mater* for five voices, two violins and organ, which exceptionally is in the style of the *seconda pratica*. His contrapuntal compositions, which are in the majority, do, however, show elements of newer style in the shaping of the melodic lines and the handling of harmony and rhythm.

WORKS

Missa, 17vv, *I-Rvat* C.G. V70
Missa, 6vv, *Rvat* C.S.111
Missa 'Buda expugnata fusis ad Deum praecibus', 5vv, 1686, *Rvat* C.S.87
Miserere, 8vv, *Rvat* C.S.192
Victimae paschali laudes, 4vv, *Rvat* C.S.303
Stabat mater, 5vv, 2 vn, org, *D-MÜs*
2 motets, 1672[1], 1683[1]
34 motets, 4–8vv, *Bsb*, *MÜs*, *I-Rvat* C.G., C.S., *US-Wcu*
1 kbd piece in *The Lady's Entertainment or Banquet of Music* (London, [1708])

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A. Silbiger: 'Keyboard Music by Corelli's Colleagues: Roman Composers in English Sources', *Nuovissimi studi corelliani: Fusignano 1980*, 253–68
A. Morelli: 'Antimo Liberati, Matteo Simonelli e la tradizione palestriniana a Roma nella secunda metà del Seicento', *Studi palestriniani II: Palestrina 1986*, 295–307

JOHN HARPER

Simonetti, Achille (*b* Turin, 12 June 1857; *d* London, 19 Nov 1928). Italian violinist and composer. He was first taught the violin by Francesco Bianchi; later he studied with Eugenio Cavallini at the Milan Conservatory (1872–3). He returned to Turin for further violin instruction with Giuseppe Gamba and for composition lessons with Carlo Pedrotti, and continued his studies in Genoa with Sivori, whose clearcut style and bravura temperament decisively influenced his playing. He was engaged briefly as solo violinist at the Théâtre Bellecour in Lyons (1880), then went to Paris to study the violin with Charles Dancla and composition with Massenet at the Conservatoire and to play in the Concerts Pasdeloup (1881–3). He spent the winter seasons 1883–7 in Nice, where he led a quartet that included the young Alfredo d'Ambrosio. In 1887 he went to England to tour with the singer Marie Rôze and the pianist Benno Schönberger; from 1891 he lived in London. He played in the London Trio with Amina Goodwin and W.E. Whitehouse from 1901 to 1912, and subsequently was violin professor at the Irish Royal Academy of Music (1912–19).

Frequent appearances in London and elsewhere in England, as well as throughout Europe, earned Simonetti the reputation of an outstanding soloist and chamber music player. He was among the first violinists to perform the Brahms Violin Concerto, for which he wrote his own cadenzas. Walter Starkie wrote of him in 1929: 'Few violinists were better musicians than Simonetti; not only did he draw a beautiful tone from his Bergonzi violin, but there was a noble sense of style in everything he played'. His graceful salon pieces for the violin are no longer in print, though one of them, *Madrigale*, achieved worldwide popularity; his more ambitious works include two string

quartets and two violin sonatas, the second of which was described by Cobbett as 'a delightful work in lyric vein'. For further information see *Cobbett's Cyclopedic Survey of Chamber Music* (London, 1929–30, rev. 2/1963/*R* by C. Mason).

ALBERT MELL

Simonetti, Leonardo (*b* late 16th century; *d* after 1630). Italian castrato singer and editor. He was a boy soprano in the service of the Graz court in about 1596, remaining there until 9 January 1609, when he resigned. In his later years at Graz he was a pupil of Matthia Ferrabosco. Nothing is then heard of him until 4 January 1613, when he was elected a soprano singer at S Marco, Venice, with a salary of 55 ducats; the minute registering this appointment mentions the fact that he had been singing in the basilica for about a year, presumably on probation. His salary was increased to 70 ducats in 1615 and to 80 in 1626. His name then disappears from the register of S Marco, though he was still in its service in June 1630 when he dedicated his third anthology of sacred music to Alessandro Grandi (i). It seems probable, in view of the fact that his appointment was not renewed at the customary time, that he died in the plague of 1631.

Simonetti merits a place in musical history as the compiler of three anthologies of Venetian music, two of which are outstanding. His *Ghirlanda sacra*, the finest collection of the time of solo motets in the modern style, drew on the work of practically every worthwhile composer in the Veneto, including Monteverdi, Grandi and Cavalli. These motets were written for virtuosos of the first rank and demonstrate the emotional nature of one aspect of Counter-Reformation church music. Other aspects are displayed in the anthology of 1630, which includes the first Baroque concertato mass; it is by Grandi and is for soloists, chorus and instrumental ensemble.

EDITIONS

Celesti fiori del Sig. Alessandro Grandi, 2–4vv, bc (Venice, 1619)
Ghirlanda sacra, 1v, bc (Venice, 1625[2])
Raccolta terza ... de messe et salmi del sig. Alessandro Grandi et Gio. Croce Chiozotto, 2–4vv, bc (Venice, 1630[1])

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H. Federhofer: *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl and Ferdinand von Innerösterreich (1564–1619)* (Mainz, 1967)
D. Arnold: 'A Venetian Anthology of Sacred Monody', *Florilegium musicologicum Hellmut Federhofer zum 75. Geburtstag*, ed. C.-H. Mahling (Tutzing, 1988), 25–35
S. Saunders: *Cross, Sword, and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619–1637)* (Oxford, 1995)

DENIS ARNOLD/R

Simonffy, Kálmán (*b* Tápiószele, ? 5 Oct 1831; *d* Budapest, 15 Dec 1888). Hungarian composer. His title of nobility was 'marosvásárhelyi'. He was a lieutenant in the Hungarian War of Liberation, and after a short period of hiding lived in Nagyabony and later in Cegléd, where he organized and conducted a choral society. A self-taught composer, he began to attract attention in the mid-1850s with his songs, particularly the cycles *Vadrózsa* ('Wild Rose', 1853) to a text of Kálmán Tóth, *Hegyháti dalok* ('Songs of Hegyhát') and *Cipruslombok* ('Cypress Leaves'). By the 1860s he had become the most popular song composer in Hungary. Simonffy also held a number of government posts in the 1860s and 70s. As a member of parliament (1872–5) he played an important part in the founding of a national academy of music. For several years he was the vice-chairman of the Hungarian Singers' Association, and for a long time he was a land registration supervisor. Towards the end of his life he suffered from attacks of depression, and he was mentally deranged by the time of his death.

Simonffy's songs, to poems by Tóth, Sándor Petőfi, Mihály Vörösmarty and others, are rich and many-faceted in their melodic invention and unquestionably represent the peak of 19th-century Hungarian popular song. Many of them were spread by choral societies and gypsy bands to the widest strata of society and came to be thought of as folksongs. Simonffy himself travelled through the countryside (with Károly Fátyol's band) and abroad in 1860 and 1862–4. He was also the author of numerous essays on Hungarian music, including a portrait of János Pecsenyánszky and a series of polemical articles taking issue with Liszt.

BIBLIOGRAPHY

Simoni, Gjon (*b* Shkodra, 8 Feb 1936; *d* Tirana, 2 July 1999). Albanian composer. He worked as a music teacher in Kukësi (1954–6) and a night-club pianist in Durrës (1958–63) before becoming one of the first students (1962–6) at the newly founded Tirana Conservatory, where his teachers included Kozma Lara, Zadeja and Harapi. After graduation he was a musical director in Gjirokastra (1966–70) and head of music production at Albanian Radio (1970–80) before taking up the chair of theory and composition at the conservatory (1980–89). He was appointed dean there in 1992. He died after a car accident.

Though not a prolific composer, Simoni was admired above all as an inventive orchestrator, writing intimate music of exquisite taste. In his Violin Concerto (1987–8) the subtle harmonic and timbral enrichment of essentially pentatonic, folklike thematic material achieves a striking breadth of gesture, while the *Sinfoni i vogël* ('Little Symphony', 1989–90) provides a fine example of his sustained musical invention.

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(*selective list*)

Dramatic: Qyteti më i ri në botë [The World's Youngest City] (film score, dir. Xh. Keko), Tirana, 15 Nov 1974; Bijt e shekullit të ri [Sons of the New Century] (ballet, 1, M. Papa, after Migjeni), 1984, rev. 1989, unperf.

Vocal: Për liri s'të fal shqiptari [Albanians Never Forgive when Freedom is at Stake] (G. Beci), mixed chorus, orch, Tirana, 1982; Kjo pranvera na bashkoi [This Spring Brought us Together] (X. Jorganxhi), S, orch, Tirana, 1982; Suites (after folksongs), mixed chorus, orch: no.1, 1982, no.2, 1984; Shqipëri, ballin me dritë [Albania, thy Front is Glowing] (H. Milloshi), mixed chorus, Tirana, 1986; De profundis (Ps cxxix), 1v, mixed chorus, orch/org, 1991; Ave Maria, SATB, 1992–3; Agni parthéne, SSA, 1993; Ad memoriam (texts from Anglican hymns), SATB, org, 1995; Altissimu omnipotente (St Francis of Assisi), SATB, 1995; Nokturn (P. Kolevice), S, pf, 1995; Guximi [Courage] (V. Zhiti), S, pf, 1996; Përse? [Why?] (A. Saury, trans. Simoni), S, pf, 1997; Requiem, SATB, str, timp, 1997, arr. SATB, orch, 1997–8 [in memoriam Mother Theresa]; Shpresa [Hope] (P. Koço Taçi), S, pf, 1998; Orch. of T. Harapi: Requiem, perf. 1999; folksong arrs. for solo v, vv or chorus

Inst: Suite, str, 1982 [based on op Mrika by P. Jakova]; Parodie, pf, 1983; Motive migjeniane [Migjenian Motives], suite, str, 1984 [from ballet Bijt e shekullit të ri]; Vn Conc., e, 1987–8; Stinet e valëve [The Seasons of the Waves], suite, str, 1989, orchd, 1993; Sinfoni i vogël [Little Sym.] (Sinfonietta), str, 1989–90, rev. 1995–6; Katër tingëllime të një kënge [4 Echoes of a Folksong], str, 1991 [based on folksong Moj e bukura More]; Fantazi greke, pf,

orch, 1994; Cl Qt, 1995 ?transcr. for bn, 1999; Idée fixe, va, db, 1996

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GEORGE LEOTSAKOS

Simonishvili, Varlam (*b* Shemokmedi, nr Ozurgeti, 1884; *d* Ozurgeti, 23 March 1950). Georgian traditional singer (bass) from Guria (western Georgia). He studied folk and church songs with Anton Dumbadze and taught church singing at the Ozurgeti Theological College and in several villages of Guria. His ensemble (trio) together with Samuel Chavleishvili and Avtandil Makharadze was considered to be one of the best in Guria. His first recording was made in Kutaisi in 1908 when he recorded 15 songs. Between 1910 and the 1930s he led several choirs with appearances throughout Georgia as well as in Moscow and Leningrad (St Petersburg) in 1934 and 1936, and including the studio recording of 20 songs. His versions of many Gurian traditional songs such as *Adila-Alipasha* (a song about Alipasha), the table song *Chven mshvidoba* ('Peace to us') and *Naduri* (a harvest song), remain very popular in Georgia. His singing style was based on a deep knowledge of the harmonic and melodic variability of traditional songs and of virtuoso singing technique: his style has influenced many subsequent Gurian singers.

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JOSEPH JORDANIA

Simon le Breton. *See* SIMON, (1).

Simonov, Yury Ivanovich (*b* Saratov, 4 March 1941). Russian conductor. The son of opera singers, he showed a talent for conducting from an early age, and while studying the violin at a local music school made his début at the age of 12 conducting the school orchestra's performance of Mozart's Symphony no.40. He entered the Leningrad Conservatory in 1956 and graduated as a viola student of Kramarov in 1965 and a conducting student of Rabinovich in 1968 having conducted several productions at the conservatory's opera studio. Appointed principal conductor of the Kislovodsk PO (1967–9) he became the youngest Soviet conductor to direct a leading orchestra. After winning the 1968 conducting competition at the Accademia di S Cecilia, Rome, he was appointed assistant conductor (under Mravinsky) of the Leningrad PO, 1968–9; he first appeared at the Bol'shoy Theatre, conducting *Aida*, in 1969 and was then appointed conductor and, from 1970 to 1985, principal conductor. Simonov has toured with the Bol'shoy Opera and Ballet to Europe, the USA (he conducted *War and Peace* during the Bol'shoy's visit to the Metropolitan Opera in 1975) and Japan, and also with the Bol'shoy Theatre Chamber Orchestra, which he formed in 1979. That year he reintroduced Wagner (*Das Rheingold*) to the Bol'shoy; his British opera début was in 1982 with *Yevgeny Onegin* at Covent Garden, followed by *La traviata* there in 1986 and *The Queen of Spades* at the Opéra Bastille in 1993; from 1995 to 1998 he conducted the *Ring* cycle at the Budapest Opera.

From 1985 to 1989 he was simultaneously chief conductor of the Maliy SO in Moscow and the USSR Small State SO, in 1991 he became principal guest conductor of the Buenos Aires PO and in 1994 music director of the Belgian National Orchestra. He has appeared with all the leading Russian orchestras, the leading London orchestras (since 1982) and major US orchestras (since 1989), and in Japan, Hong Kong and throughout Europe. He has been a champion of Soviet music and the works of young Soviet composers, and his première performances include Shchedrin's ballet *Anna Karenina* (1972). In 1975 he was appointed to teach an orchestral class at the Moscow Conservatory, becoming professor in 1985.

I.M. YAMPOL'SKY/VICTOR LEDIN

Simons, Julie. *See* CANDEILLE, JULIE.

Simons, Netty (*b* New York, 26 Oct 1913; *d* New York, 1 April 1994). American composer. Originally trained as a pianist, she later studied at New York University with Percy Grainger and privately (1938–41) with Stefan Wolpe; she regarded Wolpe as her most influential teacher. From 1965 to 1971 she was active in producing new music radio broadcasts. Her early compositions are characterized by extreme economy of means and imaginative interplay of tone colour. By 1960 she had become more experimental, often including aleatory elements; later she frequently used graphic notation (*Buckeye has Wings*, *Design Groups I* and *II*, *Silver Thaw*). Many of her compositions may be performed as theatre pieces, employing dancers and actors as well as (or instead of) musicians. Her musical materials have been donated to New York Public Library, Lincoln Center.

WORKS
(*selective list*)

Stage: The Bell Witch of Tennessee (1, J. Simons) (1956); Buckeye has Wings (theatre piece), any number of players (1971); Too Late, the Bridge is Closed (theatre piece), any number of players (1972); see also 'Chbr and solo inst'

Orch: Piece for Orchestra (1949); Lamentations I (1961); Lamentations II (1965); Variables, 5 insts/multiples of 5 up to full orch (1967); Illuminations in Space, va, orch (1972); Pied Piper of Hamelin (R. Browning), nar, fl, pf, str orch (1972); Big Sur (1981)

Chbr and solo inst: Piano Work, pf (1952); Night Sounds, pf (1953); Qnt, 4 wind, db (1953); Sonata, 2 vn (1954); Circle of Attitudes, dance suite, vn, opt. dancer (1960); Facets II, fl/pic, cl, db (1961); Time Groups I (Gate of the 100 Sorrows), dance suite, pf, opt. dancer (1963); Windfall, pf (1965); Design Groups I, 1–3 perc (1966); Design Groups II, duo, 1 tr, 1 b (1968); Silver Thaw, 1–8 players (1969); 5 Illuminations, pf (1970)

Vocal: Set of Poems for Children (C. Rossetti, C. Sandburg, J. Stephens, R.L. Stevenson), nar, inst octet (1949); 3 Songs (H. Morley), Mez, pf (1950); Puddintame (limericks), nar, any number of players (1972); Songs for Wendy (W. Blake, J. Keats, Rossetti), 1v, va (1975); Songs for Jenny, 1v, db, amp pf (1974–5); see also orch

Principal publisher: Presser

CHRISTINE AMMER

Simonsen, Rudolph (Hermann) (*b* Copenhagen, 30 April 1889; *d* Copenhagen, 28 March 1947). Danish composer and pianist. He took a law degree at the University of Copenhagen (1912) while training as a pianist and composer. As a student at the Copenhagen Conservatory (1907–9) he was taught theory by Malling and the piano by Agnes Adler; he continued the piano with Teresa Carreno and Anders Rachlew. He made his début as a

pianist in 1911 and for some years concentrated on chamber music and accompanying. In 1916 he was appointed teacher at the Copenhagen Conservatory, of which he became director when Nielsen died in 1931. His compositions display his admiration for Nielsen, particularly the four symphonies, which are nevertheless independent and substantial contributions to the Danish orchestral repertory of the period. Simonsen's idealistic musical vision, with a wide cultural background, also found expression in comprehensive educational activities concerned with music, and in his published writings on music.

WORKS
(*selective list*)

Orch: Pf Conc., 1915; Sym. no.1 'Zion', 1920; Sym. no.2 'Hellas', 1921; Sym. no.3 'Roma', 1923; Sym. no.4 'Danmark', 1925
Choral: Kyrie and Gloria, chorus, orch, 1914; Vinter, S, chorus, orch, 1926
Chbr: Pf Qt, 1908; 2 str qts, 1923, 1925; Cl Qnt., 1929
Songs, incl. 4 sapphiske sange, 1v, pf, 1927

Principal publishers: Borup, Hansen
MSS in *DK-Kk*

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Musikkultur (Copenhagen, 1927)
Musikhistoriske hovedstrømninger (Copenhagen, 1930)
Moderne musik (Copenhagen, 1932)
Almenmenneskelige voerdier: Platon-Spinoza-Goethe (Copenhagen, 1940)
Sub specie aeternitatis (Copenhagen, 1942)
Musikhistorisk kompendium (Copenhagen, 1946)

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NIELS MARTIN JENSEN

Simple interval. An INTERVAL of an octave or less (as opposed to a COMPOUND INTERVAL).

Simple time. Any musical metre whose main beats are divisible by two. It can occur in duple time (e.g. 2/2, 2/4), triple time (3/4, 3/8), quadruple time (4/2, 4/4) and so on. *See* COMPOUND TIME.

Simplex (Lat.: 'simple', 'uncompounded'). Term used in medieval theory to denote principally (1) monophonic, as in 13th-century use of the phrase 'simplices conductus'.

(2) Simple (i.e. not composite), as in 'simplex organum' and 'simplex cantus' (*Musica enchiriadis*, 9th century), implying lines of parallel organum which are not doubled at the octave (*see* ORGANUM).

(3) Unligatured, of note forms especially in rhythmic modal theory and in notation *cum littera*, as distinct from 'ligata'. *See* NOTATION, §III, 1–2; MOTET, §I; RHYTHMIC MODES.

(4) Prime, unlengthened, of durational values ('longa simplex', 'brevis simplex', 'pausatio simplex') as distinct from 'duplex' (*see* NOTATION, §III, 3).

IAN D. BENT

Simplification system. A method of constructing organ-chests whereby pipes are placed chromatically as near as possible to their notes on the keyboard and the number of pipes is reduced by applying the principle of difference and addition tones. The system is associated with the Abbé GEORG JOSEPH VOGLER, who travelled through Europe 'simplifying' organs in Salzburg, Munich, Berlin and elsewhere by replacing their bulky reeds with free reeds and their costly Mixtures and 32′ stops with low Mutations. Most ranks were halved. None of these ideas was new, of course, but Vogler's personal magnetism, though smacking of charlatanry to the enlightened, was effective. Both the contemporary interest in the theory of overtones, etc. (which noted that 16′ + 10⅔′ ranks gave a soft 32′ tone), and the popular need for economy in organs helped his schemes, but his influence on the new big firms of central Europe – Walcker, Moser, Sauer – should not be overestimated.

See also ORCHESTRION (1).

PETER WILLIAMS

Simpson, Adrienne (Marie) (*b* Wellington, New Zealand, 26 Nov 1943). New Zealand musicologist. She studied music history at Victoria University of Wellington (MA 1965) and King's College, London, under Thurston Dart (MMus 1966). Research into lute music led to her becoming editor of the *Lute Society Journal* during 1971–2 and a close association with Gerald Abraham encouraged an interest in 19th-century Czech music. On returning to New Zealand in 1983 she became founder-editor of *Early Music New Zealand* (1985–8) and undertook work on the history of opera there, which has led to three books. She was president of the New Zealand Opera Society from 1988 to 1990 and is an advisor to *Australasian Music Research*. She broadcasts regularly for the BBC and Radio New Zealand. Simpson has shown, in her writings, criticism and broadcasts, an innate ability to communicate with a wide musical audience.

WRITINGS

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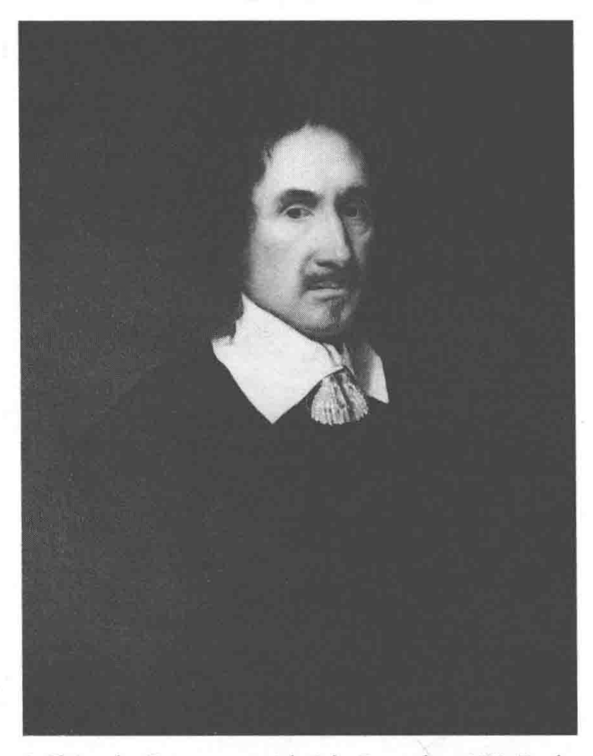
PETER WALLS

Simpson [Sympson], **Christopher** (*b* ?Egton, N. Yorks., *c*1602–6; *d* ?Holborn, London, between 5 May and 29 July 1669). English theorist, composer and viol player. He was the eldest son of Christopher Simpson of Westonby and his wife Dorothie; they, like him, were Roman Catholics and known recusants, who in 1604 were 'suspected to be secretly marryed'. His father, a cordwainer and leader of a company of actors based at

Egton, acquired a smallholding (Hunt House) on the moors some 6 km south of Egton, which the younger Christopher inherited. Simpson has been tentatively identified with 'Christopher Simpson alias Sampson' from Upsall in Yorkshire, who studied at the Catholic college of Saint Omer in the early 1620s, was ordained in Rome on 26 August 1629, entered the Society of Jesus at Watten in 1634, returned to England by 1639 as a priest attached to the residence of St John, Durham, and rose to become superior of the Jesuit mission in Northumbria (Urquhart, 1992). There are problems with this identification, however, and a report to Rome, from the English provincial George Gray, that the Jesuit priest died on 3 March 1674 is not easily explained.

During the Civil War Simpson served on the Royalist side in the campaigns of 1643–4 under the Earl (later Duke) of Newcastle as quartermaster to the troop of horse commanded by Newcastle's son Lord Henry Cavendish. In the dedication to the duke of his *Compendium of Practical Musik* (London, 1667), Simpson mentioned pieces 'formerly composed for your Grace's recreation', and at least one of his 22 three-part airs appears to have been written at Welbeck, the duke's Nottinghamshire seat (see Hulse, 1994). At some time between 1645 and 1649 he went to live at Scampton, Lincolnshire, at the house of Sir Robert Bolles, who became his friend and patron, 'affording me a cheerful Maintenance, when the Iniquity of the Times had reduced me (with many others in that common calamity) to a condition of needing it' (dedication of *Chelys .../The Division-viol*, 1665). It was Sir Robert's son John (*b* 1641) who was 'the chief occasion' for the writing of *The Division-Violist* (London, 1659). A Latin ode by James Alban Gibbes, in praise of John Bolles's brilliant viol playing in Rome in 1661, praises Simpson also as a teacher comparable to Chiron, 'whom roving fame made known to the world through the accomplishment of the Thessalian youth'. Another pupil was Sir John St Barbe, a nephew of John Bolles's wife Elizabeth, who was ten when *The Principles of Practical Musick* (London, 1665), a work partly framed for his 'particular Instruction', was published. John Bolles succeeded to the baronetcy in 1663; Simpson was a witness to Sir Robert's will, by which he received £5. He continued to enjoy Sir John's close friendship, staying at his house 'by Turn-stile in Holborne'; here, it appears from Wood's notes, he died (although in his almanac Wood had been uncertain whether he died in London or at Scampton). In his will (made on 5 May and proved on 29 July 1669) Simpson left his music books to Sir John; Hunt House passed to his nephew. Matthew Locke, a fellow Catholic, commemorated him in 1672 as 'a Person whose memory is precious among good and knowing Men, for his exemplary life and excellent skill'; John Jenkins had called him his 'very precious friend'. His portrait, painted by John Carwarden, hangs in the Faculty of Music at Oxford (see fig.1); an engraving after this, with Simpson's coat of arms, was made by William Faithorne for *The Division-Violist*, and a second Faithorne portrait appears (in different versions) in the 1667 and 1678 editions of the *Compendium*.

Simpson was the most important English writer on music of his time. *The Division-Violist* (fig.2), to which Jenkins, Coleman and Locke contributed laudatory verses, was sufficiently successful for a second, revised edition to be made in 1665 (most copies of this second edition



1. Christopher Simpson: portrait by John Carwarden, c1650 (Faculty of Music, Oxford)

represent a second state, dated 1667) with parallel Latin and English texts 'to make it useful at Home as well as abroad', entitled (in Latin) *Chelys* and (in English) *The Division-Viol*. Sir Roger L'Estrange, who licensed the second edition, called it 'one of the best Tutors in the world' for the instrument and 'a work of exceeding use in all sorts of Musick whatsoever'. Its three sections are 'Of the Viol it self, with Instructions how to Play upon it'; 'Use of the Concords, or a Compendium of Descant' and 'The Method of ordering Division to a Ground'. The same practical and human approach distinguishes *A Compendium of Practical Musick* praised by Locke in 1667 as 'new, plain and rational; omitting nothing necessary, nor adding any thing superfluous', by L'Estrange in 1678 as 'the Clearest, the most Useful, and Regular Method of Introduction to Musick that is yet Extant' and by Purcell in 1694 as 'the most Ingenious Book I e'er met with upon this Subject'. The first part, a revision of the *Principles* of 1665, treats of the rudiments of pitch and time; the other four parts deal with intervals, concords, cadences and chord progressions, with dissonance treatment and theoretical aspects of the scale, with counterpoint, imitation, and the forms of vocal and instrumental music, and with canonic writing. Editions of Playford's *Brief Introduction* from 1655 to 1679 incorporated Campion's *A New Way of Making Fowre Parts in Counter-point* 'with Additional Annotations thereon, by that Excellent and profound Master of Musick, Mr Christopher Simpson', though these had not been intended by Simpson for publication.

Simpson's instrumental compositions range from the 'Short and Easie Ayres Designed for Learners' (in *The Principles of Practical Musick*) to works which display the prowess of the fully fledged division violist. His



2. Page from Christopher Simpson's 'The Division-Violist' (London, 1659)

written sets of divisions for one or two viols upon a ground bass are models of skill and invention; in such pieces, he wrote, 'excellency of the Hand' may be as well shown as in extemporized divisions, 'and the Musick perhaps better, though less to be admired, as being more studied'. His most challenging and elaborate pieces are a set of 12 fantasias (*The Monthes*), to which Jenkins referred in 1659 in these lines:

> And those thy well composed Months o' th' Yeere;
> Which Months thy pregnant Muse hath richly drest,
> And to each Month hath made a Musick-Feast,

and a companion set of four suites of fantasia, air and galliard, *The Seasons*, probably inspired by Jenkins's brilliant fantasia-suites for the same consort. These fantasias are of a type described by the composer in *The Division-Violist* as 'beginning with some *Fuge*; then falling into *Points of Division*; answering One Another ... and sometimes, All joyning Together in *Division*; But commonly, Ending in Grave, and Harmonious *Musick*'. The airs and galliards contain three (or, in the case of *Winter*, five) increasingly brilliant varied repeats of each strain.

WORKS

INSTRUMENTAL

6 airs, 2 b viol, in *The Principles of Practical Musick* (see THEORETICAL WORKS)

39 airs, tr, b viol, in *The Principles of Practical Musick* and *A Compendium of Practical Musick* (3/1678) (see THEORETICAL WORKS), *GB-Ob*, MS in private hands, 1651[6], 1655[5]; some also for tr, lyra viol, b viol, bc (see Little Consort) or 2 tr, b viol, bc; some lack tr part

Little Consort in 4 Setts (26 airs), g, G, d, D, tr, lyra viol, b viol, bc, *Ob*, *Och*; some also a 2, tr, b

22 airs, 2 tr, b viol, bc, *En*, *Lbl*, *Lcm*, *Ob*, *Och*, *W*; ed. W. Hancock (Ottawa, 1981); some also a 2, tr, b; 14 further anon. airs from *En* attrib. Simpson by McCart

20 airs, 2 tr, 2 b viol, bc, *En*, *Ob*

*c*20 sets of divisions, b viol, bc, in *The Division-Violist* and *Chelys .../The Division-viol* (see THEORETICAL WORKS), T. Salmon: *An Essay to the Advancement of Music* (London, 1672), *Cfm*, *DRc*, *HAdolmetsch*, *Lcm*, *Ob*, *US-NYp*

6 sets of divisions, 2 b viol, bc, *GB-Ob* (facs. of Mus.Sch.C.77 (Peer, 1993))

6 sets of divisions, tr, b viol, bc, *Ob*, *Och**; 4 ed. D. Beecher and B. Gillingham (Hannacroix, NY, 1990)

12 fantasias (The Monthes), tr, 2 b viol, bc, *Lbl*, *Ob*; ed. M. Bishop and C. Cunningham (Ottawa, 1982)

4 fantasia-suites (The Seasons), tr, 2 b viol, bc, *B-Bc** (facs. of Litt. x/y 24910 (Urquhart, 1999)), *IRL-Dm*, *GB-Lbl*, *Ob*, *Y*

14 lessons, lyra viol, *D-Kl*, *GB-Cu*, *Mp*, 1661[4]

8 prolusiones and 3 preludes, b viol, in *The Division-Violist* and *Chelys .../The Division-viol* (see THEORETICAL WORKS), *Cfm*, *DRc*, *Ob*

VOCAL

I saw fair Cloris, catch, 4vv, in *A Compendium of Practical Musick* (see THEORETICAL WORKS) (without text); 1673[4] (with text)

THEORETICAL WORKS

Annotations to T. Campion: *A New Way of Making Fowre Parts in Counter-point*, in J. Playford: *A Brief Introduction to the Skill of Musick* (London, 2/1655, 8/1679)

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The Principles of Practical Musick (London, 1665); enlarged (2/1667) as *A Compendium of Practical Musick*, ed. P.J. Lord (Oxford, 1970); (3/1678, 9/*c*1775); autograph MS, *GB-Ob* Tenbury 390

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CHRISTOPHER D.S. FIELD

Simpson, John (*d* London, *c*1749). English music publisher, instrument maker and engraver, established in London. He was employed by John Hare's widow, Elizabeth (*see* HARE family), until her retirement in 1734, when he set up in business for himself, taking over the trade sign from Mrs Hare and probably also her stock and plates. He also had connections for a short time with Thomas Cobb, and when James Oswald arrived in London in 1741 he may have worked for Simpson, who published some of his compositions.

Simpson's early publications were mostly sheet songs, many of which were later gathered into the volume of *Harmonia anglicana* (1744) containing the earliest known appearance of *God Save the King*. This collection was almost immediately reissued with the title changed to *Thesaurus musicus*, and a second volume was added in about 1745. Other notable publications were Henry Carey's *The Musical Century* (3/1744), *The Delightful Pocket Companion* (*c*1745), a reissue of *Calliope* (1746–7), Thomas Arne's *The Musick in the Masque of Comus* (*c*1749) and *Lyric Harmony* (*c*1746–8), and Gluck's *Six Sonatas for Two Violins & a Thorough Bass* (1746).

After his death Simpson was succeeded by his widow Ann, with Maurice Whitaker as manager, and the business continued in her name until she married John Cox in 1751. At Cox's retirement in 1764 many of Simpson's plates were acquired by ROBERT BREMNER, Henry Thorowgood, the THOMPSON family and JOHN WALSH (ii). The business passed into the hands of James Simpson, son of John and Ann, who about 1767 took his own son, John, into the firm, which continued until about 1795. They were mainly active as violin and flute makers (or at least dealers), but published a small quantity of music, mostly single sheet songs. They were presumably related to James Simpson jr, who was at Sweeting's Alley from about 1796 to 1799.

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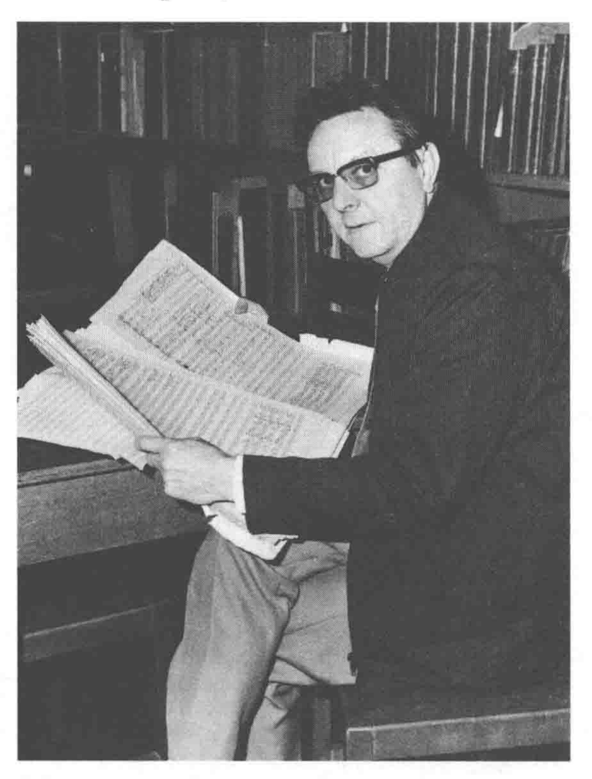
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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Simpson, Robert (Wilfred Levick) (*b* Leamington, Warwicks., 2 March 1921; *d* Tralee, Co. Kerry, 21 Nov 1997). English composer and musicologist. His father was Robert Warren Simpson, his mother, Helena Hendrika Govaars, who came from Dutch stock. He was educated at Westminster City School, and his earliest musical experiences were gained through playing the cornet in brass bands. A lifelong pacifist, he worked with an ARP mobile surgical unit during the blitz of World War II. His parents intended him to become a doctor, but he gave up medicine after two years, and instead from 1942 to 1946 studied harmony and counterpoint as a private pupil of Howells. For several years he was a freelance lecturer and writer, contributing to *Music Review* and *Music Survey*. The distinctive character of his writing and broadcasting came from an ability to communicate complex musical processes to the layman; similarly the complex musical ideas of his compositions always remain aurally attractive. In 1947 he founded the Exploratory Concerts Society, which questioned received opinion by promoting neglected masterpieces and underrated composers. In 1951 he was awarded the DMus at the University of Durham, submitting for it the work that became the First Symphony (he had written and destroyed four previous symphonies, one of which used serial techniques).

Sir Steuart Wilson, musical director of the BBC, took notice – especially of the Exploratory Concerts Society – and in 1951 he invited Simpson to join the BBC music division. Much of his life was spent with the corporation, and for much of that time he was joined by Deryck Cooke and Hans Keller. His innovatory series *The Innocent Ear* introduced many radio listeners to the unfashionable but excellent through his formula of talking about the music and playing it, but concealing the composer's name until the end. During these years composition was a spare-time activity; but following dissatisfaction with the cultural policies of the BBC he resigned in 1980 after which he devoted most of his time to composition, a pursuit he felt more valuable than analytical essay writing. After many years of living at Chearsley, Buckinghamshire, in 1986 Simpson moved to Ireland, where the idyllic nature of his surroundings encouraged him to a calmer outlook, as well as involving him with Irish broadcasting and performances. He was a Fellow of the Royal Astronomical Society, and moved his personal astronomical telescope from Buckinghamshire to the hill above his new home overlooking the Atlantic.

Simpson first came to prominence as a scholar; his special interest in Bach (an interest that resulted in a frequent use of fugue in his own works), the Viennese classics, Bruckner, Nielsen and Sibelius gave him considerable knowledge of composition which deeply affected his whole outlook. His books on Bruckner (1960 and 1967) and Nielsen (1952 and 1965) did much to further the music of those two composers, which had until then been largely neglected outside their native countries: for this work he was awarded the Carl Nielsen Gold Medal (Denmark) in 1956 and the Medal of Honour of the Bruckner Society of America in 1962. But he was essentially an artist first and a theorist second, and one of his aims was to recapture in his own music the momentum to be found in the Viennese classics, a handling of muscular rhythm that he felt had largely been lost among contemporary composers. 'Energy' was a word that constantly appeared in his discussions and its presence is unmistakable in all his compositions. Indeed, it is the title of one, and it reflects an optimistic (or, as he once put it, 'ferociously anti-pessimistic') outlook. In a similar fashion Simpson found himself in sympathy with Nielsen's remark



Robert Simpson

that music is nothing unless it has a 'current' – a current which he took to mean an expressive life force. Simpson was a pacifist humanitarian (he was a patron of Musicians against Nuclear Arms) and while this may have made him pessimistic about the future of humanity, it resulted in life-affirming, communicative music. ('We all know how a tree can split a rock', he once said.) This caused him to pursue the idea of growth in his music – the same kind of growth found in the symphonic processes of Beethoven and Sibelius but expressed in his own individual language. Though traces of the influence of – and sometimes deliberate, if brief, quotations from – Haydn, Bruckner and Nielsen may be found in Simpson's music, it is never merely imitative. He had no interest in trends or fashions, once remarking that it was listening to serial music by Schoenberg in his early years that told him exactly what he did *not* want to do. His music is neither atonal, nor for the most part functionally tonal; instead it seeks to release the energy locked within basic intervals and resonances.

The heart of Simpson's output is to be found in his 11 symphonies and 16 string quartets, which spanned his composing life; he had a particular interest in the string quartet medium. His earliest published pieces were, however, two works for piano: the earlier of these, the Sonata of 1946, already proclaims the composer's interest in classical procedures and in the construction of large-scale music which is organic and of tonal consistency. The second, the Variations and Finale on a Theme of Haydn (1948), demonstrates an interest in momentum by exploring the ways in which lines, rhythms and harmonies in a tonal work create a sense of motion when played in both forward and reverse directions; the theme and each variation are palindromic. These two early works point the way ahead: palindromes are found in several later works (the Ninth String Quartet is a massive re-exploration of the same Haydn theme), and several large-scale works (notably the Ninth Symphony) explore momentum by being based on a single pulse throughout, alterations in note-values being used to create a sense of tempo change. Simpson's fascination with momentum led to a deep appreciation of Sibelius's handling of rhythm, in particular the use of imperceptible changes from one type of motion to another, as in the first movement of the Fifth symphony. Examples of this in Simpson include the First String Quartet and the finale of the Third Symphony. His ideas on the symphony are cogently laid out in the prefaces he supplied as editor of the two-volume study *The Symphony*.

Simpson's scholarly and compositional skills came together in a number of works, chief among which are the String Quartets nos.4–6: the starting-point for these was a BBC television talk on Beethoven's Third 'Rasumovsky' Quartet. Realising that verbal analysis could not lead to the essence of the piece, and that there was much to be learned about Beethoven's methods of large-scale construction and handling of momentum by following his procedures, Simpson made his quartets studies of the 'Rasumovskys'. A similarly close interest in Beethoven informs other works: the first movement of the Third Symphony is a fine example, as are numerous one-in-a-bar scherzos. In addition to this fascination with sonata-style tonal tensions is Simpson's admiration for Beethoven's variations, which led to his own sets of variations (and not only in works so titled).

A change in Simpson's approach to the basic building blocks of composition occurred in the late 1970s. Despite traces of the process in some earlier works, from the Eighth String Quartet onwards Simpson began to organize his music around the resonances provided by intervals, treating a perfect 5th, for example, as if it was a completely novel sound, and seeing what would happen if it was combined with some other interval. Increasingly, too, doublings, which in music before the 20th century had frequently been at the octave, were made at other intervals from the fundamental end of the harmonic series; thus the Seventh Symphony and the organ piece *Eppur si muove* have much doubling of chords and lines at the fifth. The process is expanded in the Sonata for violin and piano (1984) by concentrating on notes higher up the harmonic series: here the basic building blocks are the major and minor 3rd melodic lines, often being paralleled at the major 3rd, the piano making a considerable feature of doubling chords at that interval. Moreover, a chord consisting of just a minor third (e.g. G♮-B♭) will often be doubled at the major third above (B♮-D♮), so that the natural open string sonority, G♮-D♮, is filled in with both the major and minor 3rd. Such a chord is intervallically symmetrical, and this principle was further investigated in the mirror inversions of the Ninth String Quartet (*Variations and Fugue on a Theme of Haydn*) and the Symphony no.10 (1988).

A concern that the players in a string quartet should be regarded as individuals, rather than as four people providing the same kind of music at different pitches, always informed Simpson's writing for strings. The same care for tailoring his music to the individual instruments is found in his music for brass band. Simpson's early experience as a brass player led to a handful of works that have enjoyed considerable acclaim. But it is above all

his symphonies and quartets for which he will best be remembered and that warrant the description of him as 'an avant-garde radical', one with which he concurred.

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11 Syms: 1951; 1956; 1962; 1972; 1972; 1977; 1977; 1981; 1986; 1988; 1991

Other orch: Allegro deciso, str orch, 1954; Vn Conc., 1959; Pf Conc., 1967; Samson Agonistes (incid music, J. Milton), 1974; Variations on a Theme of Carl Nielsen, 1983; Fl Conc., 1989; Bach Variations, str orch, 1991; Vc Conc., 1991

Brass: Canzona, brass band, 1958; The Pretenders (incid music, H. Ibsen), 1965; Energy, sym. study, 1971; Volcano, brass band, 1979; Suite 'The Four Temperaments', brass band, 1982; Introduction and Allegro on a Bass by Max Reger, brass band, 1986; Brass Qnt, 1989; Vortex, brass band, 1989

Choral: Media morte in vita sumus, choir, wind, timp, 1975; Tempi, choir, 1987

Chbr: Sonata, pf, 1946; Variations and Finale on a Theme of Haydn, pf, 1948; Variations and Fugue, rec, str qt, 1959; Trio, cl, vc, pf, 1967; Qnt, cl, str qt, 1968; Qt, hn, vn, vc, pf, 1975; Sonata, 2 pf, 1980; Qnt, cl, b cl, 3 db, 1981, arr. cl, b cl, str trio; Michael Tippet this Mystery, pf, 1984; Sonata, vn, pf, 1984; Trio, hn, vn, pf, 1984; Eppur si muove (Ricercar e Passacaglia), org, 1985; Str Qnt, 2 vn, 2 va, vc, 1987; Str Trio, 1987; Trio, vn, vc, pf, 1989; Variations and Finale on a Theme of Beethoven, pf, 1990; Str Qnt, 2 vn, va, 2 vc, 1995

16 Str Qts: 1952; 1953; 1954; 1973; 1974; 1975; 1977; 1979; 'Variations and Fugue on a Theme of Haydn', 1982; 'For Peace', 1983; 1984; 1987; 1989; 1990; 1991; 1996–

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ed. M. Miller: 'Carl Nielsen: a Personal View', *The Nielsen Companion* (London, 1994)

ed. L. Pike: *Robert Simpson on Beethoven* (Englefield Green, 1996)

Numerous articles in music journals and other publications

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M. Ratcliffe: *Robert Simpson's Third Symphony: Sources and Influences* (diss., U. of London, 1998)

LIONEL PIKE

Simpson, Thomas (bap. Milton-next-Sittingbourne [now Milton Regis], Kent, 1 April 1582; *d* ?Copenhagen, before 20 June 1628). English composer, string player and music editor. Nothing is known for certain of his activities before 1608, when he is listed as a musician at the court of the Elector Palatine at Heidelberg, though an apparently autograph bass part of 19 'songes' dedicated to Sir Norton Knatchbull of Mersham, Kent, probably dates from before he left England. Also, his wife came from Lorraine, so he may have spent some time at the court in Nancy. He was still at Heidelberg in 1610, when he published his first collection, though by 1615 he had moved to the court of Count Ernst III of Holstein-Schaumburg at Bückeburg, near Hanover. He was still there when he published his third collection in 1621, and probably left the following year, when Count Ernst died. He was employed as a 'fiolist' at the Danish court from 7 May 1622 to 4 March 1625, and was dead by 20 June 1628, when the city bailiff of Copenhagen was asked to collect a debt from his heirs.

Nearly all of Simpson's surviving music comes from the three collections he published between 1610 and 1621. The first, *Opusculum neuwer Pavanen*, is in five parts and consists of 12 pavan–galliard pairs followed by three courante–volta pairs. Seven of the pavans (three by John Dowland, two by John Farmer, and one each by Richard Reade and Thomas Tomkins) come from the English repertory, and were arranged by Simpson himself, perhaps from lute or keyboard settings; he followed German practice by drawing material from them for his own delightful galliards. A fine pavan of his own, *Sachevil's dolorosi*, is probably an elegy for Thomas Sackville, Earl of Dorset (*d* 1608). *Opusculum neuwer Pavanen* is a fairly conservative collection, similar to those by Holborne and Dowland, with restrained writing equally suitable for consorts of viols or violins, though some of the pieces use the modern part layout in which the tenor-range *quintus* part is replaced by a second soprano.

The second collection, *Opus newer Paduanen*, is also in five parts, though it is much more up-to-date (which suggests that the reported edition of 1611 is a ghost). All the pieces are apparently by Simpson himself, and they use the two-soprano layout, often deployed in virtuosic, violinistic dialogues. There is also a much greater range of styles and forms, including pavans and galliards in the English style, an italianate ricercare and canzona, and pieces entitled 'ballet' or 'mascarada' that imitate dances from the English masque or the French *ballet de cour*. The collection ends with a fine set of variations initially inspired by Richard Alison's *Quadro Pavin* from Thomas

Morley's *The First Booke of Consort Lessons* (London, 1599; ed. S. Beck, New York, 1959, no.1).

In *Taffel-Consort* the process of modernization is carried a stage further: all 50 pieces are laid out in the four-part 'string quartet' scoring with a figured continuo part, and there are pieces in D major and even A major, keys well suited to the open strings of the violin but outside the traditional hexachord system. Some are by English composers, including Dowland, Robert Bateman, Alexander Chesham, Alfonso Ferrabosco II, Edward Johnson, Robert Johnson and Joseph Shirley, and were presumably arranged by Simpson himself. The pieces by local composers – Nicolaus Bleyer, Christoph or Christian Engelmann, Johann Grabbe, Johann Grosche or Krosch, Christoph or Christian Töpfer, Maurice Webster and Simpson himself – were probably specially written for a particular ensemble at the Bückeburg court. There is a similar range of styles and forms as in *Opus newer Paduanen*, but with fewer pavans and galliards. Simpson's activities as an arranger and editor have tended to divert attention from his merits as a composer. At their best, his dances have irresistible tunes, lively part-writing and logical, forward-looking harmony, while his contrapuntal pieces, especially the beautiful ricercare on the English folksong 'Bonny sweet Robin' (*Taffel-Consort*, no. 29), show that he was capable of deeper things.

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Opus [22] newer Paduanen, Galliarden, Intraden, Canzonen, Ricercaren, a 5 (Frankfurt, 1611, lost; Hamburg, 2/1617); ed. H. Mönkemeyer, *Monumenta musicae ad usum practicum*, viii (Celle, 1987)

[50] Taffel-Consort, a 4, bc, 1621[19]; ed. B. Thomas (London, 1988)

Pavan, a 5, 1616[24] (inc.)

19 'songes', a 4, *GB-MA* (inc., possibly by and probably compiled by Simpson)

Courante, Volta, lute, *D-HR*

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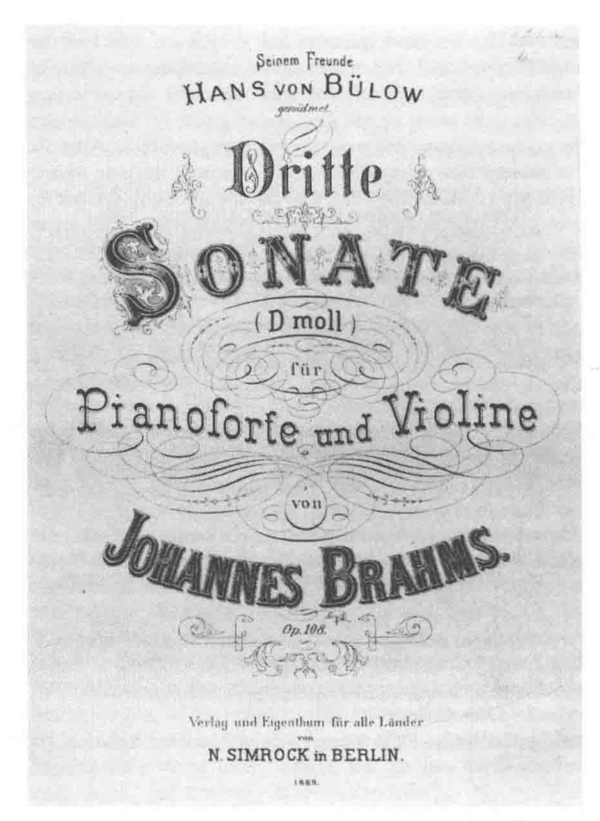
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F. Greissmann: 'Die Musiker am Hofe des Fürsten Ernst' (MS, *D-BÜC*)

PETER HOLMAN

Simrock. German firm of music publishers. Nicolaus Simrock (*b* Mainz, 23 Aug 1751; *d* Bonn, 12 June 1832) founded the firm in Bonn in 1793; Heinrich [Henri] Simrock founded a branch in Paris in 1802 and in 1812 Peter Joseph Simrock (*b* Bonn, 18 Aug 1792; *d* Cologne, 13 Dec 1868) founded a branch in Cologne, taking over the firm from his father Nicolaus Simrock in 1832. He was followed in 1868 by his son Friedrich August [Fritz] Simrock (*b* Bonn, 2 Jan 1837; *d* Ouchy, 20 Aug 1901), who moved the firm to Berlin in 1870. From 1901 to 1910 one of Fritz Simrock's nephews, Johann Baptist [Hans] Simrock (*b* Cologne, 17 April 1861; *d* Berlin, 26 July 1910) directed the firm and established a subsidiary in Leipzig (1904) as well as agencies in London, New York and Paris. In 1907 the firm acquired the Bartolf Senff publishing house of Leipzig. Richard Chrzescinski was manager from 1910 to 1920; he was succeeded by Fritz Auckenthaler Simrock (*b* 17 Nov 1893; *d* Basle, 19 April 1973), a nephew of Fritz Simrock who took over the publisher Eos in 1925. The firm was sold to the Anton J. Benjamin-Verlag of Leipzig in 1929 but retained its original name; from 1938 to 1951 it belonged to the group of Sikorski music publishing houses, Leipzig. The firm was then returned to the Schauer family (the heirs of the former owners, Benjamin), who manage it in Hamburg and London within the Benjamin–Rahter–Simrock publishing organization. In 1980 the ownership of the group passed to Irene Retford, a descendant of Benjamin.



Title-page of Brahms's Violin Sonata in D minor op.108 (Berlin: Simrock, 1889)

By 1780 Nicolaus Simrock, a horn player in the electoral orchestra in Bonn, was dealing in printed music and musical instruments. Through his friendship with the young Beethoven he published the Kreutzer Sonata op.47 (1805) and the Variations for flute and piano op.107. When Haydn visited Bonn in 1790, Simrock met him and the firm subsequently published *Sechs leichte Trios* op.21 (1796), the London symphonies nos.7, 9 and 10 (1801) and a collection of 37 symphonies under the title *Symphonies à grand orchestre* (1810). Simrock published

compositions by Carl Maria von Weber from 1808 and encouraged the reprinting of works by Bach (*Das wohltemperirte Clavier*, 1800; solo violin sonatas, 1802; *Magnificat*, 1811; Mass in B minor, 1833, with Nägeli of Zürich) and Handel (Psalm c, 1821; *Messiah*, 1823; *Alexander's Feast*, 1825; *Israel in Egypt*, 1826); he was also interested in promoting German folksong. Under Peter Joseph Simrock works by Mendelssohn (*Lieder ohne Worte, St Paul, Elijah*), Hiller and Schumann (Symphony no.3) were acquired for the firm. The collection *Classische Kirchenwerke alter Meister für Männerchor* (1845), edited by J.J. Maier and including works by Josquin, Lassus and Palestrina, was published during this period. From 1860 Simrock published most of Brahms's opp.16–122 (see illustration) and, at Brahms's suggestion, pieces by Dvořák, including *Klänge aus Mähren* op.32 (1877) and *Slavische Tänze* op.46 (1878), most works by Bruch from 1869 to 1890 and some by the younger Johann Strauss. Simrock's successors acquired music by Leon Kirchner and Reger, Pfitzner, Graener and Dohnányi. The firm publishes compositions by Wellesz, Dietrich Manicke, Theodor Blumer and others, as well as editions of earlier works.

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S. Brandenburg: 'Die Gründungsjahre des Verlags N. Simrock in Bonn', *Beiträge zur rheinischen Musikgeschichte*, cxvi (1978), 87

RUDOLF ELVERS

Sims, Ezra (*b* Birmingham, AL, 16 Jan 1928). American composer. He studied at the Birmingham Conservatory (1945–8), with Quincy Porter at Yale University (BMus 1952), and with Kirchner and Milhaud at Mills College (MA 1956). In 1958 he joined the staff of the Loeb Music Library at Harvard University as a computer programmer. In 1960 he studied at the Berkshire Music Center. He spent the years 1962–3 in Japan on a Guggenheim Fellowship, composing at the electronic music studios of NHK. From 1965 to 1974 he returned to the Loeb Library, and taught theory briefly at the New England Conservatory (1967–8). Between 1968 and 1978 he was music director of the New England Dinosaur Dance Theatre, whose new music ensemble, the Dinosaur Annex, has given premières of many of his works. He has received commissions from the Koussevitzky Foundation and Boston Musica Viva and, in 1985, an award from the American Academy of Arts and Letters.

Sims's output is divided roughly evenly between tape and instrumental music. His tape music uses both collage and *musique concrète*; most of his later works in this area use a mixture which he calls 'combine tape'. About 1960 Sims began working with microtones and developed an equal-tempered scale based on a 72-note division of the octave, from which 18 pitches are drawn to form an asymmetrical mode. Eight of the pitches correspond roughly to natural harmonics (the 8th to the 15th); the other ten are chromatic. Sims has used the scale for most of his non-tape music after 1971, both strictly (as in much of his computer-generated music) and with microtonal adjustments that approximate mean-tone or just intonation. He has written vocal music in traditional tunings (Chamber Cantata on Chinese Poems) and based on his own scale (*Elegie – nach Rilke*). Sims contributed articles on microtones and related topics to the second edition of *The Harvard Dictionary of Music* (1964).

He was increasingly sought after from the late 1980s for lectures on his technique and concerts devoted to his music in Austria and Germany. In 1992–3 he was guest lecturer in the Richter Herf Institut für Musikalische Grundlagenforschung at the Mozarteum in Salzburg.

WORKS
(*selective list*)

WORKS BASED ON SIMS'S 18-NOTE SCALE

5 or more insts: Octet for Str, 1964; 'Str Qt no.2', ww, str, 1974; Longfellow Sparrow, 5 fl, 5 cl, 3 tpt, 5 trbn, 1976; Yr Obedt Servt, 4 cl, hn, trbn, vn, vc, 1977, rev. chbr orch, 1981; Midorigaoka, 2 vn, 2 va, vc, 1979; Sextet, cl, a sax, hn, vn, va, vc, 1981; Phenomena, fl, cl, vn, va, vc, 1981; Pictures for an Institution, chbr orch, 1983; Night unto Night, 3 fl, 2 ob, 2 cl, 2 bn, 3 hn, 2 tubas, 1984; Qnt, cl, 2 vn, va, vc (1987); Night Piece: In girum imus nocte et consumiur igni, fl, cl, va, vc, tape, 1989; Concerto Piece, solo va, fl, cl, vc, small orch, 1990; Stanzas, fl, 3 cl, va, vc, 1995

1–4 insts: Ob Qt, 1971–5; 20 Years After, cl, vn, 1978; And, as I was saying ..., va, 1979; All Done from Memory, vn, 1980; Ruminations, 1980; Two for One, vn, va, 1980; Solo after Sextet, sax, 1981; Qt, fl, vn, va, vc, 1982; This Way to the Egress, vn, va, vc, 1983; Str Qt no.4, 1984; Flight, fl, tape, 1989; Duo, fl, vc, 1994; Duo, va, vc, 1996; Duo '97, cl, va, 1997

Vocal: In memoriam Alice Hawthorne (E. Gorey), T, Bar, nar, 4 cl, hn, 2 mar, 1967; Elegie – nach Rilke, S, fl, cl, vn, va, vc, 1976; Come Away (Campion, Fletcher, Hardy, Whitman), Mez, a fl, cl, hn, trbn, va, db, 1978; The Conversions, 2 S, 2 A, 2 T, 2 B, 1985; If I told him (G. Stein), Mez, vc, 1996

OTHER WORKS

Inst: Sonatine, pf, 1957; Str Qt no.1, 1959; Sonate concertanti, nos.1–5, ob, va, vc, db, nos.6–10, str qt, 1961; Str Qt no.3, 1962; Slow Hiccups, 2 insts, 1975

Vocal: Chamber Cantata on Chinese Poems, T, chbr ens, 1954; Cantata III, S, perc, 1963; several other songs and choral works

Dance music, all tape: McDowell's Fault (The Tenth Sunday After Trinity) (T. Armour), 1968; A Frank Ov., 4 Dented Interludes, and Coda (J. Waring), 1969; Clément Wenceslaus Lothaire Nepomucene, Prince Metternich (1773–1859) (Armour), 1970; Real Toads (C. Keuter), 1970; Where the Wild Things are (Armour), 1973; Collage XIII (J. Plum), 1977; over 10 other works

Many incidental scores, other tape works

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STEVEN LEDBETTER

Simsimiyya [semsemiyya, sumsumiyya]. Bowl or box lyre with five strings, found in Egypt (from the Suez area to Sinai), Saudi Arabia (the Red Sea coast) and South Yemen (where it has six strings). This instrument is smaller than

the *ṭanbūra*. In South Yemen the *simsimiyya* lyre has a circular soundbox, with two arms, less widely spread than in the ṬANBŪRA, standing almost parallel. The strings tied on the yoke are held not by rings of material, as in the *ṭanbūra*, but by pegs, as in the *beganna*.

In Saudi Arabian popular usage, a petrol can may serve for the soundbox (*see* SAUDI ARABIA, §III). The Egyptian *simsimiyya* seems to adapt to the shape of the *ṭanbūra*, but rectangular models also exist – those on the Red Sea coast formerly called *ṭanbūra* and more particularly in the Egyptian port of Qusseir, where it is played by sailors.

The tuning of the *simsimiyya* is similar to that of the North Yemeni *ṭanbūra*: *d″–c′–b♭′–a′–g′*. Some strings have lost their original names, which have been replaced by a recent vocabulary borrowed from scholarly music. According to Shiloah (1972), the progression from high to low is *sharār* ('the spark'); *ḥusaynī* (name of a *maqām* in A); *watar* ('the string'); *dūka* ('second degree'); and *būma*.

The Egyptian *simsimiyya* has lately undergone structural modifications. The strings are attached to the yoke by buttons which fit like pegs, allowing meticulous measurement and the reproduction of the neutral 3rd; further, to reinforce the instrument, a kind of bow has been added on some models to support the yoke.

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CHRISTIAN POCHÉ

Šín, Otakar (*b* Rokytno, nr Nové Město na Moravě, Moravia, 23 April 1881; *d* Prague, 21 Jan 1943). Czech theoretician and composer. While working at a brewery he studied organ and composition at the Prague Conservatory under Josef Klička and Karel Stecker (1900–05). After the war he began teaching at the conservatory and was appointed to the permanent staff in 1920; from 1922 to 1924 he was also administrative director. His compositions, which include published piano pieces and chamber music, were influenced mainly by Novák and Suk, and the study of these two composers helped Šín clarify his theories on contemporary harmony. Later he evolved a system of functional harmony to analyse such music. His harmony and counterpoint manuals became standard textbooks and ran into several editions.

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JOHN TYRRELL

Sinatra, Frank [Francis Albert] (*b* Hoboken, NJ, 12 Dec 1915; *d* Los Angeles, 14 May 1998). American popular singer and film actor. His parents were Italian immigrants from whom he inherited an inborn predilection for the bel canto style of singing. Though untrained as a singer and unable to read music, he immediately attracted attention while singing on New York radio programmes and was engaged as a big-band vocalist with Harry James in 1939. This was followed by a three-year engagement with Tommy Dorsey (1940–42), during which time he became a celebrity among young people on a scale matched only by Benny Goodman before him. After leaving Dorsey he was constantly in demand as a solo attraction, singing as many as 100 songs daily on a tight touring and recording schedule. Inevitably this overexposure began to tell on Sinatra's voice and popularity, and from 1947 his career entered a noticeable decline. He continued to issue recordings for Columbia, generally in a ballad vein with lush arrangements by Axel Stordahl, but failed to match his former success. Furthermore, his flamboyant life style was causing him personal difficulties. By 1952 he was without film or recording contracts and lacked a manager.

The following year Sinatra re-established himself in the public eye through a non-singing role in the film *From Here to Eternity*, revealing a hitherto unexpected talent for dramatic film acting which earned him an Academy Award. At the same time he signed a new recording contract with Capitol Records which placed him in a more congenial, jazz-orientated context. There followed a long series of best-selling recordings, such as *Come Fly with Me* (1957), that used backup arrangements by Billy May, Gordon Jenkins, and most notably Nelson Riddle, whose expert handling of big band and strings drew out the many facets of Sinatra's musical personality to excellent advantage. Throughout his career Sinatra was assiduous in performance in crediting the composers and arrangers of his repertory. From the late 1950s Sinatra projected an image as a 'swinger' rather than a balladeer, though he continued to excel in ballad performances as well. Once again he began to dominate the popularity polls for male vocalists, this time, however, without the allure of a matinée idol but solely for the excellence of his singing. His album *Come Dance with Me!* (1959), with arrangements by Billy May, gained Sinatra his first Grammy award. He appeared in 58 films, both in musicals such as *Guys and Dolls* (1955), *High Society* (1956) and *Can-Can* (1960) and in non-singing roles, particularly *The Man with the Golden Arm* (1955), *The Manchurian Candidate* (1962) and *Von Ryan's Express* (1965).

The years around 1960 probably represented the crest of his popularity. In 1961 Sinatra formed Reprise Records and released *Ring-a-Ding-Ding*; many of his following albums drew strongly upon jazz arrangers and performers, including Count Basie and Duke Ellington. His films at this time presented a more lighthearted playboy image with the 'rat pack', a social group that included Sammy Davis jnr and Dean Martin. With them he appeared in

four films, including *Ocean's Eleven* (1960) and *Robin and the Seven Hoods* (1964), in which he introduced 'My Kind of Town'. In 1971 he announced his retirement, but this proved impossible for a man so quintessentially a public performer, and from 1973 he resumed his career with national and international tours, television spectaculars, and recordings. In 1980 his recording of the title song to the film *New York, New York* became a chart success, and in 1985 he received the Presidential Medal of Freedom. He finished making regular recordings in the mid-1980s, but continued to appear in concert, including touring with Sammy Davis jr and Liza Minnelli (1989), and Shirley Maclaine (1992). His last public performance was at the Palm Desert Marriott Ballroom, Palm Desert, California (25 February 1995). He died in 1998 after a period of protracted illness.

In the course of his long career Sinatra's name became virtually a byword for the American popular singer, and his singing represents a consummation of this long-standing tradition not likely to be equalled. Possessed of complete confidence in his talent, despite his lack of musical training, he set out to devise a singing style different from that of Bing Crosby, then the outstanding figure among popular singers. From Tommy Dorsey he adopted certain key aspects of jazz phrasing, particularly regarding breathing; later he expressed a debt to the jazz style of Billie Holiday and the narrative style of Mabel Mercer. But the crucial innovations in Sinatra's approach were based (unwittingly) on the Italian bel canto tradition, particularly his legato attack (known to his detractors as 'mooing'), his handling of portamento and rubato, and his sensitive modulation of vowel sounds. Like Crosby, he made full use of the microphone, but with a new awareness of its potential as an 'instrument' for achieving a wide range of dynamics and for magnifying the expressive effects of singing at medium volume. His lightness of breath and 'forward' vocal production permitted an extraordinarily clear enunciation and allowed him to concentrate on shading and nuance. Unlike jazz singers, he seldom departed radically from the given material, but then always with excellent taste and to expressive purpose. Though Sinatra spawned countless imitators – few popular singers outside the rock tradition entirely escaped his influence – none was able to match the tone of almost autobiographical sincerity in his singing, a quality which contributed to his success with the song *My Way*, which he first recorded in 1969. This style was the result of a unique fusion of a turbulent and controversial public career and an intuitive penetration and projection of the meaning of a song and its lyric.

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HENRY PLEASANTS/R

Sinclair, George Robertson (*b* Croydon, 28 Oct 1863; *d* Birmingham, 7 Feb 1917). English organist and conductor. He was educated at St Michael's College, Tenbury, and at the Royal Irish Academy of Music in Dublin. In 1879 he became assistant organist of Gloucester Cathedral and organist and choirmaster of St Mary de Crypt in Gloucester. In 1880 he was appointed organist and choirmaster of Truro Cathedral. From 1889 until his death he was organist of Hereford Cathedral. His conducting of the Three Choirs festivals from 1891 to 1912 in the years in which they were held at Hereford brought him into contact with eminent English musicians of the time. He was conductor of various local societies, both choral and orchestral, and of the Birmingham Festival Choral Society (1899–1917). In 1895 he was made an honorary member of the RAM and received an honorary music doctorate from the Archbishop of Canterbury. In 1904 he was made an honorary FRCO. Sinclair's impetuous character, his skilful organ pedalling and the barking of his dog are immortalized in the 11th of Elgar's 'Enigma' Variations. Sinclair was also the dedicatee of Elgar's *Te Deum and Benedictus* (1897) and *A Christmas Greeting* (1907). A biographical tablet is erected to his memory in Hereford Cathedral.

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J.A. FULLER MAITLAND/CHRISTOPHER KENT

Sinclair, John (*b* nr Edinburgh, 9 Dec 1791; *d* Margate, 23 Sept 1857). Scottish tenor. Having studied music as a child, he joined Campbell of Shawfield's regiment as a clarinettist. He also taught singing in Aberdeen, saving enough money to buy his discharge from the regiment. His first, anonymous, stage appearance was as Captain Cheerly in Shield's *Lock and Key* at the Haymarket Theatre, 7 September 1810. He was then engaged at Covent Garden, where he appeared on 20 September 1811 as Don Carlos in Sheridan and Linley's *The Duenna*. He remained there for several seasons, creating the tenor roles in Bishop's *Guy Mannering* and *The Slave* (1816), among other works. In April 1819 Sinclair studied in Paris with Pellegrini, and subsequently in Milan, with Banderali. He also had some instruction from Rossini in Naples in 1821. In 1822 he sang, mostly in Rossini's operas, in Pisa, Bologna, Modena and Florence. In 1823 he was engaged for Venice, and Rossini wrote the part of Idreno in *Semiramide* for him. After singing at Genoa, he returned to England and reappeared at Covent Garden on 19 November 1823 as Prince Orlando in Dibdin's *The Cabinet*, meeting an enthusiastic audience but critical reviews. In 1828–9 he was engaged at the Adelphi, in 1829–30 at Drury Lane. He visited the USA in 1830, and then retired from the stage, becoming director of the Tivoli Gardens, Margate. Sinclair composed a number of songs. In Italy, where he sometimes appeared as Saint-Clair or St-Clair, his technique was said to be remarkable, especially in runs.

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Sincopas. *See* CINQUE PAS.

Sindhèn. *See* PESINDHÈN.

Sinding, Christian (August) (*b* Kongsberg, 11 Jan 1856; *d* Oslo, 3 Dec 1941). Norwegian composer. He trained for a career as a violinist, taking lessons during his school years with Gudbrand Bøhn and also studying music theory with L.M. Lindeman. In 1874 he went to the Leipzig Conservatory, where he was a pupil of Schradieck (violin) and Jadassohn (theory and composition). He stayed in Leipzig for four years, during which time his talent for composition became increasingly evident, and he abandoned his violin studies. His association with German culture remained close throughout his life: he spent some 40 years in the country. In addition, he was in the USA for a year (1920–21), teaching theory and composition at the Eastman School. He received from the Norwegian government regular grants from 1880, an annual bursary from 1910 and from 1924 Henrik Wergeland's house 'Grotten'. In 1921 he was given a national award for his contributions to music.

Sinding, the most important Norwegian Romantic composer after Grieg, was a prolific composer who enjoyed wide fame during his life, although afterwards his reputation declined, partly because of a general reaction against Romanticism and partly because his standing was somewhat exaggerated by contemporaries. He was most strongly influenced by Wagner, Liszt and Strauss; from them he quickly built an individual style which altered little with the years. As Grinde has noted, his harmony owes more to Liszt than to Wagner; it is rich, with frequent and sometimes abrupt modulations, and a good many chromatic progressions, but there is no real tendency to destroy tonality. He was most radical in his use of cyclic thematic form, but this was no longer a novelty in his time. The independence and originality of his style are associated with an aggressive freshness and virility, which can at times seem bombastic, but in his best works are supported by the impetus of a fertile musical ability; most of his finest works are among his earlier ones.



Christian Sinding

Wagner's influence on Sinding is clear in the latter's opera, *Der heilige Berg*, which was performed in Dessau (1914) and Oslo (1931, concert version), but has dropped from the repertory. The best of his four symphonies is the first, a work of dense sound, with long crescendos culminating in violent explosions; like most of his larger works it is formed on classical patterns. Of his concertos, that for piano in C♯ minor is the most important; in particular, the Andante is one of his finest achievements (the outer movements are spoilt by their thickness). Another major work is the rugged, fresh and forceful Piano Quintet op.5, which first brought him international renown. The String Quartet op.70, the Serenade op.92 for two violins and piano, and the Two Romances op.79 for violin and piano also merit attention. Sinding wrote around 250 songs and is considered one of Norway's foremost contributors to the genre, his best examples being the two *Symra* collections opp.28 and 75 and the *Sange* op.18, which include the celebrated 'Der skreg en fugl' ('A bird cried'). Apart from *Frühlingsrauschen* ('Rustle of Spring', from op.32) and the Variations op.2, few of his works have taken a permanent place in the literature, although the Sonata op.91 and the *Fatum* variations op.94 are also notable compositions.

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KARI MICHELSEN

Sinet. *See* SENNET.

Sinfonia (i) (It.: 'symphony'). A term used from the late Renaissance to designate pieces in various forms for a variety of performing media, usually instrumental ensemble. It derives from the Greek *syn* ('together') and *phōnē* ('sounding'), and thence from the Latin symphonia. Some modern writers have tended to use the word to refer only to operatic overtures in Italian Baroque style, particularly those in three movements by Alessandro Scarlatti and his successors which are considered to be the immediate precursors of the modern SYMPHONY. In fact, however, the term 'sinfonia' has been applied over a longer period to a wider range of musical forms than this restricted usage allows; and it has often been revived for a work shorter, more italianate or less earnest than 'symphony' is sometimes taken to imply (e.g. Britten's *Sinfonia da requiem* op.20, 1940, Berio's *Sinfonia*, 1968–9).

1. To 1700. 2. After 1700.

1. TO 1700. As instrumental music, the sinfonia seems first to have been considered analogous to the ensemble canzona (*see* CANZONA, §3). Banchieri's *Ecclesiastiche sinfonie* (1607) could also have been called 'canzoni francesi', according to their composer, and the sinfonias of such composers as Salamone Rossi (*Sinfonie e gagliarde*, 1607, 1608, 1622 etc.), Antonio Troilo (*Sinfonie, scherzi … et fantasie*, 1608), Viadana (*Sinfonie musicali*, 1610) and G.G. Kapsperger (*Libro primo di sinfonie*, 1615) are all independent ensemble pieces of a preludial nature, many closely approximating to the sectional, intermittently contrapuntal style of the contemporary canzona. Some independent keyboard preludes designed to set the key of motets or mass sections were published under the heading 'sinfonia' or 'symphonia', as in Pietro Lappi's *Sacrae melodiae* (1614) and Alessandro Grandi's *Motetti a una et due voci* (1621). As early as 1608 (in Cesario Gussago's *Sonate a quattro*) sinfonias for ensemble were considered introductory pieces, but it was particularly after 1650 that they began to appear at the beginnings of groups of dances. Thus in G.M. Bononcini's *Sinfonia, allemande, correnti, e sarabande* op.5 (1671) four-section sinfonias precede each group of three dance movements. In the last quarter of the 17th century the term 'sinfonia' or one of its equivalents was used interchangeably with the equally ambiguous 'sonata'. Thus each of the 'sinfonie' promised on the title-page of Giuseppe Colombi's *La lira armonica* (1673) is called 'sonata' in the table of contents, and such collections as G.B. Bassani's *Sinfonie a due, e tre* (1683), Giovanni Bononcini's *Sinfonie* (1685 and 1686) and *Sinfonie da chiesa a quattro* (1687) and Torelli's *Sinfonie a' 2. 3. e 4. istromenti* (1687; see illustration) contain works all but indistinguishable from ensemble sonatas. But Bukofzer (*Music in the Baroque Era*, New York, 1947) found that the sinfonias in Torelli's *Sinfonie a tre e concerti a quattro* op.5 (1692) are distinct from the concertos by virtue of their more contrapuntal style.

In early 17th-century vocal music the word 'sinfonia' usually headed an instrumental piece that was not part of the strophic structure of an aria or madrigal (as distinguished from a ritornello). Thus, each 'sinfonia' in the madrigal 'Nel volto ha Fili ascose' in Banchieri's *Il virtuoso ritrovo* (1626) is based on a new idea, while a single 'ritornello' is repeated between each of the five stanzas of the canzonetta 'Fili, Fili, ove l'asconde' in the same collection. Performance of sinfonias in vocal music seems, in some cases, to have been considered optional in



Title-page of the violino primo part of Torelli's 'Sinfonie a' 2. 3. e 4. istromenti' op.3 (Bologna: Micheletti, 1687)

accordance with available performing forces. In 1617 Pietro Pace (or his printer) stressed that the sinfonias attached to some of his *Madrigali a quattro et a cinque voci* were obligatory ('quelli delle Sinfonie non si possano cantare senza sonarli, ma gli altri si'). Cavalli took a somewhat different view in the *avvertimento* to his *Musiche sacre concernenti messa, e salmi concertati* (1656), remarking of the 'sinfonie' that they were optional ('si possono anco tralasciare ad arbitrio'). Sinfonias as preludes, interludes or postludes to arias, ariosos and ensembles in 17th-century opera were common too, and usually, as in the Banchieri madrigals, not repeated (although ritornellos are occasionally marked 'sinfonia di ritornello' and some composers were inconsistent in their use of the term 'ritornello'). From the 16th century, the term 'sinfonia' or one of its equivalents was applied to instrumental music used to introduce dramatic works or cover the sound of changing scenery (as in the *intermedi* by Malvezzi, Marenzio and others to *La pellegrina*, whose publication in 1591 marked the first appearance of the word 'sinfonia' in print). Many early 17th-century overtures were little more than fanfares, such as the toccata that precedes Monteverdi's *Orfeo*. Sinfonias virtually indistinguishable from the contemporary canzona introduce each of the three acts of Stefano Landi's *Il Sant'Alessio* (1631/2), and the canzona type of sinfonia persisted as the most common overture into the mid-17th century, particularly in Venice. Cavalli's *Giasone* (1649), for example, was prefaced by a sinfonia in two distinct sections, a slow duple-metre introduction followed by a section in a livelier triple metre. Such sinfonias have been considered the immediate source of the FRENCH OVERTURE style. In general, the appearance of the term 'sinfonia' in an opera or oratorio score of the 17th century implied nothing more specific than it did in instrumental music of the time.

2. AFTER 1700. The use of the term became gradually specialized in the early 18th century to refer mainly to an operatic overture in three movements (fast–slow–fast/dance) scored for an orchestra of strings, oboes and horns, and very commonly in the key of D (for its open-string resonance). During the course of the century the term was increasingly used to designate the concert symphony, while 'ouvertura' referred to specifically operatic introductions. Until the end of the century overtures were commonly used as symphonies in formal concerts, often without reference to their operatic origin. Few concert symphonies were used as overtures, however, owing to their greater length and complexity, and to their lower level of excitement.

The purposes of the sinfonia or overture – to generate anticipation and hush the audience – obviously tended towards brief forms. Classical trends in general were moving in the opposite direction, towards expansion, and opera composers reacted first by joining movements or partial movements and then by eliminating the slow movement, at the same time trimming what remained to a fast-moving formula. One of the most interesting transitional solutions was the 'da capo sinfonia', typically an allegro exposition followed by an andante in a new key, leading by a 'D.C.' sign back to the original allegro. In this return, however, at a point in the transition marked by a special sign (the *segno* of the modern 'D.S.') the composer redirected the modulation back to the tonic and transposed the rest to act as a normal reprise (see Rinaldo di Capua's *La zingara*, 1753).

At the next stage of curtailment, the dropping of the andante, the remaining structure became the later familiar exposition and reprise form (sonata without development); one-movement overtures of this design and many other streamlined patterns became more and more popular from the mid-18th century onwards. The need for speed in both composition and performance encouraged the use of simplified textures, frequent repetition and obvious signals such as the standardized *forte* with violin tremolo that heralds the transition and the strategic use of pedal points to emphasize important divisions (ideas that occur in more restrained versions in the concert symphony). The operatic background also influenced thematic formation in the direction of dramatic contrast of subsidiary phrases (loud–soft, staccato–legato, chordal–melodic, tutti–small group) rather than the earlier motivic play or varied repetition. The energetic atmosphere probably also accounts for the frequent use of beats activated by quick rhythmic ornamentations such as acciaccaturas, turns and snaps (semiquaver or two demisemiquavers plus dotted quaver).

Despite constantly recurring clichés, however, in the magic context of an operatic performance the sinfonia creates a mood of sparkling expectation. Some highly effective features of the 18th-century sinfonia survive in crystallized form in many Rossini overtures, including the breathless final acceleration, the noisy orchestral crescendo and the hammering cadences that stimulate audience applause.

For bibliography *see* SYMPHONY.

SUZANNE G. CUSICK (1), JAN LARUE (2)

Sinfonia (ii) (It.). *See* HURDY-GURDY.

Sinfonia concertante. *See* SYMPHONIE CONCERTANTE.

Sinfonia da camera (It.). *See* CHAMBER SYMPHONY.

Sinfonietta. An orchestral piece on a smaller scale, or of more modest aims, than a symphony. The word is not genuine Italian and has been little used by Italian composers. It was apparently coined by Joachim Raff, whose Sinfonietta in F for ten wind instruments, op.188, was published in 1874. Since the early 20th century the term has been in common use: some of the more significant examples are those by Reger, op.90 (1905); Prokofiev, op.5 (1909), revised as op.48 (1929); Villa-Lobos (1916, 1947); Janáček (1926); Weingartner, op.83 (1932); Britten, op.1 (1932); Piston (1941); Poulenc (1947); Hindemith (1950); Berkeley, op.34 (1950); Krenek, 'La brasileira' op.131 (1952); Milhaud, op.363 (1957); Peter Maxwell Davies, *Sinfonietta accademica* (1987); Penderecki (1992). Some sinfoniettas are for strings alone, or for a small chamber orchestra with single woodwind; others are for a moderate, or even (like Reger's and Janáček's) a large orchestra. Nováček's (1905) is for eight woodwind only; Martinů's (*Sinfonietta giocosa*, 1940, and *Sinfonietta La jolla*, 1950) are for piano and chamber orchestra. Alun Hoddinott has composed a series, of which no.4 was written in 1971. In length sinfoniettas vary from about 10 to 30 minutes. They often include movements of a popular, nationalistic or pictorial character. The essence of the term is to disclaim the depth and importance of a fully fledged symphony. There are several terms of similar or overlapping sense: *sinfonia da camera*, *symphoniette*, *kleine Symphonie*, *Kammersymphonie* and so on.

The word is occasionally used in the name of a performing group, such as the London Sinfonietta.

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NICHOLAS TEMPERLEY

Singapore, Republic of. Island state situated between peninsular Malaysia and the archipelago of Indonesia. Founded in 1819, it served as an important port of call for the British Empire in South-east Asia, gaining independence on 9 August 1965. The country has approximately three million people, who are largely descendants of immigrants from the Malay peninsula, Indonesia, China, South Asia and Sri Lanka. The ethnic make-up consists mainly of Chinese (77·4%), Malay (14·2%), Indian (7·1%) and Eurasian (0·4%), with other peoples, including Arabs, Japanese, Jews, Armenians and Europeans, making up the remainder. With a largely Asian population in a post-colonial setting, Singapore boasts a mixture of cultural attributes, reflected in its diverse musical culture.

The musical palette of Singapore is largely marked by music of the three major ethnic groups (Chinese, Malay and Indian), as well as Euro-American classical music and popular music in Mandarin and English. In the late 1980s, musicals by Singaporean composers had tremendous success in the country, followed by the advent of locally composed, produced and performed rock music in the 1990s.

1. CHINESE. In Singapore the Chinese community comprises various dialect groups, including Fujian, Chaozhou, Guangdong, Hainan and Kejia. Operas of the various dialects are performed indoors by numerous amateur opera groups and outdoors on make-shift stages along the streets by professional troupes; the latter, otherwise known as *wayang*, are usually performed in conjunction with temple celebrations. A popular entertainment during the month of the hungry ghosts (the seventh month of the lunar calendar) is the contemporary urban genre known as *getai* ('song-stage'), which usually features popular Mandarin, Fujian and English songs, with comic skits that often highlight local socio-cultural and political issues. Chinese orchestral music received national recognition in Singapore when the country's first national Chinese orchestra was inaugurated in 1996. Among other Chinese musical forms practised in Singapore are the Fujian vocal genre, *nanyin* (or *nanguan*), the Fujian *liyuan* ('pear garden') opera and the hand-and-string puppet theatres.

2. MALAYS. The *kompang* and *hadrah* are single-sided, hand-held frame drums, usually played at traditional Malay weddings and official functions. Said to be of Arabic origin, the music is characterized by interlocking rhythmic patterns with vocal accompaniment that usually has religious connotations. *Dikir barat* is a secular vocal genre, performed by a vocal ensemble with instruments such as the *kompang*, *bonang* (double-row gong-chime) and gong. It comprises stock melodies in a verse-refrain form, accompanied by lively hand-clapping and upper-body movements. Other genres practised by Malays in Singapore include the *ghazal*, a vocal genre usually accompanied by GAMBUS (pear-shaped lute), *tabla*, frame drum, accordion and a violin, and *kuda kepang*, the horse-trance dance. Ensembles of ANGKLUNG, tuned bamboo rattles, and Javanese GAMELAN are also played. The Singapore Malay Orchestra, formed in 1991, combines Western orchestral instruments with gamelan instruments such as the *saron* (metallophone) and *bonang* (gong-chime) and in its repertory includes genres from jazz to *dondang sayang*, a vocal repartee genre based on Malay poetry. (*See also* MALAYSIA, §I, 1(v).)

3. INDIANS. The majority of Indians in Singapore speak Tamil, while other large groups include the Malayalis, Punjabis, Sindhis, Bengalis and Gujaratis. Temple music from the Carnatic tradition, featuring the *nāgasvaram* (oboe) and *távil* (double-headed barrel drum), is performed to announce daily prayer times and during festivals such as *Thaipusam* and *Thīmithi*. Other genres include the *bhajana* (Sanskrit *bhajan*), film music and Hindustani and Carnatic classical music. The Sikh community is known for its *bhangra* music and dance, a genre said to have originated in Punjab and performed during Sikh weddings, harvest and other joyous occasions. Traditional *bhangra* is usually accompanied by the *thundhi* and *ḍhol* (drums), while the pop *bhangra*, popular in several clubs in Singapore, features electric keyboard, drum and guitar. The Singapore Indian Orchestra is reputed to be the first large Indian music ensemble outside India and is supported by the Singapore Indian Fine Arts Society, which conducts courses on Indian instruments and dance.

4. EURASIANS AND PERANAKANS. Eurasians make up one of the four major ethnic groups in Singapore and are descendants of European settlers (such as the Portuguese,

British and Dutch) who married Asian women during colonial times. The Eurasian Association dance troupe specializes in European folk dances and performs the *branyo*, which is apparently exclusive to Eurasians in the Malaysia-Singapore region. Kristang, a Malaccan-Portuguese creole language, is also being revived through publications of stories, poems and songs.

The Peranakans are descendants of early Chinese immigrants to Malacca who married local Malay women and whose musical culture reflects their dual cultural heritage. Religious and festive celebrations such as weddings and funerals feature Chinese music played on the *sarunai* (oboe), while music for entertainment is characterized largely by *joget* and *ronggeng* dances and *dondang sayang*, the vocal genre based on *pantun*, the Malay poetic form, and accompanied by *rebana* (frame drums), violin and gong.

5. EUROPEAN ART MUSIC. The Singapore Symphony Orchestra, Singapore Symphony Chorus and Singapore Lyric Theatre are a few of the many music organizations in Singapore that present Euro-American art music. Singaporean composers such as Leong Yoon Pin, Phoon Yew Tien and Joyce Koh have championed Western 20th-century compositional styles and assimilated local musical idioms into them. The Singapore Lyric Theatre has successfully presented many well-known Western operas to critical acclaim and continues to provide performing opportunities for Asian musicians and vocalists.

6. POPULAR MUSIC. Since its independence, Singapore has strived to establish a national identity through music. *Xinyao*, a Mandarin vocal genre accompanied by guitars, began in the early 1980s among teenage students. The year 1988 saw the production of the first local musical that led to many others revolving around the local socio-cultural settings. The composer Dick Lee is particularly known for his advocacy of Asian and Singaporean heritage in his songs and musicals. The bi-annual 'Sing Singapore' national music project was launched in 1988 to encourage the composition and performance of songs about Singapore in the four major languages.

Many English pop music groups proliferated in the 1960s, modelled after Western bands and further encouraged by the marketing of the first locally produced vinyl recordings. In the 1980s and 90s, rock music was re-endorsed at public functions after having been banned in the 1970s because of its perceived association with drugs. There have been numerous experiments with alternative music, known locally as 'Indie' music. Singaporean pop music (Singapop) is gaining recognition overseas, broadcast in Britain and the Asia-Pacific region.

Since independence, as part of the country's nation-building, Singapore has been negotiating its musical identity. National festivals and concerts featuring local and foreign traditions provide a performance context for artistes and serve as a discursive platform musically to construct and affirm a Singaporean identity.

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TONG SOON LEE

Singende Säge (Ger.). *See* SAW, MUSICAL.

Singer, George (*b* Prague, 6 Aug 1908; *d* Tel-Aviv, 30 Sept 1980). Israeli conductor, composer and pianist of Czech birth. At the Prague Music Academy (1924–6) he studied the piano with Franz Langer and Ervin Schulhoff, and composition with Zemlinsky, winning a piano competition there in 1925. His début as an opera conductor was in 1926 at the Neues Deutsches Theater, Prague, with Kienzl's *Der Evangelimann*. He conducted there until 1930, when he went to Hamburg to conduct the Staatsoper. In 1934 he returned to Prague, where he gave the first radio performance of the concert version of Dvořák's first opera, *Alfred*. In 1939 he settled in Palestine and in December that year he first conducted the Palestine SO; he later became permanent guest conductor of this orchestra, and also of the Israel Broadcasting SO, the Israel Chamber Orchestra and the Haifa SO. He was among the founders in 1940 of the Popular Opera in Israel, and was its permanent conductor until 1945. On the establishment of the Israel National Opera in 1947 he became its permanent guest conductor. He began touring widely in Europe and elsewhere from 1947, and in 1965 he visited the USSR for concerts in Leningrad and Kharkiv. His début in the USA was in 1968 with the New York City Opera in *La bohème*. He appeared with the New Philharmonia Orchestra in London in 1976. From 1958 he several times conducted the Rubinstein Festival in Israel. Among the opera premières he conducted were Avidom's *Alexandra the Hasmonean* (1959, Israel National Opera), Karel Salmon's *Vows* and Yehuda Wohl's *The Fence*. He gave the premières of several Israeli orchestral works, such as Avidom's Symphony no.4; Ben Haim's *To the Chief Musician* for orchestra, Symphony no.2 and *The Sweet Psalmist of Israel*; Boskovich's Oboe Concerto; and Gelbrun's Rilke Songs for soprano and orchestra and Symphonic Prologue. Among his compositions were a Sinfonietta for orchestra (1950), two suites for orchestra (1957, 1960), a piano concertino (1965) and vocal and piano music.

WILLIAM Y. ELIAS

Singer, Malcolm (John) (*b* London, 13 July 1953). English composer. He was a junior exhibitioner at the RAM before studying at Magdalene College, Cambridge (1971–4), then with Donatoni (1973), Boulanger (1974–7) and Ligeti (1975–6), all of whom influenced his style significantly. His initial interest in serialism turned towards a minimalism based on polyrhythms, heterophony and pitch-centred tonality, as in *A Singer's Complaint*, winner of a Chandos Prize at Musica Nova and composed in 1979 for Jane Manning, who later sang in the première of the more serious cantata *York* (1991) on a Jewish subject. While professor at the Yehudi Menuhin School (1977–96), Singer received a Harkness Fellowship (1980–82) to work at the Center for Computer Research in Music and Acoustics, Stanford, University of California. His most significant works in chamber and choral media, recognized with international awards and many BBC commissions and broadcasts, combine avant-garde experimentation with a telling melodic gift. Striking individuality is to be found in the choral works, such as the Hebrew psalms setting for the BBC Singers and the Zemel Choir (Britain's foremost mixed Jewish choir, of which Singer was musical director from 1983 to 1993); in these works resonant sonorities akin to Pärt or Tavener are enhanced by striking synagogal soundscapes. In 1990 Singer was appointed professor of communication skills at the Guildhall School of Music and Drama, and, in 1993, professor of composition; in 1998 he became director of music at the Yehudi Menuhin School.

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MALCOLM MILLER

Singer, Peter (Alcantara) [Josef Anton] (*b* Häselgehr, 18 July 1810; *d* Salzburg, 25 Jan 1882). Austrian composer, music theorist, organist, choirmaster and instrument maker. He was musically mainly self-taught; at the age or 9 he learnt to play the piano and organ, as well as the violin, harp, flute, clarinet and horn. When he was 11 he took lessons in harmony and basso continuo from P. Mauritius Gasteiger in Reutte. He attended the Gymnasium in Hall (1824–30), and took some organ and piano lessons from the organist Ignaz Heinz. He entered the Franciscan monastery of Salzburg in 1830 under the name of Peter von Alcantara, and was ordained in 1834. From 1837 to 1840 he was organist and choirmaster in Bolzano and Innsbruck, and he spent the rest of his life in the Franciscan monastery in Salzburg.

Singer became famous for the building of his 'Pansymphonikon' in 1845; this was a keyboard instrument with

sets of reeds, two manuals and 42 registers which imitated an entire orchestra. He wrote contemplative works, a treatise on choral singing entitled *Cantus choralis in provincia tirolensi fratrum reformatorum consuetus* (Salzburg, 1862), and an important book on music theory, *Metaphysische Blicke in die Tonwelt nebst einem dadurch veranlassten neuen System der Tonwissenschaft* (Munich, 1847). Drawing on the works of J.-P. Rameau and A. Reicha, Singer developed a theory of music which was very progressive for its time, relating all music functionally to the tonic triad (the 'primal harmony') and its upper dominant 7th and lower dominant 6th ('auxiliary harmonies'). Singer gave his system theological and philosophical support by presenting the triad as analogous to the Trinity; all other sounds and melodies are its creations or emanations.

A prolific composer, Singer wrote 102 masses, 141 motets, 15 litanies of the Blessed Virgin, 7 settings of the *Te Deum*, 14 responsories to St Anthony, 78 settings of the *Tantum ergo*, and many German devotional hymns as well as several organ sketches. Free treatment of the texts, variable form, folklike melodies, a sequential technique and rich harmonies are found in his works; his use of the organ in a piano-like style is especially significant.

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WOLFGANG MARIA HOFFMANN

Singer-songwriter. A term used since the late 1950s to describe those mainly American and British singing composer-performers, often with roots in folk, country and blues, whose music and lyrics are considered inseparable from their performances.

1. Characteristics. 2. Folk and blues origins. 3. Expanding the genre: rock music. 4. The late 20th century.

1. CHARACTERISTICS. Singer-songwriters are generally socially aware performers, the themes of their work often involving a sense of introspection, alienation or loss (real or imaginary): this is shared by both the singer and the listener, the sense of intimacy magnified by the microphone. In their performances and on many of their recordings there is an almost symbiotic relationship between the singers and their instruments, usually guitar or piano, at which the songs have generally been composed. The playing is usually fairly simple and always underpins the text; quirks of technique sometimes trigger a new direction for the lyrics. Remnants of the compositional process can survive in the performance itself: the initial empty bars or anacrustic beginning to the text, for example, give thinking time as well as asserting the pitch.

Singer-songwriters have been described variously as folk poets (Beltz on Chuck Berry), auteurs (Laing on Buddy Holly), poet-composers (Mellers on female singers) and even bards (Bok), indicating the supreme importance of the words, with both the sung lines and their instrumental accompaniment providing support. Although many singer-songwriters have published poems as literature (Bob Dylan, Lou Reed and Leonard Cohen), the genre is both an aural and oral one with its roots in ancient oral traditions. The songs have the legitimacy of a poet reading his or her own verse, to which is added the authority of a musician singing an own composition. The direct connection between performer and audience can produce a cultural commonality or authenticity which has made some songs extraordinarily representative of their time: Joan Baez and the anti-war movement in the USA, Joni Mitchell and *Woodstock*, Ray Davies and London of the 1960s. Since Lennon and McCartney the term singer-songwriter has also been used of certain singers who generally wrote only the music (Elton John) or the lyrics (Morrisey). It tends not to be applied to singers for whom the song is a supporting element of a wider agenda, even though the singer may have written both words and music, as in the case of David Bowie.

2. FOLK AND BLUES ORIGINS. Many folk and country singers, and almost all blues singers, are singer-songwriters by definition. As such they have been the main sources of renewal in these musics, aided by the post-World War II folk revival and the commercial exploitation of country music and the blues. It is possible to trace a line from Hank Williams and Woody Guthrie through to the present day in which social and political topics emerge as mainstream concerns among the musicians and a wider record-buying public. Hank Williams sang of women and alcohol, Woody Guthrie of social and political reality as seen from the road, both projecting their own experiences into song. Pete Seeger, from a family background in folk music and a seminal position in the American folk revival, fell foul of the Un-American Activities Committee. The influence of all these musicians can be found in the work of the most significant singer-songwriter to emerge in the early 1960s, BOB DYLAN.

From his 1962 self-titled début recording onwards, using just guitar and harmonica accompaniment, he has reflected New York folk and blues influences. The eponymous title track of his album *The Times they are A-Changin'* cannot be separated from its performance, and none of the cover versions of this or any of his other songs achieve the immediacy of direct contact with the singer-songwriter. Subsequently few guitar-playing singer-songwriters have been able to escape comparisons with Dylan. Joan Baez, an exact contemporary, influence and sometime partner, sang protest anthems in the 1960s and more intimate confessional songs in the 1970s, thereafter reducing her output as her involvement with global peace organizations increased. Country Joe Macdonald's anarchic urban folk style maintained its vigour through the 1970s and 80s, while Phil Ochs, unjustifiably overshadowed by Dylan, stayed a trenchantly political acoustic composer-performer until his suicide in 1976. Bruce Springsteen, most clearly influenced by Dylan on the album *Nebraska* (1982) on which he sings rubato over discreet strummed or arpeggiated guitar chords with occasional harmonica, has evolved towards heavier rock anthems such as *Born in the USA*. In this, a seemingly anti-American song celebrates American patriotism. Harry Chapin created a body of politically aware narratives before his untimely death in 1981, and the influence of Guthrie and Dylan emerged again in the songs of Michelle Shocked of the late 1980s and 90s.

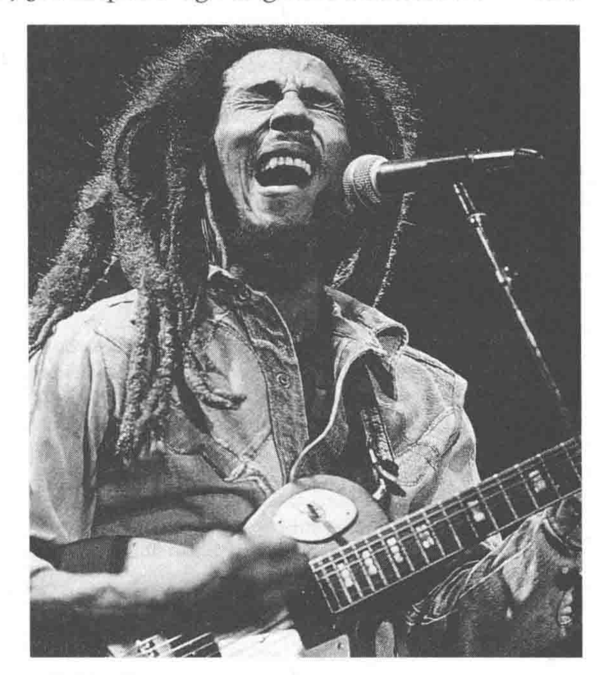
Reggae too has yielded important singer-songwriters with socio-political agendas, such as Jimmy Cliff, Bob Marley (fig.1) and Peter Tosh.

From country music singer-songwriters the ballad style of Johnny Cash was commercially successful in the late 1950s (*Cry Cry Cry* and *I walk the line*), and John Denver, Kris Kristofferson and Dolly Parton have brought such ballads into the mainstream, as has the English Roger Whittaker. Many country-influenced singer-songwriters of the 1950s and 60s were also successful in rock and roll: Carl Perkins, Buddy Holly and Roy Orbison are such examples. Gram Parsons's southern background influenced his country rock albums with the Flying Burrito Brothers and as a solo artist, and Canadian Neil Young's country-influenced early songs include *After the Goldrush* (1970) and *Harvest* (1972), the latter including symphonic orchestral arrangements.

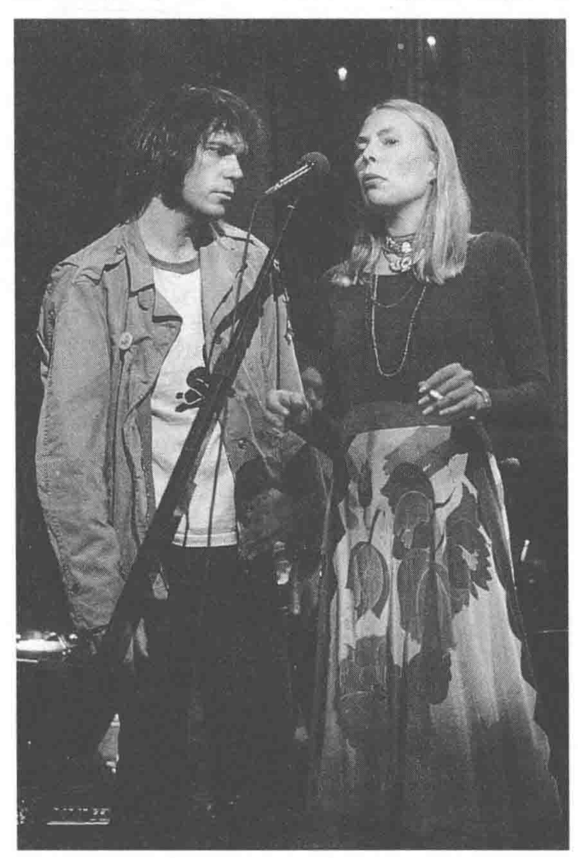
Rhythm and blues and soul also produced significant singer-songwriters, with Chuck Berry's guitar-driven happy rock, Marvin Gaye's mainstream soul ballads, and Smokey Robinson's ballads for Motown. The songs of Sam Cooke and Al Green display the influence of gospel, while James Brown covered almost every style. The keyboard player and vocalist Stevie Wonder was much influenced by Ray Charles, and his collection *Songs in the Key of Life* (1976) was one of the most significant of the decade. Before her semi-retirement from performing, Laura Nyro's blend of white soul, gospel and rhythm and blues harnessed to her three-octave range offered new possibilities in this area.

Both blues and country music have influenced a number of virtuosic guitarists in writing their own songs, especially Ry Cooder, Don Hendry, Eric Clapton and Mark Knopfler. British and Irish folk music has produced its own singer-songwriters: Donovan, Christy Moore, Richard Thompson, Nick Drake and Al Stewart all achieving mainstream success.

3. Expanding the genre: rock music. Most of the singer-songwriters who emerged in the 1960s continued to make records into the post-60s rock era, when the term also came to be used more generally of any composer-performers who wrote their own material. The poetic agenda tended to become broader and less melancholic, sometimes embracing the more conventional concerns of Tin Pan Alley songwriters of previous generations, but still demonstrating a legitimacy based on individual control of the whole creative process. Instrumental accompaniment became more sophisticated from the writers themselves, who would often orchestrate their recordings playing some or all of their own instruments. The process was begun by the Beatles, especially Lennon and McCartney, whose songs drew on a range of influences from rhythm and blues to Tin Pan Alley standards. Ray Davies's tunefully poetic songs for the Kinks in the late 1960s celebrated the romance of the ordinary in *Waterloo Sunset* and *Sunny Afternoon*. Paul Simon began with acoustic ballads in the 1970s, taking from African and Mexican music in the following decades. Joni Mitchell's wide and varied vocal range and skilled playing on both the piano and the guitar allowed her a wider harmonic and melodic vocabulary, already apparent on the 1970 collection *Ladies of the Canyon*, which includes the song *Woodstock*, the quintessential late-1960s expression of peace and protest (fig.2). Subsequent work took her into more mainstream music and jazz, notably through her album *Mingus* (1979). Her contemporaries include Carole King who, like Mitchell, began her career writing songs for others, and on whose 1970 album *Tapestry* she reveals a close affinity with the piano.



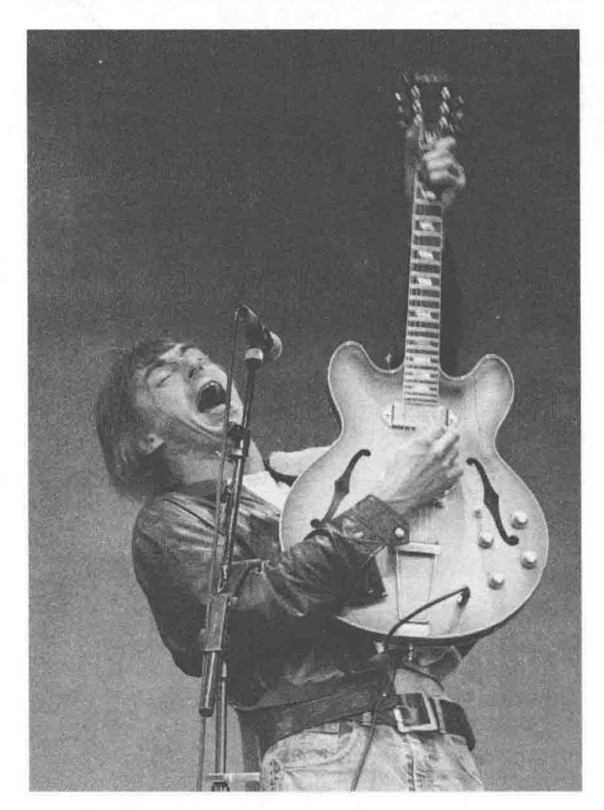
1. Bob Marley



2. Joni Mitchell and Neil Young

In the later 1970s and 80s Rickie Lee-Jones's narrative songs were often compared, despite their bleakness, to those of Joni Mitchell; Janis Ian expressed a similar melancholy, moving from folk towards jazz before her temporary retirement in 1981. Randy Newman, a classically trained pianist, uses musical parody and pastiche to support his often ironic view of American Society, and from a similar background Dory Previn also used the language of Tin Pan Alley to express astringent personal themes. Billy Joel's more mainstream pop songs (*Mr Piano Man*) show a versatility derived from having complete control of his resources and sometimes verge on an easy-listening style. Joan Armatrading's music, perhaps once influenced by Mitchell, covers a wide range of genres from folk to reggae, jazz and soul, her vocal delivery ranging from the intimate to the explosive. Tracy Chapman, whose vocal style is reminiscent of Armatrading's, writes more radically social and political texts: *Behind the Wall*, on her self-titled 1988 début album is a passionate unaccompanied solo on the subject of domestic violence. Politics are at the heart of Billy Bragg's social commentary, and more than a passing influence on the white soul songs of Paul Weller (fig.3). The 1980s and 90s also saw the more experimental work of Nick Cave, Lou Reed and Polly Jean Harvey (fig.4), as well as sophisticated extrapolations from folk-rock by Suzanne Vega.

4. THE LATE 20TH CENTURY. The last three decades of the 20th century saw the emergence and continuing success of Van Morrison, Leonard Cohen, Tom Waits and Elvis Costello. Perhaps more than any others these four represent the essence of the genre. The eponymous title track of Morrison's first solo record *Astral Weeks* is a dialogue with an imaginary woman/listener. As music it barely exists: Morrison's guitar alternates throughout its seven-minute length between tonic and subdominant while the singer declaims his text in a series of repeated phrases using only a small number of notes, occasionally reduced to incoherence. To engage with the piece the listener is forced to become the addressee of Morrison's rhetoric and enter the singer's world without ever fully comprehending what the song might be about. There are echoes of Dylan's recitative-like delivery punctuated by basic root-position chords throughout the album, with surreal flutes and violins giving the songs a magical and romantic quality which pervades many of Morrison's subsequent albums. Cohen has a similarly powerful effect, his lugubrious baritone drawing the listener in. His songs describe the awfulness of human relationships, sex, religion and death, sparingly spiked with a melancholic humour, as on the depressive *Songs from a Room*. While his droning delivery can become tedious, at its minimal best he can produce a unique union of poetry, music and self, as in the moving *Queen Victoria*, a home recording from 1972.



3. Paul Weller



4. Polly Jean Harvey

Cohen was an accomplished poet and novelist before he took to performing, and critics have detected various

literary references in his work. Morrison, too, drew on Joyce and Yeats, while Elvis Costello soon outgrew his early comparison with Dylan and has applied his versatile imagination to almost every aspect of late 20th-century pop music. From the 1977 collection *My Aim is True*, musically looking back to American rock and roll and doo-wop, to the later albums including *Punch the Clock* (1983) and *Mighty Like a Rose* (1991) he has ranged over social and romantic issues, flirting with pastiche in his efforts to set his free-ranging lyrics in a familiar musical context. Tom Waits, in elevating the bar-ballad to an art-form, marries magical texts with a harmonic vocabulary drawing on jazz, which he delivers in a powerful bass. Both Costello and Waits have had many of their songs sung by others, but like Dylan before them, echoes of their distinctive voices are always present.

The genre continues to reinvent itself. Phil Collins's *Both Sides* (1993), on which he played all the instrument lines himself by multi-tracking, is a good example of a confessional album using modern technology as the equivalent of an accompanying instrument. Sting's albums, especially the partly autobiographical *The Soul Cages* (1991), have extended the medium, though his use of virtuosic instrumentalists tends to have a depersonalizing effect. All generations have produced composer-performers who stretch the definition of the term: Frank Zappa's rambling creations, Laurie Anderson's machine-driven political songs, Kate Bush's virtuosic excursions into fantasy, Elvis Costello's collaborations with the Brodsky Quartet and Fretwork, Peter Gabriel's ventures into world music. What gives them coherence is the creative connection between music, text and listener, and which is mediated by a single singer.

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JOHN POTTER

Singher, Martial (Jean-Paul) (*b* Oloron Sainte Marie, Pyrénées-Atlantiques, 14 Aug 1904; *d* Santa Barbara, CA, 9 March 1990). American baritone of French birth. He studied at the Ecole Normale Supérieure, Saint Cloud (1925–7), and the Paris Conservatoire (1927–30), where he won *premiers prix* in both opera and *opéra-comique* singing. In November 1930 he made his opera début in Amsterdam as Orestes in *Iphigénie en Tauride* under Monteux. He first sang at the Paris Opéra a month later, as Athanaël in *Thaïs*, and remained a principal baritone of that company until he went to the Metropolitan Opera in 1943 as Dapertutto in *Les contes d'Hoffmann*. He continued as a member of the Metropolitan until 1959 singing both Pelléas and Golaud, the Count in *Le nozze di Figaro*, all four baritone roles in *Les contes d'Hoffmann*, Lescaut in *Manon* and Mercutio in *Roméo et Juliette*, among other roles. Early in his Paris career his repertory included Wagner baritone parts (the Dutchman, Telramund and Gunther), much Verdi and Hamlet, Scarpia and Rossini's Figaro. He was the first to sing Ravel's song cycle *Don Quichotte à Dulcinée* (which he recorded). After he retired from the stage he was head of the voice department at the Curtis Institute in Philadelphia, then of the voice and opera departments at the Music Academy of the West, Santa Barbara, California (1962–81). Among his pupils were James King, Gramm, Reardon, Louis Quilico, Altmeyer and Blegen. The lean, clearly focussed, rather dry timbre of his voice was not one of great natural beauty, but he was a fastidious musician and an elegant interpreter, particularly of the French operatic and song literature. (*GV*, L. Riemens; R. Vegeto)

PETER G. DAVIS

Singhiozzando (It.: 'sobbing'). A direction asking for a sobbing effect, especially in vocal and string music, where it can be obtained by a strongly marked portamento.

Singier, Jean-Marc (*b* Paris, 14 March 1954). French composer. After the Ecole Normale, Paris, he studied with Donatoni in Siena and Rome and attended seminars by Ligeti, Stroe and Ferneyhough, as well as courses at IRCAM. He also studied African drumming in Dakar, a vital influence on his own percussion works. He won the Maurice Ravel Prize in 1985 and was in residence at the Villa Medici in Rome, 1986–88. In 1989 he became a teacher of analysis at the Auxerre Conservatoire.

The obsessive titles of many of Singier's works are a reflection of the fanciful invention and wit that characterize his music. His works are mosaics of brittle, sparkling textures, written for heterogeneous combinations of instruments, though he also possesses an undeniable lyrical gift and a clear sense of form.

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JEREMY DRAKE

Singing. Singing is a fundamental mode of musical expression. It is especially suited to the expression of specific ideas, since it is almost always linked to a text; even without words, the voice is capable of personal and identifiale utterances. It is arguably the most subtle and flexible of musical instruments, and therein lies much of the fascination of the art of singing.

Because it imparts to words a heightened expression that they do not have when merely spoken, or even declaimed in a dramatic manner without musical pitch, singing (or incantation) played a vital role in many early forms of religious ritual, and in the early theatre. Even outside religion, singing has long been held to have moral and cultural value. Aristotle quoted the bard Musaeus, 'Song is man's sweetest joy', and went on to warn against using musical instruments, such as the aulos, which interfere with or prevent the act of singing. Athenaeus (*Deipnosophistae*, 2nd century) reported that 'it is no disgrace to confess that one knows nothing, but it is deemed a disgrace among them to decline to sing'. In the history of Western civilization, and of other civilizations, an ability to sing well has repeatedly been viewed as a mark of culture and humanity.

1. Vocal production. 2. Early history. 3. 17th and 18th centuries. 4. 19th century. 5. 20th century. 6. Performing practice. 7. Popular singing.

1. VOCAL PRODUCTION. The historical study of the voice is difficult and frustrating. As opposed to the study of instruments, there are no models to examine, and little information can be gleaned from visual depictions of singers. The development of recorded sound helps enormously from the end of the 19th century, but also reveals how little can be gauged from written descriptions. Nevertheless, it is possible to draw some conclusions about the ideals of vocal production from a study of theoretical treatises, vocal tutors and descriptions of singers throughout history.

Two qualities always required in a singer were good (some authors say perfect) intonation and clear enunciation. Tinctoris (*De inventione et usu musicae*, *c*1481) listed the qualifications of a good singer as accurate rhythm, a good sense of pitch, enunciation and a good voice ('ars mensura, modus, pronunciatio, et vox bona'). Giulio Caccini's list (*Le nuove musiche*, 1601/2; fig.1) does not markedly differ; he calls for 'the tuning of the voice in all the notes', 'a command of breath', enunciation ('unless the words [are] understood' the singer cannot 'move the understanding') and expression ('to delight and move the affections of the mind'). In the 20th century, Sergius Kagen (*On Studying Singing*, 1950) still calls for 'a keen musical ear', 'natural singing voice' (Tinctoris's 'vox bona') and proper pronunciation and expression of the text. None of these qualities, however, explains how the voice is produced, and around 1800 a major change took place affecting both singers and composers.

Vocal production entails the use of the vocal registers, otherwise known as head voice (VOCE DI TESTA, often equated with FALSETTO) and chest voice (VOCE DI PETTO). James Nares (*A Treatise on Singing*, *c*1780) clearly states the situation of the singer who has moved beyond the beginning stages:

I should have observed that, after the Scholar has gained a good Intonation and some Management of his voice, the Master should make him acquainted with the Compass of his Voice, shewing him where his Voce di petto ends and where to cultivate the falsetto, or Voce di testa, and instruct him how they should be joined, so as to be imperceptible, without which the pleasing variety will be lost.

As Nares implies, singers in the 18th century were taught to blend the registers so as to eliminate the break but also to maintain the 'variety' of the distinct sounds. Earlier tutors sometimes encouraged singers to choose to perform in one or the other. Caccini, for example, identifies two registers as the 'natural' and the 'falsetto' and counsels singers to avoid the latter by performing arias in keys suitable to their natural voice. Bénigne de Bacilly (*Remarques curieuses sur l'art de bien chanter*, 1668) defines the same two registers and allows that both have their adherents:

Some people are proud of their high voices, and others of their low tone, taking the view that a high voice is little more than a screech. Those who have natural voices scorn the falsetto as being artificial and shrill, while on the other hand falsetto singers are usually of the opinion that the beauty of a song is more evident when performed by the shimmering brilliance of their vocal type than when done by a natural tenor, which, although it ordinarily has better intonation, does not have the brilliance of the falsetto.

With the extended range of vocal music at the end of the 17th century and throughout the 18th, singers had to learn (as Nares states) to use both registers and to unite them. Pietro Francesco Tosi (*Opinioni de' cantori antichi e moderni*, 1723), perhaps the first author to address this issue, clearly states the relation of this necessary technique to range:

A diligent Master, knowing that a [male] *Soprano* [castrato], without the *Falsetto*, is constrained to sing within the narrow Compass of a few Notes, ought not only to endeavour to help him to it, but also to leave no Means untried, so to unite the feigned and the natural Voice, that they may not be distinguished; for if they do not perfectly unite, the Voice will be of divers Registers, and must consequently lose its Beauty.

The end of the 18th century and the beginning of the 19th witnessed a marked change in production, when singers began to carry the full weight of the chest voice into the highest registers. One of the most significant effects of this change was to make the high voice much more powerful than was possible when using head voice or falsetto on the same notes. The Irish tenor Michael Kelly was among the first singers to produce this sound, as a contemporary description of his voice attests: 'His compass was extraordinary. In vigorous passages he never cheated the ear with feeble wailings of falsetto, but sprung upon the ascending fifth [from *d'* to *a'*] with a sustained energy that electrified the audience'. This change in vocal production reversed the previously taught relationship of dynamic to range.

In 1739, for example, Johann Mattheson (*Der vollkommene Capellmeister*) referred to a Latin 'rule which has already served for two hundred years, that each singing voice, the higher it goes should be produced increasingly temperately and lightly: however in the low notes, according to the same rule, the voice should be strengthened, filled out, and invigorated'. He is probably quoting from Conrad von Zabern, whose Latin treatise on singing (*De modo bene cantandi choralem cantum*,

dalla mia moglie passata lo lascierò giudicare à chiunque ne'suoi tempi l'vdi cantare, come altresi lascio nel giudizio altrui potendosi vdire, in quanta squisitezza sia fatto dall'altra mia viuente, che se vero è che l'esperienza sia maestra di tutte le cose posso con qualche sicurezza affermare, e dire non si potere vsare miglior mezzo per insegnarlo, ne miglior forma per descriuerlo, che come si è espresso, e l'uno, e l'altro. Il qùal trillo e gruppo per essere scala necessaria, à molte cose, che si descriuono, e sono effetti di quella grazia, che più si ricerca per ben cantare, e come sopra è detto, scritte in vna maniera, ò in altra fanno il contrario effetto di quello, che fa di mestieri, mostrerò non solo, come si possono vsare, ma etiamdio tutti essi effetti descritti in due maniere con l'istesso valor delle note, acciò tuttauia venghiamo in cognizione, come sopra è replicato più volte, che da questi scritti insieme con la pratica si possono imparare tutte le squisitezze di questa arte.

2 Trillo

Ribattuta di gola

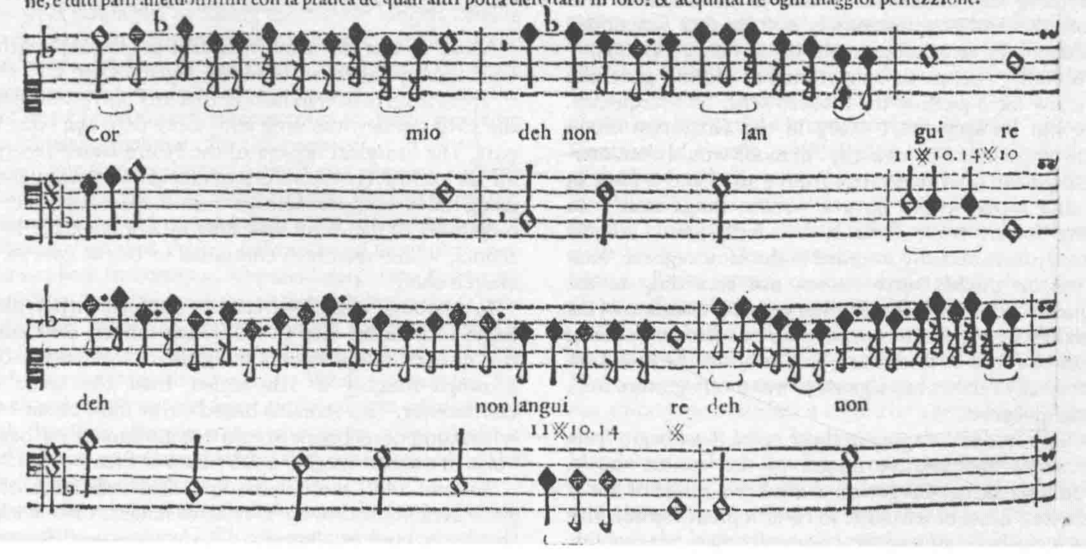
2 Cascata scempia

2 Cascata doppia

Cascata per ricorre il fiato

Altra cascata simile

Poiche per le note soprascritte in due maniere veggiamo hauer più graia il numero secondo, che il numero primo, acciò adunque ne possiamo far migliore esperienza, saranno qui appie descritte alcune di esse con le parole sotto, & insieme il Basso per lo Chitarone, e tutti passi affetuosissimi con la pratica de'quali altri potrà esercitarsi in loro: & acquistarne ogni maggior perfezzione.



1. Part of the preface to Caccini's 'Le nuove musiche' (Florence: Marescotti, 1601/2) in which he describes the style of vocal ornamentation most suitable for monody

1474) had been published in Germany. Zabern is certainly clear on the principle of volume as it relates to range:

Another fault which is more obvious than the others is singing notes with an unstintingly full and powerful voice . . . When this shouting is done by individuals with resonant and trumpet-like voices it disturbs and confuses the singing of the entire choir, just as if the voices of cattle were heard among the singers . . . In order to recognize this error completely it must be realized that whoever wishes to sing well and clearly must employ his voice in three ways: resonantly and trumpet-like for low notes, moderately in the middle range and more delicately for the high notes – the more so the higher the chant ascends . . . Therefore, let him who wishes to sing flawlessly never again presume to sing with a full and strong voice in the upper register, for this disfigures the chant, pointlessly weighs down and fatigues the singer, makes him hoarse and consequently useless for singing . . . But on the other hand, when one sings with a delicate tone in the upper register the voice then corresponds to the high-pitched sound of the small pipes of the organ, as well as the upper range of the monochord.

Little more than 50 years after Mattheson had cited this principle as having existed for over 200 years, it was overthrown. In 1791, William Jackson (*Observations on the Present State of Music in London*) complained that 'instead of developing their voices so as to be soft at the top and full at the bottom, singers were achieving the opposite effect' (*FiskeETM*, 1973, p.270), and in 1810 Domenico Corri (*The Singer's Preceptor*) may have been the first author to instruct that the voice should increase in volume as it ascended and decrease when descending (p.52). With this change, the ground was laid for the development of the dramatic soprano, the HELDENTENOR and other weighty voices, and of a new repertory that privileged power over brilliance or flexibility. One cannot, however, simply define vocal production in one way before 1800 and in another after; issues of voice range, genre and nationality all contributed to a more complex picture.

2. EARLY HISTORY. Before the 17th century, two main considerations make the topic hard to study. First, the names given to voices in the surviving music normally denoted their function rather than their range or timbre. Thus, for example, 'tenor' was the voice-line that stood at the core of the polyphony, sometimes borrowed from chant but almost always the line in relation to which everything else happened. Similarly, 'contratenor' was before the 16th century simply a voice that functioned broadly in the same range as the tenor, hence its name.

Secondly, written or named pitches did not generally have any fixed pitch in the modern sense of a frequency. This can be seen most easily in the Gregorian chant repertory, where a piece in the 7th mode would characteristically have a written range from *g* to *a'* and a piece in the 2nd mode would have a written range nearly an octave lower, from *A* to *b*, but both would almost certainly have actually sounded in the same register. That is, written pitches were chosen not according to the frequency but to give the simplest possible notation of the modality: key signatures other than one flat do not exist before the mid-14th century; and even in the mid-16th century any further key signature was a rare gesture for a special purpose.

So any study of singing in those years must begin from the ranges and relative ranges of the written music. Broadly speaking, Gregorian chant has a range of about a 9th, and must be assumed to be at a pitch comfortable for a large body of singers – normally men, presumably with the choirboys (documented from the 11th century) singing an octave higher; women seem never to have sung alongside men in church, though in nunneries they plainly sang at a pitch that was suitable for them. Exactly what pitch was considered comfortable or suitable in these cases must have depended on techniques and ideals of vocal production, concerning which the available information is mostly anecdotal and hard to interpret with confidence. Chaucer's famous description of the Prioress, whose singing was 'Entuned in hir nose ful semely', was intended as light humour and can hardly be used for historical reconstruction.

With the rise of extended monophonic works, starting with the sequence of the late 9th century, there is a marked increase in vocal range. From the time of Notker, sequences often exceed a 12th in range. In the 14th century the monophonic lais of Guillaume de Machaut routinely cover two full octaves: they can last up to 20 minutes, and their very rare modern performances demand extremes of vocal flexibility and stamina. That is perhaps the right context for understanding the description by Hieronymus de Moravia (late 13th century) who mentions *vox pectoris*, *vox gutturis* and *vox capitis* – chest voice, throat voice and head voice.

The earliest two-voice polyphony most often had a *vox principalis*, often a Gregorian chant, and a *vox organalis*, which was more florid and had a wider range, but in essentially the same register. That remains the case even in the late 12th century, with the two-voice organa normally credited to Leoninus: here the *vox organalis* can be exceedingly florid, evidently intended for virtuoso display. Any evaluation of its vocal technique must consider that virtuoso element and a similar manifestation of vocal floridity coupled with intricate rhythms found in much Italian polyphonic song of the 14th century. It is hard to resist thinking that brilliance and lightness of touch characterized the best singing in these repertories. That is in fact spelt out in the Trecento song *Oselletto salvaço* of Jacopo da Bologna:

Per gridar forte non si canta bene
Ma con soave et dolce melodia
Si fa bel canto et ciò vuol maestria.

(You do not sing well by shouting loudly, but with sweet and elegant melody fine song is made, and that needs skill.)

More or less the same was said at greater length by Conrad von Zabern in 1474 (see Dyer, 1978).

There is no reason to believe that any polyphony before the 15th century was sung with more than one voice to a part. The liturgical organa of the Notre Dame repertory all set exclusively the solo sections of the chants, simply using three or four soloists rather than just one; the remainder of the chant was sung monophonically by the *schola*, whose members continued to be the core of any church choir.

In the course of the 14th century the voices in polyphony begin to polarize into two different ranges: increasingly the 'discantus' (and occasionally also a 'triplum') stood in a range roughly a 5th higher than the tenor and contratenor. This remains broadly true until about 1450, when composers began to cultivate additionally a 'bassus' voice in a range roughly a 5th below the tenor.

Around 1440 there is the first clear indication of the pitch area implied by these relative ranges. Two works in the Trent codices, Battre's *Gaude virgo* and Bourgois' *Gloria*, specifically denote sections to be performed by 'pueri' alongside other sections marked 'mutate voces'

(changed voices: presumably adult men). The relative ranges of the Battre piece are, for the 'mutate voces', tenor *d–d′*, contratenor *d–e′*, discantus *c′–c″*; for the 'pueri', tenor *a–b′*, contratenor *c′–c″*, discantus *d′–d″*. Here the discantus lines of the 'mutate voces' sections go as high as those of the 'pueri' sections; thus it seems clear that the discantus must have been sung in a high men's range that could also be sung by boys. If it is legitimate to project that information back to the 14th century, it would suggest that the tenor and contratenor lines were in a range of roughly a 10th from tenor *c* and the discantus a similar range from about *g*. Certainly there is documentation from the early 16th century that in Italy the master of the choirboys sang along with the boys in unison. That in its turn would mean that the 'bassus' lines introduced in the middle of the 15th century were approximately at the pitch of the modern bass.

This conclusion is obviously surprising and remains in dispute, because it implies that polyphony before about 1450 avoided the baritone and bass registers that now seem the most common 'natural' voices of grown men. But such arguments are hard to bring any further without firmer information about vocal production and ideals of sound.

A further hint about these matters comes from the chapel statutes of the court of Burgundy codified in 1469 (Fallows, 1981). These state that in performing four-voice polyphony there must be at least six men on the top line, three on the tenor, two on the contratenor (which was then still normally in the same range as the tenor) and three on the bassus. The surprise here is the six on the top line. By good luck the payment lists of the Burgundian court choir in that year contain enough information for it to be certain that there was nobody under 20 years old, so they were not choirboys. It therefore seems almost certain that these were grown men singing in a falsetto register but with an extremely light tone.

Already by the late 15th century there are clear statements of specialization in particular ranges: Tinctoris (*De inventione et usu musicae*, *c*1481) describes the different voices and names particularly distinguished exponents, including Ockeghem as a bass. In 1481 Siena Cathedral despaired at losing their tenor singer, despite having two contratenors evidently used to singing in the same range, because 'senza tenore non si può cantare'. These were the years in which singers such as Jean Cordier and Giles Crepin travelled from court to court, receiving ever-increasing payment for their services.

The church polyphony of the years around 1500 is remarkable for its wide voice ranges. Josquin's masses, for example, seem to expect each voice to have a range of almost two octaves. Again, lightness and flexibility seem to be implied. By contrast, 80 years later, in the Palestrina generation, voice ranges appear to have diminished: only rarely does Palestrina expect a single voice to exceed a 10th; and Nicola Vicentino's *L'antica musica* (1555) firmly recommends those ranges. While the reasons for this change have not yet been explored, it is plausible to think that one element was a change in vocal ideals: a need for a more focussed sound that concentrated on the best notes in the voice.

Some hint of the change can be seen in the distinction between the quiet *voce da camera* and louder *voce da chiesa*, first found in a letter of 1491 (Fallows, 1985, p.64) and most clearly spelt out in a letter of 1568, in which the singer Carlo Durante is reported as saying that he cannot sing with *voce da camera* because he has recently been singing regularly in church but that when his voice is rested he hopes to be able to sing in the chamber ('et come la voce sara riposata si crede gli servirà per camera'). It looks very much as though the techniques and ideals of singing in church changed substantially in the 16th century whereas chamber music retained the older style.

3. 17TH AND 18TH CENTURIES. The history of singing in the 17th and 18th centuries is characterized by several trends: the rise of the professional opera star, inaugurating a continuous succession of nationally and internationally famous singers; the wide popularity of the castrato and the soprano; the formation and dissemination of the Italian style of singing, along with a concurrent tendency towards national differences; and the cultivation of vocal ornamentation to a peak of artifice. All these trends were supported by specialist teachers of singing, working either independently or in institutions such as the Neapolitan conservatories and the Venetian *ospedali*. Just as previously the authors of singing treatises tended to be tenors, they now tended to be Italian castratos, and the most important of these treatises, by Tosi and later Giambattista Mancini (*Pensieri, e riflessioni pratiche sopra il canto figurato*, 1774), must therefore be used with caution when applied to other voices and other countries.

For example, the joining of the head and chest registers over the break, so important to both Tosi and Mancini, was apparently not as valued in France or Germany. J.J. Quantz (*Versuch einer Anweisung die Flöte traversiere zu spielen*, 1752) writes, 'Joining the chest voice to the falsetto is as unknown to [German singers] as it is to the French'. Apparently French and German singers continued the older tradition of singing in one register as much as possible, using transposition (as suggested by Caccini) to facilitate this where necessary. Where the compositional range demanded vocal expansion beyond one register, the natural break was probably accepted, as it was in many voices well into the 19th century.

Raguenet (*Paralèle des italiens et des françois, en ce qui regarde la musique et les opéra*, 1702; Eng. trans., 1709) states that one essential difference between French and Italian opera was the variety of ranges in the French; he especially praises the deep French bass as opposed to the 'feign'd Basses among the *Italians*, which have neither Depth nor Strength'. He speaks of the resultant 'agreeable Contrast' in French music arising from the 'Opposition' of the bass with the treble parts, something that is lacking in Italian music – 'the Voices of their Singers, who are, for the most part, *Castrati*, being perfectly like those of their Women'. The partiality of the French to the low bass, or BASSE NOBLE, continued past the 18th century as an identifying feature (*see* BASS (ii)).

Tosi mentions a distinction between the treble voices of castratos and women when he states, 'Among the Women, one hears sometimes a *Soprano* entirely *di Petto*, but among the Male Sex it would be a great Rarity, should they preserve it after having past the Age of Puberty'. Handel wrote for a number of renowned sopranos, and a comparison of the surviving descriptions of their voices with the music they sang confirms that Handel was careful to place the highest notes in weak, unaccented positions, a practice that tends to confirm the use of the head voice and a lesser dynamic in the upper register. There is,

however, at least one exception to this practice in the music Handel wrote for Anna Maria Strada (such as in the role of Alcina), where the high notes are frequently accented in both word and rhythm (Harris, 1988–9). Strada may have been one of these women who was able to sing completely *di petto*. Nevertheless, the definitive change in vocal production towards a strong and resonant upper register did not occur until after 1800.

4. 19TH CENTURY. The first half of the 19th century was a period of significant change in the history of Western singing, especially in opera. Newer categories of voice such as the *tenore robusto*, *tenore di forza*, Heldentenor, 'Verdi baritone', 'Falcon soprano', 'dramatic soprano' and *lirico spinto* reflect a taste for weightier timbres, more brilliant upper registers, more sonorous low notes and increased volume in general. Although the new taste for greater volume and more dramatic expression extended to all voices, its impact is most clearly apparent in the careers of several 19th-century tenors, including Adolphe Nourrit, Enrico Tamberlik, Jean de Reszke and most notably Gilbert Duprez, who became famous (and in some circles infamous) for his use of the VOIX SOMBRÉE and for his clarion high *c″*.

The development of the high, powerful tenor voice spelt the end of the reign of the castrato, a tradition that had already waned at the beginning of the century with the substitution of the female MUSICO for the castrato in heroic male roles such as Rossini's Tancredi. The soprano voice was also extended upward in range and power, leading to the separate development of the dramatic mezzo-soprano, a range closely associated with the parallel development of the baritone. Both are particularly well served in Verdi's operas, to the extent that the dramatic baritone is generally referred to as the 'Verdi baritone' (*see* MEZZO-SOPRANO and BARITONE (i)).

Wagner sought dramatic tenor voices of unusual strength and endurance. Although he never used the term 'Heldentenor', now closely associated with the Wagnerian tenor type, he adamantly distinguished what he wanted from the French dramatic tenor of his day. The Heldentenor differs from the French and Italian tenor (TENORE ROBUSTO) in having a smaller range and a sound closer to that of a baritone. Not surprisingly, many of the most famous dramatic tenors, including in the 19th century Jean de Reszke and in the 20th Placido Domingo, began their careers as baritones.

One of the distinct changes resulting from the cultivation of the heavier voice was the increase in vibrato. At first considered an ornament in the expression of passion, vibrato was not generally considered acceptable as a constant part of vocal production before the end of the 19th century. A particularly clear early injunction against it was given by Christoph Bernhard (*Von der Singe-Kunst, oder Maniera*, *c*1649):

> *Fermo*, or the maintenance of a steady voice, is required on all notes, except where a *trillo* or *ardire* is applied. It is regarded as a refinement mainly because the *tremulo* [sic] is a defect . . . Elderly singers feature the *tremulo*, but not as an artifice. Rather it creeps in by itself, as they no longer are able to hold their voices steady. If anyone would demand further evidence of the undesirability of the *tremulo*, let him listen to such an old man employing it while singing alone. Then he will be able to judge why the *tremulo* is not used by the most polished singers, except in *ardire*.

In the 18th century, too, Tosi warned singers to learn to hold notes without vocal 'trembling', for those who do not 'will become subject to a Flutt'ring in the Manner of all those that sing in a very bad Taste'. In the 19th century 'vibrato' is written as a special instruction at certain points in scores of Donizetti, Halévy, Meyerbeer and others. Although it continued to be criticized, many Italian singers seem to have begun using an audible vibrato on every sustained note by the middle of the century.

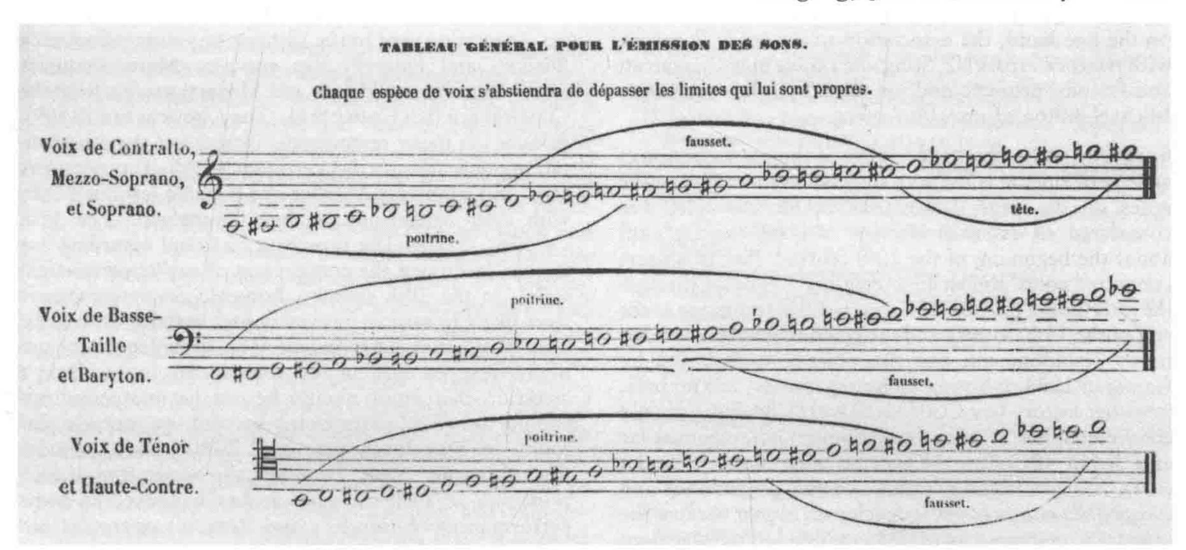
The significant changes in vocal production in the first half of the 19th century, including the use of the chest voice and increased volume in the upper register, together with the increasingly continual use of vibrato, were not universally welcome. Rossini is said to have exclaimed, 'Alas for us, we have lost our bel canto', and it is right around this time that the phrase, 'beautiful singing', took on a specific meaning. Associated with legato production, light tone in the upper register, and agile and flexible delivery, it was contrasted with the weightier, speech-inflected (Sprechgesang) style. While for its adherents the term became both a nostalgic symbol for a declining tradition and a battle cry for its revival, for its detractors it was simply pejorative: Wagner, for example, derided the bel canto model that was concerned only with 'whether that G or A♭ will come out roundly' (Prose Works, Eng. trans., 1894, iii, 202).

Another development of this period was the increasingly 'scientific' approach to singing and vocal production. The most important and influential publication was the *Traité complet de l'art du chant* (1840) by Manuel Garcia, baritone and singing teacher. Garcia's invention of the laryngoscope in 1855 furthered the increasing interest in the physiological properties of the voice. His teaching method was based upon a thorough understanding of the workings of the 'instrument' (larynx, throat, palate, tongue etc.), and his work became a model for numerous books on singing after 1850.

The trends in concert and operatic singing in the 19th century, towards a new sense of grandeur, in terms of the size of the halls and the size and volume of the orchestra as well as in the production of the voice (all of which developments were closely related), were offset by the largely contemporary rise of the solo song with piano accompaniment that called for an almost unprecedented intimacy. Although increased intimacy was also evident in operatic characterization, it was especially manifest in a new class of singer who specialized in recitals and oratorio, such as the baritone Julius Stockhausen for whom Brahms wrote his *Magelone* songs and the baritone part in the *German Requiem*.

The change in vocal production in the 19th century and the consideration of the voice as an instrument affected all repertories. Singers of songs could and sometimes did have smaller voices than their operatic counterparts, but this was not essential and, indeed, much of the song repertory called for strength and endurance in the upper register, such as Schubert's 'Suleika' songs. The primary effect was to draw a clear distinction between operatically trained and 'popular' singers, a distinction that had not existed in the 18th century, when the English tenor John Beard could move easily among Italian opera, English oratorio, popular ballad opera and English song.

5. 20TH CENTURY. The most important development for singing in the 20th century was the invention and expansion of electronically altered and amplified sound as well as the vast proliferation of recorded sound. Techniques of electronic amplification, including the microphone, have, especially in popular singing, altered



2. *'Tableau général pour l'émission des sons' from Manuel García's 'Traité complet de l'art du chant' (Paris, 1840), i, p.27*

vocal production, further dividing the 'classical' and 'popular' singer. Without the need to project the voice naturally over robust (and often amplified) accompaniments in vast halls, popular singers, such as Billie Holiday and Frank Sinatra, did not need to power their voices physically (through diaphragmatic support, use of chest voice and breath control), but could make previously inaudible intimate vocal nuances, such as whispers or murmurs, audible in live performance. Subsequently expanded vocal experimentation in various rock music genres led to the inclusion of screams, growls and the like and the manifestation of the male falsettist (Michael Jackson and many predecessors) who specializes in intense and distorted sound in the upper registers (see §7 below).

Experimentation with sound was not limited to popular singing. The technique of Sprechstimme, a highly stylized mode of vocal expression halfway between singing and speaking, was associated particularly with the so-called Second Viennese School in such works as Schoenberg's *Pierrot lunaire* (1912). Composers of both choral and solo music also explored a range of special vocal effects, including choral recitation, BOCCA CHIUSA, glissando and controlled shouting. Since 1950, electronic amplification and alteration have also been increasingly used by classical composers. In Crumb's *Ancient Voices of Children* (1970), for example, a soprano sings (or shouts) into an open piano and the sympathetic vibrations of the undamped strings are then amplified through a contact microphone. Singers such as Bethany Beardslee, Jane Manning and Cathy Berberian have specialized in singing avant-garde music and in developing the new techniques that this entails.

Perhaps the most radical innovation in 20th-century singing is, paradoxically, allied to the movement towards historically accurate performances of early music. Although at first more focussed on performing practice (e.g. in matters of ornamentation) and on the use of period instruments and correct ways of playing them, the rediscovery of the pre-1800 singing style has transformed and reinvigorated contemporary understanding and appreciation of early music. The countertenor voice, which had remained in constant use in England since the Renaissance but had been forgotten elsewhere, was rediscovered by an international audience in the 1950s, chiefly through the career of Alfred Deller. Since then singers of all ranges, such as the soprano Emma Kirkby, the mezzo-soprano Lorraine Hunt Lieberson, the countertenor Andreas Scholl and the bass David Thomas, have become specialists in the performance of a wide repertory of early music. Interesting points of contact exist between the early music movement and the avant garde, including a similar singing style that emphasizes a pointed tone with little or no vibrato (*see* BASS (ii), COUNTERTENOR, MEZZO-SOPRANO and SOPRANO).

Recording technology, although it does not necessarily alter the production of sound, has had a great effect on both popular and classical singing. It provides recorded documentation of specific singers, yielding more information than any verbal account has ever been able to convey, and further permits composers to supervise recorded documentation of their intentions, allowing a more precise transmission than is possible in a written score. Ironically, at least in the performance of classical music, the technology that made it possible to capture and disseminate the remarkable variety of singers' styles has tended to encourage stylistic norms and led to an increased internationalization and homogenization of sound production and performing practice. In popular music, individuality, sometimes reaching to the extremes, has been more welcome.

The various 20th-century singing styles – classical, popular, avant-garde, early music – manifest certain resemblances that help to define this period. First, experimentation with new sounds has been a dominant trend in all forms of new music, whether classical or popular; secondly, a retreat from the 19th-century sensation of pulling the chest voice into the upper register (with a subsequent reduction in vibrato) has been a factor not only in popular folk singing but also in both early and contemporary music performance; thirdly, a renewed preference for extremely high voices can be seen in the dominance of the soprano in avant-garde music, the falsettist in popular music and the countertenor in early music (and the virtual disappearance of the contralto); and, fourthly, the dramatic rise in so-called crossover projects has led to various kinds of transference, such as,

on the one hand, the association of the tenor Pavarotti with the rock artists U2, Sting and others in his 'Pavarotti and Friends' projects, and, on the other, the rock singer Michael Bolton's forays into opera.

6. PERFORMING PRACTICE. One of the most important aspects of singing is the way singers have interpreted the notes on the page. PORTAMENTO, for example, was considered an essential element of good singing until about the beginning of the 20th century: that is, singers connected notes 'almost imperceptibly' by gliding through the intervening pitches. The abuse of this technique at the end of the 19th century and the beginning of the 20th led to its abandonment, but the practice encouraged by Garcia in 1894 of hitting each note 'purely' has no basis in earlier history (*see* COUP DE GLOTTE). Singers not only connected notes, but approached initial notes from as far as a 3rd or 4th below the notated pitch (CERCAR DELLA NOTA). A consistent notation for the portamento and *cercar della nota* was never developed, in part because the practice was so normative that notation would have been redundant. Thus our record of this practice is largely limited to written treatises on singing and descriptions of voices, but early recordings also document its regular use (Crutchfield, 1983).

Also unnotated are such important ornaments as the MESSA DI VOCE, or a crescendo and diminuendo on a single sustained note. Caccini (1601/2) considered this practice 'the foundation of passion', the 18th-century castrato Farinelli was particularly renowned for his exquisite *messa di voce*, and Garcia (*Traité*, 2/1847) recommended the singing of scales with a *messa di voce* on every note (in order to unite the registers and develop volume). A gradual increase or decrease of volume over phrases was also recommended by tutors; Bernhard (*c*1649) writes, 'Care must be taken not to shift too abruptly from the *piano* to the *forte*, but rather to let the voice wax and wane gradually'. So-called terrace dynamics, popular in the mid-century performances of Baroque music, are not supported by contemporary sources. Not only the treatises, but also scores from at least the early 17th century, indicate the use of crescendo and decrescendo rather than abrupt dynamic change.

Rhythm and metre have also been treated flexibly. Girolamo Frescobaldi (in the preface to his *Toccate*, 1615) speaks of performing instrumental pieces like madrigals, 'taking it now slowly, now quickly, and even held in the air, to match the expressive effect'. Bacilly (*Remarques curieuses*, 1668) encourages singers to slow down in order to add embellishments, and Tosi (1723) describes 'stealing the Time' in order to avoid 'a mechanical Method of going on with the Bass'. In the 19th century singers made liberal use of rubato, as the earliest recordings document. Rhythmic freedom was always of paramount importance in recitative and declamatory singing.

Ornamentation, in terms of the addition or alteration of the notes, is somewhat easier to document as composers and singers from the end of the 16th century to the present have left examples of their practice (*see* ORNAMENTS and IMPROVISATION). Caccini (1601/2) not only described the most important ornaments but published arias from his *Il rapimento di Cefalo* as they had been sung and ornamented by the bass Melchior Palontrotti, the tenor Francesco Rasi and the tenor-composer Jacopo Peri. Handel ornamented some arias in his own hand, and ornamentation used by the 18th-century singers Francesca Bordoni and Farinelli also survives. Many examples (including some by Haydn and Mozart) survive from the Classical era (see Crutchfield, 'The Classical Era', 1989). Rossini left many manuscripts illustrating the ornamentation of his arias, as did Verdi; such 19th-century singers as Cinti-Damoreau, Viardot and Kemble left notebooks with their ornamentation (see Crutchfield, 'The 19th Century', 1989). The invention of sound recording has further facilitated the comparison of earlier ornamental styles. In the 20th century, however, fewer composers were likely to assume or even desire rhythmic or melodic improvisation in performance. This is evident in the use of pre-recorded tape but also, for example, in Stravinsky's assertion that music should be not be interpreted but should rather be objectively executed, an attitude that found its way for a time into 20th-century attitudes towards earlier music. However, the application of such principles to earlier music, as has happened in some performances of Handel's and Rossini's operas, is not only inappropriate but often damaging.

7. POPULAR SINGING. The earliest known references to what might be called popular singing in the West are the work songs referred to in the works of Homer, which are assumed to have been sung in a 'natural' speech-related way that can still be heard in certain European folksongs. Medieval literature contains references to oral music which depended on singing that was untrained and inspirational, and which was identified with the singers who created and performed it rather than composers. From the 17th century onwards the growing commercialization of popular entertainment saw an increasing variety of popular singing styles ranging from speech-related folk singing to more stylized varieties derived from classical singing, which diverged significantly from popular varieties in the early 19th century with the evolution of the more efficient low-larynx technique and its associated breath control.

In the USA a multi-faceted popular oral tradition, with European folksong and African-American blues as major influences, was the earliest popular singing to interact with technology, first in the form of recordings in the early years of the 20th century and then by the use of amplification from the 1920s onwards. Early black American jazz singers such as Louis Armstrong and Bessie Smith were a crucial influence on white singers such as Bing Crosby, who used the microphone to take an intimate, speech-related style to large audiences, broadening the popular base of jazz-influenced singing from a black minority interest to something that caught the imagination of millions of people. Speech uses a higher larynx-position than classical singing, which modifies speech patterns as part of the projection process. Microphones enable singers to dispense with the mechanisms of projection and retain the nuances of speech, thereby seeming to create a feeling of a one-to-one relationship with their listeners: hence the misleading term 'crooning', which was applied to certain microphonic singers in the 1930s and 40s.

The speech-song of Armstrong and the early Crosby became more singer-like and sophisticated with their successors, culminating (after a digression into the virtuosity of bebop) in the work of Frank Sinatra, who even described his own singing as 'bel canto'. Sinatra sang with speech-related word shaping, but used efficient

breath control and was concerned with tone-colour (and, especially in his later recordings, with vibrato) in a similar way to classical singers. Postwar rock and roll, vocally a synthesis of country music and rhythm and blues, was very much a reaction to this ultra-sophistication, Elvis Presley in particular representing the visceral ebullience of a youthful return to speech-related singing in which the voice was the servant of textual rhetoric. Rock and roll's rather limited musical potential was given new life by the Beatles and others during the 1960s. The Beatles' early catholic taste embraced black American music and musicals as well as conventional rock and roll. Their second album, *With the Beatles* (1963), included Paul McCartney singing 'Till there was you', a ballad from the musical *The Music Man*, which extended the range of speech-related singing to music that was originally conceived for the sub-classical singing of previous generations. The punk phenomenon of the mid-1970s was in part a reaction to the all-embracing stylistic and commercial tentacles of rock. Before they, too, were subsumed into the mainstream, punk singers briefly outraged the establishment with their aggressive recitatives performed in a kind of heightened speech. The real revolution in the late 1970s came once again from the African-American community, when New York black youths began to have some commercial success with rap. Rap is heightened rhymed speech; many variants have developed under the general term 'hip-hop'. Ironically, the declamatory style has theoretical echoes of the 'classical' dramatic rhetoric of ancient Greece.

Classical singing has a rigid classification of voice-types. Pop singers tend to be loosely categorized according to genre (folk, soul, rock, rap and so on). The evolution of rock has generally seen a narrowing of vocal ranges, with men singing in the upper part of the voice and women in the lower (Kate Bush is an exceptional high soprano, Tom Waits a rare bass), the overlap of tessitura between the sexes perhaps signifying a certain ambiguity towards gender in the late 20th century. There is little formal pedagogy associated with pop singing, which is able to use any rhetorical means to deliver its message, unencumbered by a systematized technique (a contrast vividly demonstrated by the duetting of Freddie Mercury and Montserrat Caballé on the 1988 album *Barcelona*). Popular singing is potentially the most democratic means of music-making (anyone who can speak can sing) and has always shown a rich diversity of styles (from bebop to doo-wop, techno to hip-hop). It is increasingly enhanced by technology: the sound system on which commercial pop music depends has evolved from simple amplification to a creative tool which can modify tone-colour and create simultaneous harmonies, but the major stylistic changes of the 20th century were connected with the need for popular singing not to stray too far from its primary purpose: to express a text in a speech-like way that is relevant to all.

See also entries on individual voice-types and ACOUSTICS, §VI.

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OWEN JANDER/ELLEN T. HARRIS (1, 3–6), DAVID FALLOWS (2), JOHN POTTER (7)

Singing arc. A monophonic electronic keyboard instrument developed in London in 1899 by the English physicist and wireless pioneer William Du Bois Duddell (*b* London, 1872; *d* ?London, 4 Nov 1917). It was inspired by the (unwanted) high-pitched whistling produced by the electric arc-lamps used at that time for street lighting. *See* ELECTRONIC INSTRUMENTS, §III, 1(i).

Singing birds. A term applied to mechanical instruments that imitate birdsong. *See* BIRD INSTRUMENTS, MECHANICAL INSTRUMENT, MUSICAL BOX and MUSICAL CLOCK.

Singing in tongues. A non-rational form of prayer in which one individual, a group within a congregation or an entire congregation use the technique of 'speaking in tongues' as the basis for improvised singing. Speaking in tongues (i.e. praying in languages foreign both to the listener and to the person praying) was known in biblical times: as a type of meditation it was highly valued by the apostle Paul for private prayer (*1 Corinthians* xiv.4, 39), but was regulated for liturgical use (*1 Corinthians* xiv.27). The languages or 'tongues' used need not be actual languages, but may merely be syllables strung together. In a linguistic analysis Samarin described speaking in tongues as a normal phenomenon which has nothing to do with schizophrenia or other pathological states, but can be seen as a form of communication and is regarded as a 'symbol of the sacred'.

Although singing in tongues has received less attention from scholars than has its spoken counterpart, it has been used for some time in the ritual of various Christian sects. In the USA during the first part of the 19th century many members of Shaker groups improvised (or received in visions) songs in tongues, which were then learnt by other members of the sect and eventually written down. Since the early 20th century singing in tongues has become an accepted form of prayer in a number of Pentecostal churches, particularly among black congregations in many parts of Europe, North and Latin America. It can occur as an unaccompanied solo (male or female); as an accompanied solo, duet or trio (the accompaniment can include both instruments and congregational part-singing); as a three- and four-part chorale; or (rarely) as contrapuntal improvisation by the whole congregation. Some congregations seem more prone to singing in tongues than others, but reasons for this have not yet been advanced. A preference for the minor mode is shown in some groups; harmony, when used, often consists of simple triads and 7ths.

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WALTER J. HOLLENWEGER

Singing schools. In 18th-century America, instructional sessions devoted to teaching singing and note-reading. *See* PSALMODY (ii), §II and SHAPE-NOTE HYMNODY.

Single. A seven-inch vinyl phonographic disc with a playing speed of 45 r.p.m., later a short-playing tape or CD. In the 1950s the vinyl single became the most important medium for popular music; along with the vinyl LP, it replaced the shellac 78 r.p.m. ten-inch which was the standard up until the late 1940s. Cheaper to manufacture and easier to distribute, in the 1950s it became the format for jukeboxes, the retail business and radio play, and the singles charts in both the USA and the UK became something of a style barometer. Because of cheaper distribution it was also possible for small independent labels to gain a market share and introduce new talent, true both in the 1950s with the rise of labels such as Sun and Stax, and also in the late 1970s, when the UK market was briefly flooded by new wave material from small independent labels such as Stiff. By the late 1950s and early 60s million-selling singles by artists such as Elvis Presley and the Beatles were common on both sides of the Atlantic. Certain labels, most notably Tamla Motown, concentrated almost exclusively on the singles charts. By around 1967 the pop market showed signs of division, with a number of rock acts and labels choosing to consolidate their position in the more lucrative album market. Whereas before, artists such as the Rolling Stones could be described as catering for both LP and singles markets, it was now common to talk of the hard rock act Led Zeppelin as album-based and of the Osmonds as singles-based.

As late as 1978, singles were still selling in impressive numbers, for example Wings's *Mull of Kintyre* was the first single to sell over two million copies in the UK, but by the 1980s sales were in decline. Global sales of the vinyl single dropped by a third from 550 million in 1980 to 375 million in 1988. Other formats such as the cassette single were usurping vinyl, and in 1990 Roxette's *Listen to your heart* became the first single to reach number one in the US pop charts without appearing on vinyl. By the mid-1990s sales of singles had recovered somewhat with the popularity of the CD single, which usually played for between 20 and 30 minutes. In 1997 *Candle In The Wind*, Elton John's tribute to the late Diana, Princess of Wales,

overtook Bing Crosby's *White Christmas* as the highest-selling single of all time with global sales in excess of 30 million.

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DAVID BUCKLEY

Singleton, Alvin (Elliot) (*b* Brooklyn, NY, 28 Dec 1940). American composer. He studied composition and music education at New York University (BM 1967); composition with Mel Powell and Wyner at Yale University (MMA 1971) and with Petrassi at the Accademia di S Cecilia in Rome on a Fulbright fellowship (1971–2). His honours include the Darmstadt Kranischsteiner Musikpreis (for *Be Natural*, 1974), an NEA grant (1981) and commissions from Austrian Radio, the Atlanta SO, the Houston SO and the Florida, Cleveland and Philadelphia orchestras among others. Singleton's works have been performed at numerous festivals worldwide, including ISCM festivals in Brussels (1981) and Graz (1982), the Berkshire Festival and the 1996 Olympic games (*Umoja – Each One of us Counts*). In 1973 he settled in Graz, where he worked as a freelance composer. In 1985 he received a three-year appointment as composer-in-residence with the Atlanta SO. His compositional style has been influenced by jazz, his American roots and contemporary European musical practices. His harmonic language is based on triads; works such as *Again* (1979), written for the London Sinfonietta, and *A Yellow Rose Petal* (1982) make extensive use of triadic harmonies punctuated by outbursts of dissonances. In other works (for example, *Such a Nice Lady*, 1979) that emphasis is reversed.

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Orch: A Yellow Rose Petal, 1982; After Fallen Crumbs, 1987; Shadows, 1987; Eine Idee ist ein Stück Stoff, 1988; Even Tomorrow, 1991; Sinfonia diaspora, 1991; Durch Alles, 1992; 56 Blows (Quis Custodiet Custodies?), 1993; Cara Mia Gwen, 1993; BluesKonzert, pf, orch, 1995; Umoja – Each One of us Counts (R. Dove), nar, orch, 1996

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Chbr and solo inst: Str Qt, 1967; Ww Qnt, 1968–9; Cinque, pf, 1969; Argoru I, pf, 1970; Argoru II, vc, 1970; Argoru III, fl, 1971; Be Natural, any 3 str, 1974; Kwitana, chbr ens, 1974; Extension of a Dream, 2 perc, 1977, rev. 1987; Argoru IV, va, 1978; Le tombeau du petit prince, amp hpd, 1978; Such a Nice Lady, cl, vn, va, vc, pf, 1979; Again, chbr ens, 1979; Et nunc, a fl, b cl, db, 1980; La flora, fl, cl, perc, vn, vc, 1983; Inside-Out, pf 4 hands, 1983–4; Apple, E♭-cl, 2 cl, b cl, 1984; Argoru Va, b cl, 1984; Argoru Vb, a fl, 1984; Akwaaba, fl, cl, bn, vn, vc, pf, perc, 1985; Changing Faces, pf, 1986; Argoru VI, mar, 1988; Secret Desire to be Black, str qt, 1988; Intezar, va, vc, db, 1993; Argoru VII, vib, 1994; Somehow we can, str qt, 1994

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STEPHEN MONTAGUE

Singleton, Zutty [Arthur James] (*b* Bunkie, LA, 14 May 1898; *d* New York, 14 July 1975). American jazz drummer. He played the drums in several important New Orleans bands, such as those of Papa Celestin and Luis Russell, and from 1921 to 1923 worked in Fate Marable's riverboat groups. By 1927 he had moved to Chicago, where his recordings with Louis Armstrong in 1928 (notably *Muggles*, OK) and in a trio with Jelly Roll Morton and Barney Bigard in 1929 (for example, *My Little Dixie Home/That's like it ought to be*, Vic.) made Singleton well known in the jazz world. His style was sufficiently flexible and progressive to keep him active during the swing period of the 1930s, sometimes as the leader of his own group and at other times accompanying performers such as Sidney Bechet and Roy Eldridge. In later years he worked mainly freelance in New York, either leading his own dixieland bands or working with traditional and mainstream musicians. He toured Europe in 1951–3, and held a long residency at Ryan's in New York from 1963 until he was incapacitated in 1970 by a stroke.

Singleton's career and musical development closely resemble those of Baby Dodds, with whom he is often, and sometimes unfavourably, compared. Unlike Dodds, however, he incorporated the innovations of 1920s Chicago drummers into his playing, thereby forming a link from the New Orleans style to later swing drummers, notably Sid Catlett. He was among the first drummers to use the sock cymbals (a forerunner of the hi-hat) and wire brushes, both of which appear on his recordings with Armstrong (1928); and he was particularly innovative on his recordings with Morton and Victoria Spivey (for example, *Funny Feathers*, 1929, OK), where he may be heard playing rim shots, ride patterns on the top cymbal, unchoked cymbal crashes and offbeat accents on the bass drum, all of which later became familiar features of jazz drumming. Although Singleton played solo choruses at least from the mid-1920s, and was famous for his imaginative breaks and fills (see Wettling), he is known primarily as an expert and highly musical accompanist, as is attested by the many important musicians of several generations who sought him out for recording sessions.

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J. BRADFORD ROBINSON

Singoni, Giovanni Battista. *See* ZINGONI, GIOVANNI BATTISTA.

Singspiel (Ger.: 'sung play'). An opera, usually comic and in German with spoken dialogue.

1. Origins. 2. Germany. 3. Vienna.

1. Origins. The German Singspiel, in the normal sense of that term, was developed from a variety of predecessors. Apart from medieval mysteries and church plays, important sources of the Singspiel are to be found in secular plays of all kinds. The tragedies and comedies of the travelling troupes frequently contained a number of songs (often with many verses, and sung to a popular melody) as well as instrumental music – dances, marches, flourishes for royal entrances, battles, hunting scenes. The songs were usually given to the principal comic character (Jean Potage, Jack Pudding, Pickelhäring, later Hans Wurst), whose part was in the early days often taken by the only actor fluent in the language of the country where the performance was taking place. The *commedia dell'arte* exercised a twofold influence, through the visits of Italian companies to theatrical centres in Austria and southern Germany in particular, and through the mediation of the Comédie-Italienne in Paris which, in the localized form of the Théâtres de la Foire in the early 18th century, also exerted a marked influence, especially on the Viennese theatre.

Baroque opera at the great Austrian and German courts set a standard of magnificence that the popular companies were unable to emulate, though their adaptations and parodies brought at least something of the splendours of the opera to the people. Occasionally, broadly comic musical entertainments and intermezzos were put on at the Viennese court that have close similarities to the world of Hanswurst in the Kärntnertortheater. Other forms of court entertainment, including pastorales and ballets, both mounted and danced, left a mark. The dramatic performances put on by religious orders are also of great importance in the rise of the Singspiel. In particular the Jesuits staged musico-dramatic performances of a magnificence to rival or even surpass the grandeur and lavishness of the court operas. In Vienna the use of German songs, parody and even mixed-language verse, as well as extensive musical sequences, helped to break down the barriers between the various art forms and prepare the ground for the plays with music of the comedians in the Kärntnertortheater who, from the beginning of the second decade of the 18th century, represent the oldest unbroken popular theatre tradition in the German lands. Theirs are the earliest works that deserve to be labelled 'Singspiel' in its usual sense.

Where German was normally or often the language of operatic performances (Hamburg, Brunswick etc., but not Vienna or Munich), the musical style was seldom markedly different from that of the Italian operas written for Austro-German houses, or the French models that to a more limited extent exerted an influence in Germany. But the use of the vernacular was certainly an encouragement to the German Singspiel writers, and the music of the peasant and servant scenes frequently has a frankly popular touch that assured its success and its survival – the melodies of many of the songs in collections such as Sperontes's *Singende Muse an der Pleisse* (Leipzig, 1736–47) had their origins in more sophisticated musical forms, mainly of French origin, but they also included music by Bach, Handel, Telemann, Keiser, Vivaldi and others. In turn Sperontes's collections were plundered by actor-dramatists such as Kurz-Bernardon in Vienna. On the whole, however, operatic works by German composers had little success or influence in Austria. Handel and Graun were hardly known in Vienna, and later Hiller's Singspiele were seldom performed there, or were given as spoken dramas. Indeed, of the north German Singspiel composers only Benda (primarily with his melodramas) had any success in the Austrian capital.

2. Germany. Contrary to generally held opinion, the north and central German Singspiel of the mid-18th century arose only after a lusty and prolific Viennese genre had become firmly established. This was some time after Baroque opera had disappeared from the repertory of all but the most reactionary of German theatres. Writing in the fourth edition of his *Critische Dichtkunst* (1751), Gottsched prematurely congratulated the Germans on their taste and good sense in abandoning opera; the brief and dismissive sections on operetta and the intermezzo give no sign of awareness of the gravity of the new danger to what he considered good taste: the emergent Singspiel.

The main sources of the north German Singspiel were the French *comédie mêlée d'ariettes*, an offshoot of the Comédie-Italienne given with great success at the Foires St Germain and St Laurent after the banishment of the Italian comedians from Paris in 1697, and precursor of the true *opéra comique*; and the English ballad opera. The popularity of the Gay-Pepusch *Beggar's Opera* and its successors in London in the late 1720s and early 1730s did not go unnoticed in Germany; C.W. von Borck, Prussian envoy in London, translated Coffey's *The Devil to Pay* (performed in Berlin in 1743, probably with the original English tunes). The era of the German Singspiel proper opened with Standfuss's setting of C.F. Weisse's translation of *The Devil to Pay*, which under the title *Der Teufel ist los, oder Die verwandelten Weiber* was performed by G.H. Koch's company at Leipzig in 1752. Despite its success (not least in sparking off a battle of pamphlets – Gottsched and his adherents objected to what they considered its coarse and tasteless nature), its sequel, *Der lustige Schuster* (based on Coffey's *The Merry Cobbler*), was not given until 1759, in Lübeck; Standfuss's third and last Singspiel, *Jochem Tröbs*, was given at Hamburg on 17 September 1759. It is not without significance that both these last works were first performed in north German ports with close trading links with Britain: in the 18th century Hamburg was the principal point of entry for English cultural influences in Germany (Borck also translated Shakespeare's *Julius Caesar*).

Once the Hamburg operatic venture had foundered in 1738, the only German-language Singspiel venture with a permanent home was the Hanswurst company at the Kärtnertortheater in Vienna. For the rest, operatic performances of a popular nature and in the vernacular were given by wandering troupes. This helps account for the short-breathed and usually simple nature of the early German language Singspiele: most of the casts were actors and actresses who could also sing, as opposed to fully trained musicians, and the expense of maintaining even a moderate-sized orchestra and a repertory of large-scale works was beyond the reach of almost all the companies. But several troupes in the third quarter of the 18th century gave notable performances of Singspiele; Anton Seyler's performed at Weimar and Gotha for some years, with Anton Schweitzer and later (in Dresden) C.G. Neefe as musical directors and composers; and from the late 1770s G.F.W. Grossmann directed what was probably the most important opera troupe in Germany, with Neefe as Kapellmeister. Yet, for all they achieved, these companies

only briefly enjoyed the settled conditions of a semi-permanent home, and the establishment of a tradition of sustained excellence of ensemble was impossible.

The most important figures in the rise of the German Singspiel are the dramatist and poet C.F. Weisse (1726–1804) and the composer J.A. Hiller (1728–1804). All but four of Hiller's 14 Singspiele are settings of Weisse librettos, and his first attempts were adaptations of the two Coffey-Standfuss works, for which Weisse had arranged the texts. In most of his Singspiel texts Weisse leant on French originals (mainly by Favart), though in *Der Ärndtekranz* (1771) he wrote an original German libretto. The principal features of Hiller's Singspiele are typical of the new genre (though it should be noted that Singspiele are not always comic; the Gotter-Benda *Walder* of 1776 is an example of the 'ernsthafte Operette'). The story tends to be about lower-middle-class people or artisans, and is frequently pastoral (or at least rural) in vein, as well as comic. A firmly satirical attitude may be taken towards the upper classes or foreigners who threaten the simple idyllic life of the principals. Romantic interest nearly always plays a prominent part. The action is carried forward in spoken dialogue, normally in prose, with music reserved for introductions and emotional highpoints; dances, marches and narrative songs are frequent; recitatives occur only occasionally, normally in addition to the dialogue rather than in place of it; the vocal numbers tend to be fairly simple and often strophic songs, though there are some ambitious arias, usually but by no means invariably for upper-class characters; choruses and extended ensembles are infrequent in early Singspiele, though straightforward vaudeville finales are often found; marches, recruiting songs and other military touches reflect the Seven Years War through which Germany had recently passed.

The high quality of books and music kept the Weisse-Hiller *Lottchen am Hofe* (1767), *Die Liebe auf dem Lande* (1768) and *Die Jagd* (1770) in the repertory for several decades, and many of the songs soon achieved the lasting popularity of what were shortly to be called 'folksongs'. Despite their excellent qualities (high spirits, melodic charm, pathos, pleasing instrumentation) there is something rather monotonous about them, especially by comparison with the livelier Viennese Singspiele. Georg Benda however achieved in his theatre scores a remarkable range and depth of musical characterization, variety of effect, humour and occasional elegiac power and elegance that make Mozart's profound admiration for his melodramas entirely understandable. The best of the Singspiel scores of his contemporaries – André, Neefe, Reichardt, Wolf and Zumsteeg – would also repay occasional revival.

Two composers of more serious operas in German – works called 'Singspiel' at the time although outside the central, comic tradition – should be mentioned here. Ignaz Holzbauer wrote most of his operas to Italian texts, though as early as 1746, while still in Vienna, he set a German farce by Weiskern. His most important stage work is *Günther von Schwarzburg* (1777, Mannheim), to a libretto by Anton Klein on a German historical subject. The scoring is imaginative and the expressive accompanied recitatives were greatly admired; Mozart was struck by the fire and spirit of the music when he heard it in the autumn of that year. The case of Anton Schweitzer is very different, in that his 20 or so stage works were virtually all written to German texts. Historically the most important of these are *Alceste* (1773, Weimar) and *Rosemunde* (1780, Mannheim), both to librettos by Wieland; their partnership represented a then rare collaboration between a major German poet and composer, though musically and dramatically Schweitzer did not depart far from Neapolitan *opera seria* practice.

The attempts of major literary figures to raise the tone of the Singspiel by the provision of superior texts had only limited success; neither Wieland nor Goethe added to his reputation or to the permanent repertory of the Singspiel with his contributions (in Goethe's case particularly numerous) to the genre, and Reichardt with his Liederspiele likewise hardly achieved the hoped-for union of a libretto of high quality with music of popular appeal and distinction.

By the early 19th century the borderline between the Singspiel and opera with dialogue is far from distinct. Whereas Weber subtitled *Abu Hassan* 'Singspiel', *Der Freischütz* is a '(romantic) opera' and *Oberon* a 'romantic fairy-opera', notwithstanding very similar proportions between sung and spoken elements in the three works. In general it is probably fair to say that the term Singspiel in Germany as well as in Austria was frequently avoided by those wishing to make exalted claims for their works. There are inevitably many exceptions, yet on the whole a Singspiel made less exacting demands on the performers than did an opera; at least in the early days of the modern German Singspiel, the travelling companies could cope more readily with the demands of the play with songs.

A further designation that is frequently used for referring to a kind of 19th-century German Singspiel is 'Spieloper', a term used not so much by author and composer themselves as by more recent commentators (e.g. Lüthge, 1924). Thus Nicolai's *Die lustigen Weiber von Windsor*, as well as Lortzing's stage works, for which he himself was both librettist and composer, are often referred to as *Spielopern*, whereas Lortzing simply called them comic operas (preferring this appellation to the original 'Singspiel' for his adaptation in 1830 of the Weisse-Hiller *Die Jagd*). Among other notable early 19th-century German Singspiel composers are Himmel (especially for *Fanchon das Leyermädchen*, 1804, to a libretto by Kotzebue), E.T.A. Hoffmann (with several Singspiele, though his best-known and most important stage work, *Undine*, is a magic opera), Reichardt (most of whose once-popular Singspiele were in fact written before the end of the 18th century) and Conradin Kreutzer – though he, like Spohr, might be thought to invite consideration as a composer of operas with spoken dialogue, rather than as a master of the simpler and less exacting Singspiel.

3. VIENNA. Although the term Singspiel was rather seldom used by Viennese librettists and composers in subtitling their own works, there can be no doubt that the works themselves are most clearly described by this term. The combination of music and comedy was already firmly established by the court operas and the Jesuit dramatists and composers long before the popular Singspiel tradition had begun. It grew directly from these two Viennese theatrical forms, but also from the 17th-century tradition whereby strolling players used music as an added attraction in their works.

It was long held that music played no part, or at most a very restricted part, in the performances of Hanswurst-Stranitzky's company that took over the Kärntnertortheater in Vienna in 1710, but numerous songs, dances and

even complete ballets were performed by this company. The texts survive of some 16 Haupt- und Staatsaktionen (plays about historical or mythical characters, with a liberal larding of coarse comic scenes) by J.A. Stranitzky, in which an average of a dozen or 15 'arias' were sung. After Stranitzky's death in 1726, the musical components of the Viennese popular comedies were extended yet further. H. Rademin's *Runtzvanscad, Koenig deren Menschenfressern* of 1732 includes four choruses, five duets and two dozen arias; and after 1744, with the establishment in the company of Joseph Felix von Kurz (whose guest appearances in central and southern Germany enriched the northern repertory), music began to play a still more important part. Even if the total of musical numbers in a typical Kurz work is lower than in *Runtzvanscad*, there was sometimes a remarkable preponderance of ensembles. The nine musical numbers of *Das zerstöhrte Versprechen des Bernardons* (probably from the late 1740s or early 1750s) comprise three quintets, a quartet, a trio, two duets and a mere two arias. By comparison, Kurz's libretto for Haydn's *Der neue krumme Teufel* (probably printed in 1758) includes as many as 32 arias and only one duet, one trio, one extended solo number and three choruses among its 38 numbers.

The earliest surviving music definitely composed for the Viennese popular theatre dates from the mid- or late 1750s (the so-called *Teutsche Comedie Arien*; all ed. in DTÖ, lxiv and cxxi); the composer of some of the numbers may well be Haydn, whose puppet opera *Die Feuersbrunst* (*Das abgebrannte Haus*), probably dating from 1776–7, was rediscovered in the late 1950s. Among other composers named on librettos or in contemporary account books as writing music for the popular theatre are Holzbauer (*Arlekin, ein Nebenbuhler seines Herrn*, 1746), and the otherwise unknown Eder, Fauner and Ziegler.

The most important period of the Viennese Singspiel began in 1778, with Joseph II's institution of the 'German National-Singspiel', which was intended to encourage native poets and composers to produce works in the vernacular for the benefit and improvement of lovers of German rather than Italian or French art. Despite the emperor's good intentions and the competence of J.H.F. Müller, the National-Singspiel's first director (he went to Germany in search of good new artists), the encouragement of the best native talent failed to produce the hoped-for results. Year after year, the principal public successes in the court theatre were translations of foreign originals rather than German-language plays, and the same happened with the opera. Two companies, those of Johann Böhm and J.C. Wäser, performed operatic works in the Kärntnertortheater in spring and summer 1776. Böhm's repertory consisted entirely of French operettas, badly translated and poorly performed, which had no public success; and Wäser too failed to please, though he gave a number of original German Singspiele. It was against this background that Joseph II went ahead with his plan to establish a German Singspiel company in Vienna, and many of the works it later performed were revivals from the Böhm and Wäser guest seasons.

The work chosen to open the National-Singspiel venture, Ignaz Umlauf's one-act opera *Die Bergknappen* to a libretto by Weidmann, was first heard on 17 February 1778 and received 30 performances in four years; the second new Singspiel, *Diesmal hat der Mann den Willen!*, was also by a native composer, Ordonez (born in Vienna, despite his Spanish name); but thereafter translations once again preponderated. Seven of the 15 works given in the opening season were original German works, yet only Ulbrich's *Frühling und Liebe* and Benda's by no means new *Medea*, apart from *Die Bergknappen*, were to attain ten or more performances, compared with four of French or Italian provenance that averaged some 25 performances each. In later seasons the discrepancy was more clearly marked, the only native successes to rival the most popular importations being Umlauf's *Die schöne Schusterin oder Die pücefarbenen Schuhe* and *Das Irrlicht*, Gluck's *Die Pilgrime von Mekka* (itself a translation from its French original), and Mozart's *Die Entführung aus dem Serail* (with around 40 performances by the final night of the venture, it was the most successful work written for the National-Singspiel; in absolute terms Gluck's *Pilgrime* and Grétry's *Zemire und Azor*, with 56 performances each, were the most often heard). The company closed its doors on 4 March 1783, though a second extended season ran from autumn 1785 until 4 February 1788, including among its few native successes Dittersdorf's *Der Apotheker und der Doktor* (*Doktor und Apotheker*, to a libretto by Stephanie), which was first heard on 11 July 1786. The comment that its success eclipsed Mozart's *Le nozze di Figaro* (first performed on 1 May 1786) is at best based on unjust comparison: circumstances and criteria differed considerably between the German company that gave Dittersdorf's work and the Italian company that gave Mozart's.

The final closure of the National-Singspiel in February 1788 left Vienna without any theatre specifically catering for vernacular opera. Karl Marinelli, the director of the theatre in the Leopoldstadt suburb, seized the opportunity. In Wenzel Müller he already had a highly gifted young composer who had shown his abilities in Singspiel; with Ferdinand Kauer and other competent musicians to assist him, the Leopoldstadt ensemble was soon able to mount a series of very popular, unexactingly tuneful Singspiele, the best of which held their place in the repertories of Austrian and many German theatres for several decades, and ran up some 200 and more performances in the Leopoldstadt alone. Martín y Soler, Schenk and Gluck (*Die Pilgrime*) were the most successful of the 'court' opera composers whose works were taken into the Leopoldstadt repertory (Gassmann, Salieri and Dittersdorf were less successful in this respect), though none of them could rival the best of Müller's own works in popularity. The return to Vienna of Emanuel Schikaneder in summer 1789, when he took over the direction of the Freihaus-Theater auf der Wieden, soon provided Marinelli with a dangerous rival in Singspiel, though Schikaneder did not have house composers quite of the quality or resilience of Marinelli's. Nevertheless Schikaneder's series of 'Anton' Singspiele (with music mainly by the singers Schack and Gerl) enjoyed great popularity, and the performances he gave of works by Mozart, Süssmayr, Seyfried, Henneberg, Winter, Wranitzky and others (and composite works, such as *Der Stein der Weisen*, rediscovered in 1997) added greatly to his reputation at least until megalomania clouded his judgment and led to ever more lavish stagings of third-rate new works, or revivals of old favourites.

Apart from Mozart, the best of the Viennese Singspiel composers of any pretension was Dittersdorf. Although his indebtedness to Gluck and Mozart is obvious, he was

experienced in the Italian idiom, and he also showed himself prepared, as was Hiller (whose Singspiele were seldom performed in Vienna), to include solo numbers ranging from simple songs to full-scale coloratura arias. Dittersdorf's greatest successes – *Der Apotheker und der Doktor*, *Der Betrug durch Aberglauben*, *Die Liebe im Narrenhause*, *Hieronymus Knicker* and *Das rothe Käppchen* – were Singspiele, all from 1786–90, though he sometimes favoured the description 'komische Oper'. All contain thoroughly attractive melodies, skilful scoring (with quite rich use of wind instruments) and lively, well varied ensembles. By any standard other than comparison with Mozart, his feeling for musical characterization and humour is exceptional, and the ensembles (for example the two act finales in *Der Apotheker und der Doktor*) are both extensive and well developed. If he was content to accept the large proportion of non-dramatic arias and songs provided by his librettists, these numbers are undoubtedly neat and pleasing; and in this respect he was more adept than Mozart at providing the public with what it wanted.

Among the other successful exponents of the Viennese Singspiel at the end of the 18th century and the beginning of the 19th a few stand out: Johann Schenk, whose *Der Dorfbarbier* (1796) was one of the most successful of all stage works for two or three decades, Peter Winter with *Das unterbrochene Opferfest* (1796), Joseph Weigl with *Die Schweizerfamilie* (1809) and Gyrowetz with *Der Augenarzt* (1811); Schubert's Singspiele however have neither in the composer's lifetime nor since enjoyed the success that the beauty of their music merits. Beethoven's only operatic work, *Fidelio* (1805, rev. 1806 and 1814), hovers uncomfortably between the light, unpretentious world of the Singspiel and the melodramatic world of the 'rescue opera' for quite half its length, and for all its positive virtues and importance in the later history of opera its influence was not wholly beneficial (Weber's dramatic arias often contain exactingly unvocal writing of a kind that can be traced back to *Fidelio*).

The supreme example of the Viennese Singspiel is the Schikaneder-Mozart *Die Zauberflöte* (1791), though it was not mere pride or pretension that led librettist and composer to subtitle it 'eine grosse Oper' or 'deutsche Oper' rather than 'Singspiel'. Despite the extensive scenes of spoken dialogue, most of the musical numbers are of a size and complexity that left the world of the average Singspiel far behind (the same is not true of settings of Schikaneder's later librettos, for singularly few of which was he content to use the modest subtitle of Singspiel). The enormous and lasting success of *Die Zauberflöte* (223 performances in the Theater auf der Wieden alone before Schikaneder moved to his new Theater an der Wien in 1801) led Schikaneder to try ever more desperately and vainly to emulate it; scores from Süssmayr, Mederitsch and Winter, Wölfl, Henneberg and Seyfried all enjoyed at best ephemeral success while failing signally to add anything original to the recipe that had worked so superbly in *Die Zauberflöte*.

Whereas most of the Singspiele given at the court theatres in Vienna from around 1800 tended to reduce the number of solo arias and songs and increase the number of ensembles, the emphasis in the popular suburban theatres continued to lie in the solo song – initially *buffo* or sentimental lieder, later the satirical *couplet* perfected by Nestroy and his composers. Early in his career Wenzel Müller had occasionally written act finales of a length to rival those of *Die Zauberflöte*; but in his later works, he and Ferdinand Kauer and the other principal composers for the Theater in der Leopoldstadt tended to limit the number of concerted pieces and place the musical interest firmly in simple solo songs with the occasional more challenging aria. This tendency does not exclude simple choruses and other numbers for more than one singer, but it is rather rare to find even duets that are more than mere alternating solo strophes. The term *Posse* (or *Posse mit Gesang*) is sometimes attached to such works (*see* POSSE), especially those of a farcical kind. The twilight of the Viennese popular Singspiel extends from Müller's later scores of the period after his return from Prague in 1813, until the late years of Adolf Müller, the principal purveyor of scores to the Theater an der Wien and the Theater in der Leopoldstadt from 1828 until the late 1870s. The advent of the Viennese operetta in the 1860s, following the vogue of the French vaudeville and the more recent arrival of Offenbach's Parisian operettas on the Viennese stages, may be held finally to end the era of the Viennese Singspiel.

See also OPERA, §IV.

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Sinigaglia, Leone (*b* Turin, 14 Aug 1868; *d* Turin, 16 May 1944). Italian composer. After studying under Giovanni Bolzoni at the Liceo Musicale, Turin, he went to Vienna in 1894 and became a pupil of Eusebius Mandyczewski. He met Brahms, Goldmark and Mahler, and became a close friend of Dvořák, who gave him private lessons in orchestration at Prague and Vysoká (1900–01) and awakened his interest in folk music. In 1901 Sinigaglia returned to Turin, and from 1902 devoted much energy to the collection and study of Piedmontese folksongs (*c*500 in all), many of which he arranged for voice and piano or for other media. He died suddenly when on the point of being arrested as a Jew.

Most of Sinigaglia's music written before he moved to Vienna remains unpublished; but the sombrely meditative Romanza op.3 for horn and strings and the vivacious Scherzo op.8 for string quartet reveal a fluent, amiable, essentially conservative talent, receptive to the influences of Mendelssohn and other early Romantics. His growing awareness, during his Viennese period, of Brahms is reflected in some of his mature music, for instance in parts of the Violin Concerto. But the example of Dvořák proved more decisive: the fresh, melodious *Rapsodia piemontese*, written in Prague, is particularly indebted to the Czech composer, whose influence persists (despite the different regional accent) in two highly successful works using genuine folk melodies, the *Danze piemontesi* and the *Piemonte* suite, both often heard in Italy. Sinigaglia's folksong arrangements as such are always tasteful and imaginative, with judicious variations in the accompaniments from verse to verse. In his original compositions, however (except in the two above-mentioned works and the *Serenata sopra temi popolari*), he preferred to absorb folk influences without recourse to direct quotations. Nor do all his post-1902 works have Piedmontese overtones: the popular *Baruffe chiozzotte* overture, for instance, comes nearer to Wolf-Ferrari in its sparkling, neo-Rossinian exuberance. After World War I Sinigaglia composed little and showed almost no inclination to update his style (though he took an open-minded interest in at least some modern composers, from Debussy to Dallapiccola): Dvořákian characteristics remain discernible, notably in the agreeable Cello Sonata; and in the late Violin Sonata such characteristics are sometimes modified by an affectingly nostalgic chromaticism that recalls Strauss at his most mellow.

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CHAMBER AND SOLO INSTRUMENTAL

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Sinisalo, Helmer-Rayner (*b* Zlatoust, Ural' region, 14 June 1920; *d* Petrozavodsk, 2 Aug 1989). Karelian composer. He studied the flute at the Petrozavodsk Music College (1935–9) but suffered political persecution as the son of an enemy of the people (his father Nestor Sinisalo was shot in 1937). He also studied composition with Peyko and Voloshinov in the Moscow and Leningrad conservatories respectively (1952–5). During his student years and for a while thereafter he played the flute in the Karelian Radio SO (1936–41 and 1944–56). He was also the artistic director and conductor of the Kantele national ensemble of song and dance (1950–52), as well as a teacher at the Petrozavodsk Music College (1948–57). He gradually moved away from performing and in 1956 became head of the Karelian composers' organization, of which he had been a member since the age of 19. He remained in this post until his death. As a composer and as a public figure who made a great contribution towards the development of a Karelian national school of professional music he received many awards, honorary titles and prizes.

Although he began composing miniatures during his student years, his real début as a composer was with his Flute Concerto (1940). His historical importance stems from his composition in 1949 of the first Karelian symphony – *Bogatïri lesa* ('The Warrior Heroes of the Forest') – and the ballet *Sampo*. The origins of the ballet can be traced to the choreographic poem *Pobeda* ('Victory') and the one-act ballet *Kyullikki*, both written during World War II and subsequently lost. *Sampo*, written on themes taken from the *Kalevala* was first performed in Petrozavodsk on 27 March 1959. Numerous performances followed in Moscow (as part of a festival of Karelian art and literature held in August 1959), across the Soviet Union, and at an international festival in Helsinki (1962). Of Sinisalo's later ballets, the one that most closely resembles the earlier ballet in the dramatic sense is *Kizhskaya legenda* 'A Kizhi Legend' of 1973.

Epic, lyrical-pastoral and dance influences predominate in Sinisalo's music. In his miniatures these factors generally operate alone, while in large-scale works they are interwoven into a multi-faceted whole. Sinisalo's language was partly moulded by his feeling for 19th-century Russian music and that of Sibelius. His style equally developed from his studies of Finnish, Karelian, Russian and Vepsian folksong. He rarely quoted actual folk melody; rather, he conveyed their characteristic colouring.

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Chbr and solo inst: Str Qt, 1942; 24 Preludes, pf, 1943; Pf Sonata, 1945; Karel'skaya syuita [Karelian Suite], str qt, 1946; 3 miniatyurï, fl, pf, 1950; 3 miniatyurï, ob, pf, 1950; 3 kontsertnïye p'yesi' [3 Conc. Pieces], cl, pf, 1974; 2 kontsertnïye p'yesi' [2 Conc. Pieces], bn, pf, 1974; Karel'skaya svadebnaya [Karelian Wedding Song], hp (1982)

Songs, romances, choral works, folksong arrs.

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Professional'naya muzïka Karelii: ocherki [The professional music of Karelia: essays] (Petrozavodsk, 1995)

OL'GA ALEKSANDROVNA BOCHKARYOVA

Sink, Kuldar (*b* Tallinn, 14 Sept 1942; *d* Kõrve, 29 Jan 1995). Estonian composer and flautist. He graduated from the Tallinn Music School, where he studied music theory (diploma 1960), the flute (diploma 1961) and composition (with Veljo Tormis); he continued his composition studies at the Leningrad Conservatory. A composer with a particular sensitivity to sound, his early works show the influence of Debussy and Messiaen. In the mid-1960s, after a short neo-classical period (which produced works such as the Flute Concertino, 1960), he began to incorporate serial writing, cluster and field techniques, and aleatory events into his music. His style, while avant-garde in comparison to many other Estonian composers of that time, is less strict than Pärt's in its use of structural constraints and generally less dramatic. Finding new impulses in the folk traditions of central Asia, from 1977 onwards Sink's music gained a timeless quality and a freely improvisatory manner. His most important work, *Sünni ja surma laulud* ('The Songs of Birth and Death'), a setting of five poems by Federico García Lorca (1985–7), is an extensive cycle based on Arabian *maqāms*. His late compositions, mostly simple choral works, make use of a variety of sources from Gregorian chant to Estonian folksong.

WORKS
(*selective list*)

Vocal: 3 laulu Tagore sõnadele [3 Tagore Songs] (R. Tagore), Mez, pf, 1959; Helisev vigvam [The Sounding Wigwam] (H.W. Longfellow), B-Bar, pf, 1962; Aastaajad [The Seasons] (cant., J. Liiv, Jap. poets), Mez, chorus, chbr orch, 1964; 5 haikut [5 Haiku] (J. Kaplinski), S, str qt, 1964; 3 Poems (Tagore), chorus, 1980; Sünni ja surma laulud [The Songs of Birth and Death] (F. García Lorca), Mez, 2 fl, gui, vc, 1985–7; Maarjamaa missa [Mass of the Virgin Mary's Land] (liturgical texts), (1v, org)/chorus, 1988–90; Aastaajad [The Seasons] ii (Liiv), Mez, fl, gui, hp, vc, 1991; Pss xxxvii and xlii, chorus, 1991; other choral works

Inst: 3 prelüüdi [3 Preludes], pf, 1959; Concertino, fl, chbr orch, 1960; 4 meditatsiooni [4 Meditations], pf, 1960; 3 pala [3 Pieces], str orch, 1960; Chbr Sym. no.1, 1963; Kompositsioonid [Compositions], 2 pf, 1964–6; Monotemaatilised etüüdid [Monothematic Etudes], pf qnt, 1964; Väikesed kvartetid [Small Qts], str qt, 1965; Octet, 1966; Polütemaatilised etüüdid [Polythematic Etudes], pf qnt, 1966; Chbr Sym. no.2, 1967; Mäed ja inimesed [Mountains and Men], 3 sonatas, pf, 1977

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Principal publishers: Sikorski, edition 49

Principal recording companies: Melodiya, Antes, Forte

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MERIKE VAITMAA

Sink-a-pace. *See* CINQUE PAS.

Sinopoli, Giuseppe (*b* Venice, 2 Nov 1946). Italian conductor and composer. He combined medical studies at Padua with composition at the Venice Conservatory, where he became professor of contemporary and electronic music in 1972. Further studies with Bruno Maderna and Franco Donatoni were combined with conducting under Hans Swarowsky in Vienna. In 1975 he formed the Bruno Maderna Ensemble to perform contemporary music, and that year made his conducting début at the Royan Festival. His opera début was with *Aida* at Venice in 1978. For a time he made his name primarily as a composer, receiving commissions from various festivals in France, Germany and the Netherlands, and writing vocal and orchestral works and some chamber and electro-acoustic music. The influence of Donatoni was prominent, as well as a structural rigour characteristic of the Darmstadt school of the 1950s, but used in such a way as to allow the emergence of quasi-expressionist elements through a seductive tonal hedonism. His two-act opera *Lou Salomé*, depicting an associate of Nietzsche and Rilke, had its first performance in 1981 at the Staatsoper in Munich, conducted by the composer. After this Sinopoli put aside composition to concentrate on conducting.

His conducting career developed rapidly in the 1980s, taking him to the New York PO in 1983; he made his Covent Garden début the same year with *Manon Lescaut*, having previously appeared with the London Sinfonietta. He was chief conductor of the S Cecilia Academy Orchestra in Rome, 1983–7, and in 1985 first conducted at the New York Metropolitan (*Tosca*) and Bayreuth (*Tannhäuser*). Having conducted the Vienna Staatsoper production of *Manon Lescaut* in Japan in 1986, he inaugurated the Suntory Hall, Tokyo, the next year with concert performances of *Madama Butterfly* with the Philharmonia Orchestra from London, of which he became principal conductor in 1984, and was music director from 1987 to 1995. He returned frequently to Japan, taking the Bayreuth Festival company there in 1989 for *Tannhäuser* and other works.

Sinopoli was appointed general music director at the Deutsche Oper, Berlin, in 1990, beginning with a production of *Salome*, but because of controversy over his terms of contract (signed a decade earlier) he did not take up the post. He moved instead to the Dresden Staatskapelle as principal conductor in 1991. Among several opera recordings, *Manon Lescaut*, *La forza del destino* and *Salome* have received international awards. His symphonic recordings include Mahler and Schumann symphonies; for the recording of Schumann's Symphony no.2 (with the Vienna PO) Sinopoli wrote his own notes advocating that concern for the composer's psychopathology was an essential aspect of interpretation.



Giuseppe Sinopoli, 1989

Sinopoli has frequently attracted adverse opinion: orchestral players are apt to resent the lengthy verbal analyses to which they are sometimes subjected during rehearsal, and his interpretations have, on occasion, been criticized for corpulent tempos, unbalanced and muddled textures as well as rhythmic indulgence at the expense of the music's metrical framework. However, at his best, he has been admired for his continued searching after the music's logic and for the wealth of instrumental detail and shading his performances can reveal, as in his 1997 Bayreuth *Parsifal* and his recording of *Die Frau ohne Schatten*.

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NOËL GOODWIN

Sinqua-pace (It.). *See* CINQUE PAS.

Sintetizzatore (It.). *See* SYNTHESIZER.

Sinti music. *See* 'GYPSY' MUSIC.

Siouxsie and the Banshees. English punk rock band. Its principal members were Siouxsie Sioux [Susan Ballion] (*b* Bromley, 27 May 1957; vocals), Budgie [Peter Clark] (*b* 21 Aug 1957; drums) and Steve Severin (*b* 25 Sept 1955; bass). Ballion was a member of the clique which supported the Sex Pistols in their early London club appearances, and in 1977 she became the first female punk performer by improvising a version of the Lord's Prayer at the Marquee Club, Soho. Siouxsie and the Banshees soon established themselves as stylish and uncompromising performers (their commitment to what designer Vivienne Westwood called 'confrontation dressing' included wearing swastika armbands), and made their recording début in 1978 with *Hong Kong Garden*. The group's first album, *The Scream* (Polydor, 1978), showed the influence of Nico (the former singer with the Velvet Underground) but in turn Siouxsie Sioux's own raven's wing hairstyle, vampire-film-inspired make-up and on-stage hauteur influenced the 'positive punk' and 'goth' musical subcultures.

Despite the demise of punk rock, they continued to tour and record throughout the 1980s, maintaining an enthusiastic following throughout Europe. Their most commercially successful recordings included versions of Lennon and McCartney's *Dear Prudence* and Dylan's *This wheel's on fire*. During the 1990s Siouxsie Sioux and Budgie continued to perform as the Creatures and in 1996 they formally dissolved the Banshees.

DAVE LAING

Sipilä, Eero (Aukusti) (*b* Hailuoto, 27 July 1918; *d* Kajaani, 18 May 1972). Finnish composer. After studies at the Helsinki Church Music Institute (graduation 1943) and at the Sibelius Academy (organ diploma 1945) he was appointed senior teacher at the Kajaani training college (1945–72). He produced his first composition only in 1952, and his output remained small; he achieved a moderately individual style through the use of some novel techniques. Several of the solo songs have a sophisticated musical humour.

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(*selective list*)

Choral: 2 motets, 1961; Super flumina Babylonis, motet, 1963; Miserere, motet, 1965; TeD, A, Bar, chorus, orch, 1969

Inst: Str Trio, 1952; Partita, wind qnt, 1955; Fugue and Chaconne, str, 1969; Lux aeterna, str qt, 1972; org pieces

Song cycles: Schein und sein (W. Busch), 1966; Tiitiäisen satupuusta [From the Fairytale Tree of Tiitiäinen] (K. Kunnas), 1971

Principal publisher: Finnish Broadcasting Corporation

HANNU ILARI LAMPILA

Siqueira, José (de Lima) (*b* Conceição, Paraíba, 24 June 1907; *d* Rio de Janeiro, 22 April 1985). Brazilian composer and conductor. A bandmaster's son, he entered the National Music Institute in Rio de Janeiro in 1926, and there he studied theory, composition and conducting with Paulo Silva and Francisco Braga. In 1935 he was appointed to teach harmony at the institute, and he was made a regular member of the staff in 1938. His intensive activity as an orchestral conductor began in the late 1930s. In 1940 he founded the Brazil SO, which he directed for eight years, and he was responsible for the foundation of the Sociedade Artística Internacional (1946) – through which many European and American conductors were able to tour Brazil – the Rio de Janeiro SO (1949) and the Clube do Disco (1951) for promoting recordings. He toured the USA and Canada in 1944, conducting concerts of his music in Philadelphia, Detroit and Montreal, and in 1954 he went for further study to Europe, notably with Messiaen, Aubin, Bigot and Chailley in Paris. With his wife, the soprano Alice Ribeiro, he visited several European countries to conduct concerts of Brazilian works. In 1960 the Ordem dos Músicos do Brasil, a professional musicians' union, was created under his leadership. In 1979 and 1981 he visited the Soviet Union where he conducted several orchestras. He was a member of the Brazilian Academy of Music.

Siqueira began to compose about 1933, following a neo-classical style, but in 1943 he turned to musical nationalism and established himself as one of the foremost Brazilian proponents of that trend. He made field studies in north-east Brazil, particularly of the Afro-Brazilian music of the Bahia area. His output shows a predilection for programmatic orchestral music; the *4 poemas indígenas*, the *5 danças brasileiras* and the the *O canto do Tabajara* are most direct in their use of folklore. During the 1950s, however, Siqueira developed a more sophisticated style based on traits in the folk and popular music of his native state. He devised his own 'Brazilian trimodal' and 'Brazilian pentatonic' systems, essentially adoptions of the modes of north-eastern folk music (such as pentatonic scales or the C major scale with sharpened 4th and flattened 7th) together with their characteristic harmonies and rhythms; the concertos for cello and violin were written within these systems. His three-act comic opera *A compadecida* (1959), produced in 1961, uses folksong themes to characterize the main roles. At the same time he produced works based on Afro-Brazilian ritual music, such as *Xangô*, the *Cavalo dos deuses*, the *Encantamento da magia negra* and *Candomblé*, a 'fetishistic oratorio' in 13 parts; *Adoração aos orixás* takes thematic material from Afro-Bahian cult songs.

WORKS
(*selective list*)

Stage: Uma festa na Roça (ballet), 1943; Bailado das garças, 1943; O carnaval do Recife (ballet), 1947; Saci pererê, 4 ballet suites, 1947; A compadecida (op, 3, A. Suassuna), 1959; Gimba (lyric drama, prologue, 2, G. Guarnieri), 1960

Orch: Sym., b, 1933; Alvorada brasileira, 1936; 4 poemas indígenas, 1944; 5 danças brasileiras, 1944; O canto do Tabajara, 1946; 3 syms., 1951; Suite nordestina no.1, 1951; Vc Conc., 1952; Pf Conc., 1955; Vn Conc. 1957; 2 pf concs., 1965, 1966

Vocal: Xangô, chorus, orch, 1952; O cavalo dos deuses, S, 2 str orch, perc, 1955; Encantamento da magia negra, chorus, orch, 1958; Candomblé (orat), chorus, orch, 1958; Adoração aos orixás, S, str qt, 1962; 3 poesías de Vincius de Moraes, solo v, orch, 1968: Candomblé II, solo vv, chorus, orch, 1970

Chbr and solo inst: Str Qt, 1933; A música da vida, 1939; Pregão, 11 insts, 1945; Sonata no.1, vn, pf, 1949; Zabumba, 2 fl, accdn, drum, 1949; Sonata no.2, vn, pf, 1952; Trípticos nos.1–3, str qt, 1960; Wind Qnt, 1962; Suite, wind qnt, 1962; Louvação, str qt, 1962; Str Qts nos.1–2, 1963; 3 cantigas para Iemanjá, vc, 1963

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A harmonia nas obras dos grandes mestres (Rio de Janeiro, 1938)
Modulação passageira (Rio de Janeiro, 1938)
Regras de harmonia (Rio de Janeiro, 1942)
Curso de instrumentação (Rio de Janeiro, 1943)
Curso de estética musical (Rio de Janeiro, 1945)
Sistema trimodal brasileiro (Rio de Janeiro, 1946)
Música para a juventude (Rio de Janeiro, 1951)
Música para a infância (Rio de Janeiro, 1954)
Sistema pentatônico brasileiro (Rio de Janeiro, 1959)

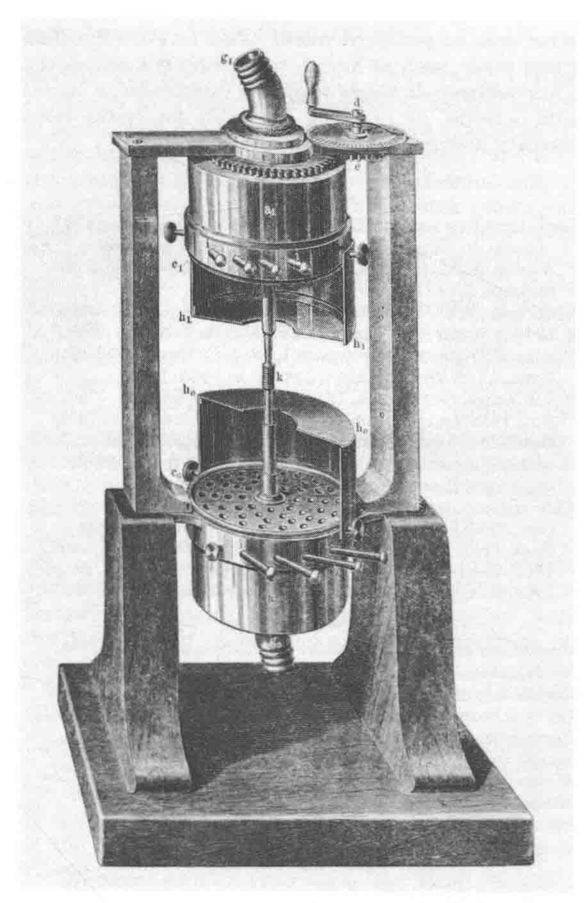
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GERARD BÉHAGUE

Siren (Fr. *sirène*; Ger. *Sirene*; It. *sirena*). A metal or cardboard disc with one or more rings of equally spaced perforations, which, when rotated in the path of a stream of air (by the air itself, by hand, or by a motor) interrupts it periodically to produce a note, the pitch of which depends on the number of perforations and the speed of rotation. The siren's principal characteristics are its loud and penetrating quality (its loudness increases with the pitch) and the initial and final glissando caused by the acceleration of the disc to maximum speed when the motive power is applied and the corresponding deceleration when it is cut off.

The earliest sirens were devised at the end of the 18th century by Thomas Johann Seebeck and John Robison; improved models that produced a louder sound were developed in France in 1819 by Baron Charles Cagniard de la Tour and in Germany around 1850 by Friedrich Wilhelm Opelt. Polyphonic sirens, with concentric rings of perforations, were constructed by, among others, Opelt, Heinrich Wilhelm Dove and Hermann von Helmholtz (see illustration); these normally produced a major triad. In 1872 Rudolph Koenig devised the 'wave siren'



Experimental double (polyphonic) siren designed by Helmholtz, ?mid-1850s: each section has four rings of perforations (9, 12, 15 and 16 holes in the upper disc, 8, 10, 12 and 18 in the lower); the four studs at 'i' permit the opening and closing of the channel of air to each ring

which has no perforations but in which the disc has a toothed or waveform-shaped rim.

Until the development of reliable electronic oscillators in the middle of the 20th century the siren was primarily used for accurate frequency measurements and acoustic demonstrations. During the 20th century more powerful sirens operated by compressed air (now usually replaced by electronic equivalents) have been used chiefly as signalling devices in ships and factories, on emergency vehicles and to give warnings of danger; sometimes, as with foghorns, these are klaxons [claxons] with a fixed pitch rather than true sirens. Mouth-blown sirens, about the size of a whistle and containing a metal disc, include the Acme siren. 'Light sirens', in which a perforated disc is placed between a beam of light and a photoelectric cell, have formed the basis of the sound-generating systems in a number of electronic instruments since about 1916 (*see* ELECTRONIC INSTRUMENTS, §I, 3).

Sirens of various types were included in some theatre orchestras during the early years of the 20th century and in ensembles accompanying silent films and music-hall acts. They were also used by a number of early 20th-century composers, including Varèse (especially *Ionisation*, 1929–31), Milhaud, Satie (*Parade*, 1916–17), Hindemith, Max Brand (*Maschinist Hopkins*, 1929), Weill (*Marie Galante*, 1934) and Prokofiev (*Cantata for the 20th Anniversary of the October Revolution*, 1936–7); a klaxon is used in Shostakovich's Symphony no.2 'Oktyabryu' (1927) and Bliss's ballet *Miracle in the Gorbals* (1944). Since 1950 sirens and klaxons have been used by, among others, Cage, Françaix, Shchedrin, Xenakis (88 mouth sirens in *Terrêtektorh*, 1966), Kagel (a genuine Cagniard de la Tour siren in *Der Schall*, 1968), Schnittke (Symphony no.1, 1972), Penderecki (at least two works), Del Tredici, Rautavaara, Peter Maxwell Davies, Yuasa, Alexander Goehr, Lucier, Robin Holloway, Henze, Goebbels and Henry Brant.

Industrial and marine sirens and klaxons have been the primary sound sources in several environmental presentations, starting with the series of performances in the USSR between 1918 and 1923 under the title Concert of Factory Sirens and Steam Whistles, which included Arseny Avraamov's *Simfoniya gudkov* [Symphony of Factory Sirens] (1922); more recently they have been used in *Triton* (1976–7) by Davide Mosconi, *Maritime Rites* (1980) by Alvin Curran, and in *Toot 'n Blink Chicago* (1982) by Charlie Morrow. Since 1983 the biennial Sound Symposium festival in St John's, Newfoundland, has established a tradition of *Harbour Symphonies* performed on ships' klaxons.

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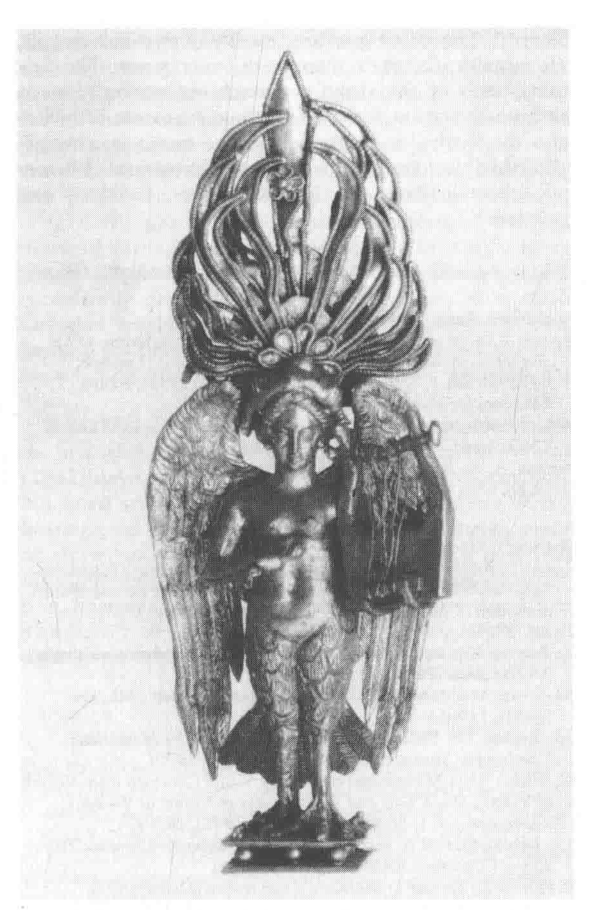
B. Hopkins: 'Sirens', *Experimental Musical Instruments*, xii/4 (1997), 13–18; xiii/1 (1997), 19–22

HUGH DAVIES

Sirène, La. *See* LA SIRÈNE.

Sirens (Gk. *seirēnes*; Lat. *sirenes*, *sirenae*). Mythological creatures, usually thought to number three. They are first mentioned in the *Odyssey* (xii.39ff, 158ff); when Odysseus's ship approaches their island near Scylla and Charybdis, he has himself lashed to the mast and his crewmen's ears stopped up with wax in order to escape the hypnotic, fatal power of the Sirens' song, which Homer describes as high-pitched and clear-toned (*liguros*, 43, 183). Hellenistic genealogies make one or other of the Muses the mother of the Sirens (Apollodorus, i.3.4; cf i.7.10); older accounts assign their parentage to elemental or chthonic powers. Their many names (e.g. Thelxiepeia, Aglaophōnos, Ligeia) invariably refer to the beauty or the incantatory nature of the words or melody of their song. Originally they were represented as birds with women's heads; by the 5th century BCE they had become winged women with feathered legs and claws for feet (Apollodorus, *Epitome*, vii.18–19).

These anthropomorphic Sirens were often depicted with a kithara (see illustration) or aulos. Hellenic writers connected them with music and also with the underworld: Sophocles (Nauck, frag.777) said that they sang the melodies of Hades; Euripides (*Helen*, 168ff) referred to them as playing the aulos, the syrinx or the phorminx, and associated them with Persephone. In an encounter with the Argonauts, the power of the Sirens is defeated by Orpheus, who sings an even more alluring song (Apollonius Rhodius, *Argonauts*, iv.891–921; Apollodorus,



Siren playing a kithara: gold and silver earring, Greek, 5th century BCE (Metropolitan Museum of Art, New York)

i.9.25), and when the Sirens challenge the MUSES themselves to a contest of song, the Sirens are defeated, lose their wings and jump into the sea (Pausanias, *Description of Greece*, ix.34.3).

On Attic gravestones the Sirens were depicted as mourners and musicians. They are related to the figure of the musician, who through song or piping or harping represents the fascination of death. Celtic mythology contains several accounts of women, magical singers and guides of the souls of the dead, who strikingly resemble the Sirens (see Gresseth), and the singing and playing of the Sirens were eventually taken over into the music of the Christian angels who guided souls to Heaven (but see *Isaiah* xiii.21 and xxxiv.13). Plato's myth of Er (*Republic*, x, 617b–d) depicts eight Sirens stationed on the eight celestial spheres, each singing one note. The ensemble, according to Plato, constitutes a modal complex (*harmonia*).

Cicero (*On the Greatest Good and the Greatest Evil*, v.18.49) dismisses the music of Homer's Sirens as trivial and ineffective. Canonized by Ovid (*Metamorphoses*, v.551ff; *Art of Love*, iii.311–12) and further strengthened by the powerful authority of Isidore of Seville (*Etymologiae*, xi.3.30), the conception of the Siren as bird-woman remained dominant until the 11th or 12th century, when the fish-tailed Siren, ancestress of the Lorelei, became the accepted type in iconography and popular belief.

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G.K. Gresseth: 'The Homeric Sirens', *Transactions and Proceedings of the American Philological Association*, ci (1970), 203–18
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WARREN ANDERSON/THOMAS J. MATHIESEN

Siret, Nicolas (*b* Troyes, 6 March 1663; *d* Troyes, 22 June 1754). French organist and composer. He was the most important member of a family that supplied four generations of organists in Troyes. He presumably studied with his father, Louis (*b* 13 April 1632; *d* 14 Oct 1704), who was himself the second generation of Sirets to be organist at Troyes Cathedral, and was named his successor at the cathedral in 1689. Like his father, Nicolas acquired the post of organist at St Jean, Troyes (from 1693). He did not marry until he was 45, and the stormy relationship lasted only a year. Almost a decade later, in 1717, he married an organist 24 years his junior, Marie-Françoise Bidelet (1687–1762). She was the organist at Ste Madeleine (since 1712), and also substituted for Nicolas at the cathedral. They had three daughters; one, Marie-Cécile (*b* 1719), was a substitute organist for her mother. There was a male Siret of this generation or the next who was 'musicien à Paris' and published a bassoon concerto there around 1780 (*GerberL*); there are also violin airs (London, *c*1769–75, private collection) and *cotillions*. Though firmly rooted in Troyes, Nicolas maintained important contacts in Paris and was at least occasionally resident there. He dedicated his first book of harpsichord pieces to François Couperin *le grand*, noting, 'the sincere friendship with which you have honoured me for more than 20 years'. He added, 'Every year I leave the countryside to come here [Paris] to admire you, and I never leave without my imagination being full of a thousand beautiful things. What more perfect model could I have taken?'.

Siret's compositional imagination may have been influenced by his friend and mentor, but the style of Couperin's own first book of 1713, with its elaborate ornamentation system and the ordering of tonal groups into two sections, a traditional dance suite followed by character pieces, is not reflected. Rather, Siret's two books (1707–11/*R*, 1719) are cast in old-fashioned suites. They are among the last French publications for harpsichord to adhere so closely to the traditional dance ordering and to have so few character pieces. The preface to his first book is useful in specifying that allemandes, sarabandes and *passacailles* are *lent ou grave*, while the second part of overtures, courantes, gigues, gavottes and minuets are *vif ou leger*. Accordingly his textures are notably thicker for the serious pieces and tend to be two-voiced for the quick ones. The second book reflects its provincial origin with a dedication to the Bishop of Troyes, and is even more old-fashioned, beginning the first of its three suites with an unmeasured prelude. Both books reflect great sensitivity to the harpsichord. Although Siret was primarily an organist, only a single fugue survives for that instrument

(*F-T* MS 2682); it may have been composed by his father. His works are published in D. Herlin, ed.: *Nicolas Siret: Complete Works* (forthcoming).

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BRUCE GUSTAFSON

Sirmay, Albert. *See* SZIRMAI, ALBERT.

Sirmen [Syrmen; née Lombardini], **Maddalena** [Madelena] **Laura** (*b* Venice, 9 Dec 1745; *d* Venice, 18 May 1818). Italian composer, violinist and singer. Unusually for a woman composer at that time, there appear to have been no other musicians in her family and she became famous entirely through her own efforts. In 1753 she was admitted to the Ospedale dei Mendicanti in Venice, not as an orphan but as a musician who would be an asset to their all-female choir and orchestra. She must have been an outstanding violinist since in 1760 she was allowed to go to Padua to study with Tartini; as the lessons were delayed, Tartini wrote her a long letter explaining his violin playing methods and the best way to practise. It was copied in Padua before it was sent and by 1770 it was in print in Italy, shortly followed by translations into English (by Charles Burney), German and French. Sirmen was probably taught composition by the *maestro di coro* at the Ospedale, Ferdinando Bertoni, and probably also by Tartini. The dates of her compositions are unknown, but as most of them were in print before 1774 they may have been composed while she was still at the Ospedale.

In 1766, after 13 years at the Ospedale, she wanted to leave. Tartini tried unsuccessfully to find her a husband, but in the next year she married the violinist and composer Lodovico Sirmen (1738–1812). In 1768 the couple started a highly successful European tour, playing in Turin and several times at the Concert Spirituel in Paris, where six of her string quartets were published in 1769. Although the title page says 'Composta Da Lodovico, E Madelena Laura Syrmen', stylistic evidence indicates that they are entirely her own work. In January 1771 Lodovico was settled in Ravenna with their daughter and Maddalena was in London, advertised as 'the celebrated Mrs Lombardini Sirmen'. She had two very successful seasons there as a violinist, playing in various concert series (including the Bach-Abel concerts) and at the theatres, followed by a third when she became a singer. Her six violin concertos were published in 1772–3, followed in 1773 by keyboard arrangements of them by Tommaso Giordani. After London she played or sang in various Italian cities, in Paris, Dresden and as principal woman singing at St Petersburg (1783). In 1785 she appeared again at the Concert Spirituel, playing her own violin concertos, but was criticized for her old-fashioned manner. She then settled in Venice and Ravenna, where she spent the rest of her life.

Sirmen's music was widely known during her lifetime. A violin concerto was played in Stockholm in 1774, and in a letter from Salzburg of 12 April 1778, to his wife and son Wolfgang, Leopold Mozart said: 'After the symphony Count Czernin played a beautifully written concerto by Sirmen'. The string quartets, mostly in two movements, are notable for their interesting inner parts. The first movements of the violin concertos are generally in an embryonic sonata form, the slow movements in binary and the finales in rondo form. Her music was widely published and frequently reprinted by several different publishers in Paris, the Low Countries, Germany and London.

WORKS

MSS in B-Lc; CZ-Bm; D-Bsb, WRz; I-AN, Bc, Gl, Mc, Nc, OS, Ria, TRa, Vc, Vnm; S-L, Skma

6 quartetti (Paris, 1769), ? collab. L. Sirmen

6 trios, 2 vn, vc obbl (Amsterdam, 1770); as op.1 (London, 1771)

6 concertos, vn, orch (Amsterdam, 1772–3), as op.3 (London, 1772–3); nos.1, 3, 5 ed. in RRMCE, xxxviii (1991); transcr. T. Giordani for kbd (London, 1773)

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Sonata, A, vn, bc (Vienna, 1776) [attrib. L. Sirmen]

Trio, B♭, 2 vn, vc obbl, *US-DMu*

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ELSIE ARNOLD

Širola, Božidar (*b* Žakanj, 20 Dec 1889; *d* Zagreb, 10 April 1956). Croatian composer, ethnomusicologist and organologist. He studied mathematics and physics at the University of Zagreb, and later taught these subjects in secondary schools for nearly 30 years; he also studied composition with Ivan Zajc, and in 1916 was included in the so-called historical concert of six young Croatian composers in Zagreb. In 1921 he took the doctorate in musicology at the University of Vienna with a dissertation (supervised by Robert Lach) on Istrian folksong.

A man of great energy, Širola was a prolific composer as well as a lecturer and critic. In the early 1920s he organized the collection of 56 folk instruments left by Franjo Kuhač at the Ethnographic Museum and eventually increased it to 600. With Milovan Gavazzi and Vladimir Tkalčić he organized the recording archive at the museum and made phonographic recordings in the studio and in the field (see *Muzikološki rad*, 1931). His work as an ethnomusicologist was recognized by the Croatian (then Yugoslav) Academy of Sciences, Zagreb, which admitted him as a corresponding member in 1922 and as a full member in 1930. In the mid-1930s he became administrative director of the secondary school of music within the

Zagreb Academy of Music, and later became curator and then director of the Ethnographic Museum. Under the postwar government he was obliged to retire.

Širola is remembered chiefly for three operas and an oratorio commemorating St Cyril and St Methodius, a two-hour work for mixed chorus and soloists a cappella first performed at a festival of the ISCM in Frankfurt (1927). He was often inspired by elements of the folk music of various Croatian regions, as in his comic opera *Citara i bubanj* ('The Cithara and the Drum') which successfully depicts the typical atmosphere of a small Croatian seaside town. His song cycles, however, are perhaps his finest compositions, some being regarded as outstanding examples of Croatian music between the wars.

Širola's book surveying Croatian art music (1922) was the first work of its kind; this and a similar larger volume (1942) have remained valuable sources of information. His finest scientific study is on wind instruments with a beating reed (1937), from the simplest instruments, made of straw, to the *diple* (a chanter without a bag) and including various types of bagpipe, discussing construction, fingering, melodies, distribution and nomenclature. The survey of Croatian folk music (1940) is the most extensive work on the subject.

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(*selective list*)

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ORCHESTRAL

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CHAMBER AND SOLO INSTRUMENTAL

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BARBARA KRADER/KORALJKA KOS

Siroli, Gregorio. *See* SCIROLI, GREGORIO.

Sirota, Leo [Leiba] **Gregorovich** (*b* Kamenets-Podol′skiy, 22 April/4 May 1885; *d* New York, 24 Feb 1965). Ukrainian pianist. He made his début in Kiev at the age of eight and, having entered the Imperial School of Music in Kiev as a pupil of Chodorovski, made his first tour of Russia at the age of ten. He subsequently studied with Glazunov at the St Petersburg Conservatory, and on graduating worked with Busoni in Vienna; in 1910 he played Busoni's Concerto to great acclaim at the Musikverein with the composer conducting. During World War I Sirota continued to work with Busoni, and also studied philosophy and law at the University of Vienna. At this time he married Augustine, the sister of Jascha Horenstein.

Sirota toured Europe as a soloist and chamber musician, and in 1927 gave a series of two-piano concerts in Russia. Following a tour of Japan in 1929 he became director of the Ueno Imperial Academy in Tokyo, remaining in Japan as a foreign national under conditions of great privation until the end of World War II. His Carnegie Hall début in 1947 created a sensation, and he was invited to become artist-in-residence at the St Louis Institute of Music. During this period he also gave weekly radio broadcasts which included the complete Beethoven sonatas, the major works of Chopin, Schumann and Liszt, as well as a historical survey of piano repertory from Bach to Stravinsky (he had given the première of the Three Movements from *Petrushka*).

As a teacher Sirota attached great importance to all-round cultural development. His own performances could display great virtuosity in such works as Liszt's Sixth Hungarian Rhapsody or his own version of Rosenthal's arrangement of Chopin's 'Minute' Waltz; in large-scale works by Tchaikovsky and Glazunov his intense cantilena and highly personal rubato reflected the style of an earlier era. (See J.K. Allison: 'Leo Sirota: one of life's unsung heroes' in *International Piano Quarterly*, i/4, 1997, pp.50–60.)

CHARLES HOPKINS

Sirventes. A medieval song form. *See* TROUBADOURS, TROUVÈRES.

Sistema (It.). *See* STAFF.

Sistermans, Anton (*b* 's-Hertogenbosch, 5 Aug 1865; *d* The Hague, 18 March 1926). Dutch bass. He sang as a boy chorister in his native town and subsequently studied with Julius Stockhausen in Frankfurt, where he settled as a concert singer. He made his début on 16 December 1889 in Strasbourg as the bass soloist in Verdi's Requiem, and became prominent as a lieder singer throughout Europe and Russia. He was a friend of Brahms and performed many of the composer's songs; in the spring of 1896 he gave the first performance of the *Vier ernste Gesänge* (which were written for him) in Vienna, accompanied by Coenraad Valentijn Bos. On 16 March that same year Sistermans gave the first performance of the orchestral version of Mahler's *Lieder eines fahrenden Gesellen* in Berlin, with Mahler conducting. In 1899 he was invited by Cosima Wagner to sing the roles of Gurnemanz (*Parsifal*) and Veit Pogner (*Die Meistersinger*) at Bayreuth. Sistermans's busy schedule of song recitals between 1895 and 1908 is documented in his correspondence with Pfitzner and Eugen d'Albert (manuscripts in *NL-DHgm*).

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ANK REINDERS

Sistinus, Theodoricus. Latinized name of TRUID AAGESEN.

Sistre (Fr.). *See* SISTRUM.

Sistro [timpano musicale] (It.). A series of small mushroom-shaped bells mounted in a frame on a handle. The compass of the instrument, which is akin to the glockenspiel, ranges from one to three octaves, with the bells mounted diatonically in a single row, or chromatically in two rows. The instrument is said to have been invented by G.B. Ariosti, whose collection of 44 dance-tunes *Modo facile di suonare il sistro, nomato il timpano* (Bologna, 1686) has an illustration of a 12-bell sistro on the title-page; the collection was enlarged and corrected in 1695 by the composer GIUSEPPE TROILI [Paradossi], a virtuoso exponent of the instrument. The sistro is occasionally required in Italian scores, notably Rossini's *Il barbiere di Siviglia* (1816) and Respighi's instrumental Suite no.2 (1901–5). In Italian and Spanish the term also refers to the ancient SISTRO.

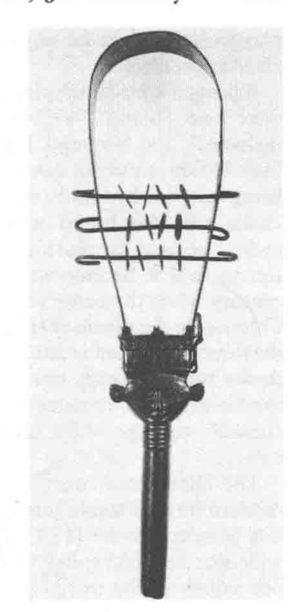
JAMES BLADES

Sistrum [crepitaculum, platagē] (Lat., from Gk. *seistron*: 'that which is shaken'; Fr. *sistre*; It., Sp. *sistro*). A sliding rattle in the shape of a spur (classified as an IDIOPHONE). It consists of a 'U'- or lyre-shaped form, often of silver, with a straight, usually wooden, handle protruding from the bottom. The 'U' is traversed by loose-fitting metal rods or wires which jingle when shaken. Frequently small loose discs are fitted on the rods to create additional sound. This is the form it retains when used in the ritual of the Ethiopian Church, where it is known as *ṣanāṣel* or *tsenatsil*. Possibly of sub-Saharan origin, the instrument still appears among certain African tribes.

The sistrum was especially common in Egyptian cult practice, at first in the worship of Ḥatḥor and later in that of Isis. Its function is usually interpreted as having been apotropaic, that is, to ward off undesirable evil spirits. From Egypt it spread to other Near Eastern civilizations, and Hattian sistra were highly developed by the end of the 3rd millennium in Anatolia. There a kind of sistrum became associated with the worship of Cybele, as seems clear from a Roman terracotta.

The Egyptian sistrum had two main forms: the arched sistrum, usually of metal (see illustration), and the sistrum in the form of a *naos* or shrine, mostly of faience. The central feature of both was a head of the goddess Ḥatḥor. Decoration often included a cat (sacred to Bastet) and the uraeus. The ends of the metal rods used for mounting the sounding-plates were sometimes shaped to represent the uraeus or a bird's head. The *naos* sistrum appears to have been indigenous to Egypt. This is the form of a model alabaster instrument inscribed with the titles of King Teti (*c*2345 BCE) in the Metropolitan Museum, New York. Associated with the divine wives of Amun, often royal princesses dedicated to the service of the god, the sistrum





Sistrum: (a) Egyptian women carrying sistra and papyrus branches: detail of a wall-painting at Thebes (Tomb 51), New Kingdom, c1300 BCE; (b) bronze sistrum, Late Period, after 850 BCE (British Museum, London)

gradually assumed primary importance in the temple. With the spread of Isis worship in the Roman world, use of the sistrum was widespread, particularly after Egypt became a Roman province in 30 BCE. The cult was at first frowned upon officially as exotic, luxurious and associated above all with the hated Cleopatra; but it became established with the building of an Isis temple in 38 CE under Caligula. Roman representations of Isis generally showed the sistrum as a chief attribute, and in Egypt a Roman emperor might be portrayed worshipping her or Ḥathor with a sistrum, one arched and the other of the *naos* type, in each hand. The sistrum has been revived for use in modern percussion works, for example, *Double Music* (1941) by John Cage and Lou Harrison.

See also GREECE, §I, 5(i)(d).

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JAMES W. McKINNON, ROBERT ANDERSON

Sitār (Bengali *setār*; Marathi *satār*). Large, fretted long-necked lute. It is a prominent instrument of the classical music of the northern and central regions of South Asia. Though played by some itinerant rural performers (in Rajasthan) and in modern film and radio orchestras, the *sitār* is found mainly in chamber music as formerly practised at the Muslim and Hindu courts and now on the public concert stage and through urban media.

1. HISTORY. The name *sitār* is an Urdu transcription of *sihtār* ('three-stringed') from Persian, the court language of North India from the 13th century to the 19th. It did not become standard in India until the instrument began to reach its present form in the 18th century, and we must look to other Perso-Turkic names for long-necked lutes – *tanbūr*, *tanbūrah*, to which *sihtār* may first have been an adjective – for early forms of the *sitār*, as well as of the *tambūrā*, which is of fundamentally similar construction.

The history of the Hindustani *sitār* begins with the Muslim Delhi Sultanate (1192–1526). The immigrant Turks and Persians brought their music and instruments with them. In the works of the Indo-Turkish court poet Amir Khusrau (1253–1325) the *tanbūr* is recorded together with other Islamic instruments. The general nature of the *tanbūr* can safely be inferred from surviving Perso-Turkish long-necked lutes. These are slender instruments with an ovoid or pear-shaped wooden shell, frontal or right unilateral pegs (or both) inserted directly into the neck (without a separate pegbox), wooden soundtable and gut or fibre strings. They may have included both the fretted forms (with simple tied gut, like the modern western Central Asian *tanbūr*, *dutār* and *setār*) and unfretted (like the Central Asian *dambura*). A Muslim tradition in South Asia credits the invention of the *sitār* (and often also of the *tablā* and the song form *khayāl*) to Amir Khusrau himself, although these names are not mentioned in his works. The *tanbūr* continues to be mentioned at the courts throughout this period: Sultan Sikandar Lodi, an Afghan (reigned 1489–1517), had 'four boy slaves, skilled in *chang*, *rabāb*, *tanbūr* and *bīṇ*'.

The early Mughal emperors (1526–1707) and their tribesmen not only brought fresh Central Asian influences to India but were also, especially Akbar, Jahangir and Shah Jahan (who ruled consecutively 1556–1658), great patrons of the arts. The long-necked lute is recorded as *tanbūrah* at this time, and in Abul Fazl's contemporary account (*c*1590) of Akbar's chief court musicians four

players (more than for any other instrument) are named, all Muslim.

Among the *tanbūrāh* players at the court of Shah Jahan were one Shauqi ('well-versed in Persian and Hindi melodies') and his pupil Tara Chand, titled Kalavant (a high Hindu musician caste); clearly the instrument was being adopted by Hindu musicians and for Hindu music. Links are also found with the Uzbek *dutār*, in the technique used for plucking and in the early three-string tuning, which became well established in the following century when the name *sitār* became current. Willard (*A Treatise on the Music of Hindustan*, Calcutta, 1834) gives the three-string tuning as two brass strings tuned in unison to the tonic (*khaṙaj*), and the first, of steel, to the 4th; *ma–sa–sa*. This remains the basis of the later more complex tunings which can be seen as expanded *dutār* tuning.

The Hindustani court *sitār* took on the outline of its modern form as a solo instrument of art music during the late Mughal empire (1707–1858). Changes included the widening and thickening of the neck, now always straight, not tapering; the use of gourd for the shell instead of carvel-built ribs; the adoption of heavy metal frets as well as of a rigid nut and string-guider of bone etc. (frequently also simple bindings on non-Indian types); and the fitting of heavy metal strings. The *dutār* pattern of two frontal pegs was retained, leaving space to the left of the main string (which runs along the frets almost centrally) for large-scale string deflection for *mīṇḍ* (portamento).

The name *sitār* became established early in this period, though we hear of 'fretted and unfretted *tambūrā*' up to about 1800, to distinguish the *sitār* from the fretless drone *tambūrā*. It was during the 18th century, however, that the five-string *sitār* (whose pegs are retained in the modern instrument, placed above the nut) came into use. Several tunings are given in later sources, with two strings (variously drone, melody or cross-plucking) added to the earlier three. With the addition of the *cikārī* they form the basis of the modern seven-string tuning. 17 frets were common, with variant degrees provided only for the lower and middle 4ths and lower 7th of the first string.

During the late Mughal period the two main *bāj* (repertories) of *gat* (composition) were established. The Delhi *bāj* is attributed to the 18th-century court musician MASIT KHAN. The descendants of Masit Khan were associated with a large *sitār* with two extra full-gourd resonators, an instrument of the hybrid *bīn-sitār* type, and they claimed descent from Tansen (Akbar's chief court musician). The second is that of the 'eastern' (*pūrab*), or *razākhānī*, *bāj* linked to GHULAM RAZA KHAN (early 19th century) of Lucknow, whose nawabs had by then succeeded the Mughals as the main patrons of Indo-Muslim culture. (*See* INDIA, §III, 6(i).)

Other *sitār* types have been found on the periphery of northern and central South Asia, whose distribution and related features suggest a common development. These include the Karnatak *sitār*, the Kashmiri *setār*, the Afghan *tanbur* and perhaps the Gujarati *sittarae*, which share the pattern of three frontal pegs and a main string in a double course, and are all accompanying or band-*sitārs*.

2. MODERN STRUCTURE AND TUNING. Several types of *sitār* can still be found in manufacture, but the most common in Hindustani concert music is fairly uniform, with two main models, single-gourd and double-gourd (fig.1); other types include the *sūrbahār* (see below) and the rarely found *kachvā sitār*.

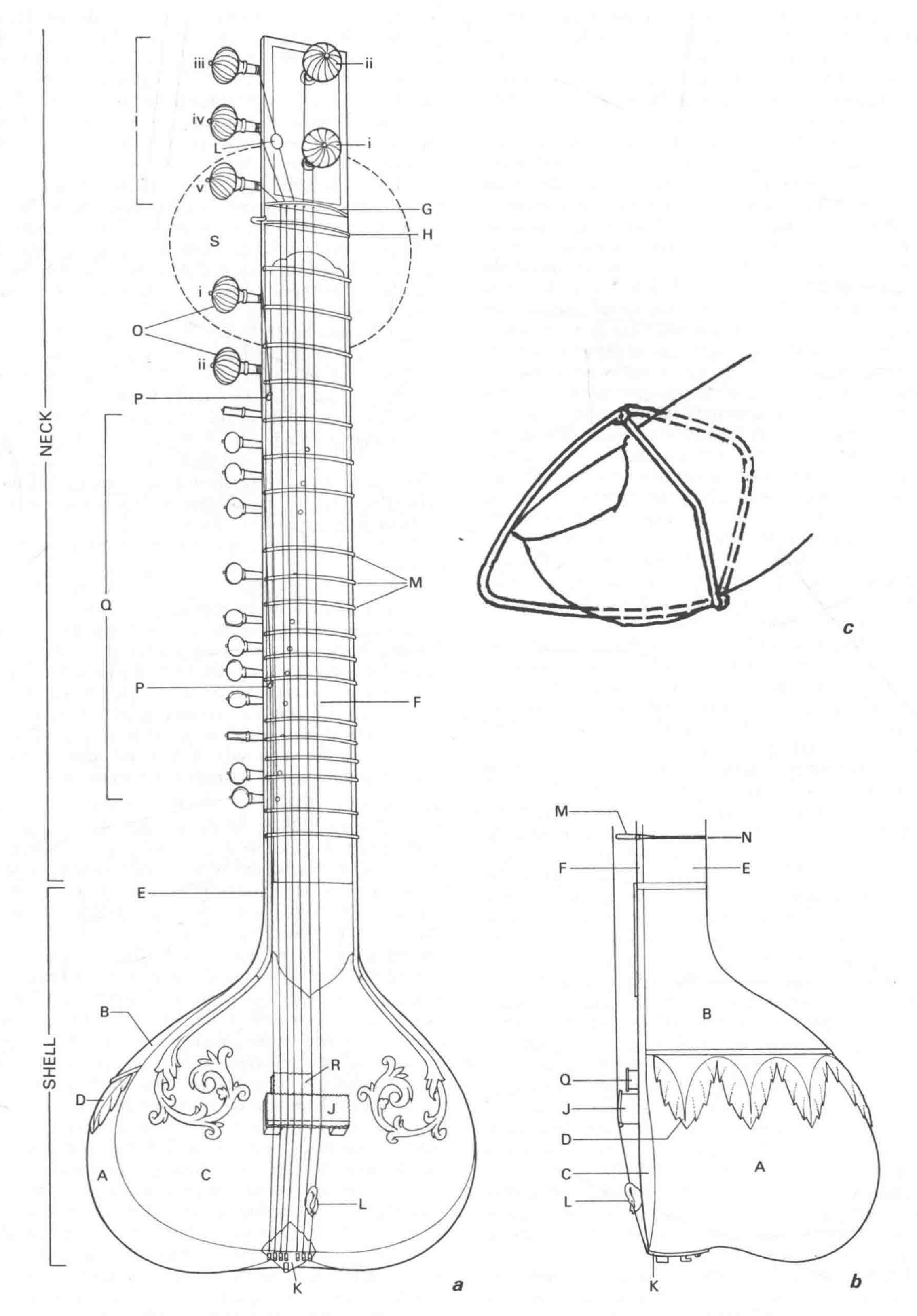
(i) Concert sitār. *Tarafdār sitār* means '*sitār* with sympathetic strings', but this type is often simply called *sitār*, this feature having become standard. It is made of wood and a bulging gourd segment (though all-wood *sitārs* are sometimes found) and is based on the 'large *sitār*' of the 19th century, when it was standardized to a length of about 120 cm, excluding the string holder. Other dimensions are more variable. For all but very cheap instruments two types of wood are mostly used. Toonwood (*tun*, *tūn*, *tunnā*) has always been thought best for sound. Teak (*sāgvān*, *sāgūn*, *segūn*) was formerly employed only for cheaper instruments, but with the modern higher pitch and use of thicker strings (especially in Calcutta *sitārs*) it has become increasingly used for its strength, and combinations with a teak neck and toon soundtable are found. The body has two principal parts: the resonator or shell (*khol*), and the neck (*ḍā̃ḍ*, *daṇḍā*, *daṇḍī*: 'stick'), each being composite (fig.1).

The shell has three main sections: a bulging segment (A) of about two-thirds of a gourd (*tumbā*, *tū̃bā*, *tōbā*), carefully chosen for its near symmetry and acoustic properties, cut and cleaned, dried and varnished hard; a piece of thick wood (B), shaped like the half-section of the neck and shoulder of a large round bottle (*gal*, *galā*, Urdu *gul*, *gulū*, *gardan*: 'neck, throat') with an under-shelf around its lower rim on which the gourd is glued; and the soundtable (C; *tablī*), much thicker than in Western lutes, appearing convex but continuing the notional height of the fingerboard in its flat upper-central surface, and carved gently sloping down and away to its outer edge. On many *sitārs* seven carved leaves with seven points (D) project over the gourd from the rim's lower edge.

The neck proper (E) is a long, hollowed piece of wood (its top closing wall, *pagrī*, 'turban', is usually integral), rounded at the back and roughly 90 cm long and 9 cm wide; it terminates at the lower end in a heavy tenon to which the soundtable and shoulder are nailed inside the shell. The fingerboard (F; *paṭrī*: 'plank') is in three pieces: over the peg area; between the string-guider (G) and the nut (H), this piece often bearing the maker's label; and under the frets, this section being concave with narrow flat ledges running down each side.

The peg area, apart from the front, is not a separate piece on the *sitār*, but simply the top of the neck above the string-guider and nut (G and H); its 'sawn-off' shape and arrangement of frontal and right lateral pegs are distinctive features shared by the western Central Asian long-necked lutes with wooden table. The five principal pegs (*khuṭī*, *kīl*, *kīlak*: 'peg'; Bengali also *kān*: 'ear') and their strings (*tār*, derived from Persian: 'metal string') are arranged as shown (I (i)–(v)); the strings, secured through narrow holes in the stems of the pegs, are wound anti-clockwise except for I (ii) which is wound clockwise for spacing from I (i). Modern pegs are thick and round in cross-section, with a bulbous top carved smooth, or in whorls, roses etc. for a better grip. Older *sitārs* have smaller pegs with a two-dimensional 'two-leaf clover' top. The strings are all of metal: the first and fifth are always tempered steel, the second of copper or phosphor bronze, and the others of brass or steel, according to tuning.

From the pegs the strings pass over two blades of bone or similar material set in the fingerboard and often termed



1. *(a) Diagram of a sitār: A gourd, B shoulder, C soundtable, D leaves, E neck proper, F fingerboard, G string-guider, H nut, I peg area with main pegs, J main bridge, K string holder, L fine-tuning beads, M frets, N bindings, O punctuating strings, cikārī, P cikārī posts, Q pegs and holes for sympathetic strings (strings not shown), R small bridge, S second gourd; (b) side view of shell; (c) sitār plectrum (mizrāb)*

'cross-pieces' (*āṙ*, *āṙī*), though their functions are different. The upper may be called the string-guider (G; Urdu *tārdān*, Hindi *tārgahan*: 'string holder'), for it guides the strings, threaded through holes halfway down, to the nut (H; *aṭī*, from *aṭ*: 'check, restraint'), where they are held firmly in little grooves.

From the nut the main strings pass down over the frets to the main bridge (J; *ghoṙā*, *ghuṙī*, *ghuṙac*: 'horse, mare, little horse', respectively). This deep bridge, 7 to 7·5 cm wide, about 3 cm deep and 2 to 3 cm high, consists of antler or bone plate glued on a table-shaped wooden trestle whose two broad legs are set near the centre of the table. The surface of the plate is filed in a parabolic contour (*javārī*), with the node between a third and halfway back. When plucked, the string beats on the bridge in front of the node, producing a bright tone rich in harmonics; a sharper angle of filing (*khulī*: 'open'), as with most *sitār*s, gives a twangy, nasal tone and a looser string, while a more gradual one (*gol*: 'round') gives a more subtle, veiled tone and a tighter string (as in the style of Ustad Vilayat Khan, for example). The *javārī*, which regularly needs renewal, serves three main purposes: it provides a long-lasting tone; it can be adjusted to allow an even timbre along the whole length of the neck (two octaves); and it reduces the tension on the string where it sits in a groove in the back wall of the bridge behind a lateral 'ditch' (the string would otherwise break when pulled sideways for *mīṇḍ*, which can be obtained over an interval up to a 5th). The contour is often different under each string.

The strings pass from the bridge over a protective plate on the table to the inferior string holder (K), sometimes called *tārdān* etc. (see G above), but more often named after its shape: a long narrow triangular bone piece with an upper T-bar (*laṅgot*: 'loin cloth'; or *mogrā*: 'mallet') screwed to the gourd. Fastening devices vary from one or more projecting bone hooks around which the strings are looped in a noose, to a combination of a hook for the sympathetic strings and six or seven projecting teeth on the T-bar, one for each main string. Before being attached the melody strings are threaded through fine-tuning beads (L; *maṅkā*) which lie either on the peg area or, and in the case of the first string always, on the soundtable below the bridge, the latter usually in the form of an animal or bird; these allow minor retuning during performance to be done rapidly.

The frets (M; *pardā*, from Perso-Turkish *pardah*) are of thick curved brass, of round or oval cross-section, the two ends resting on the narrow ledges of the fingerboard and tied with bindings (fig.1*b*, N; *bandhanī*) of gut, nylon or a rough yarn of wild silk. Modern frets are side-tied, the bindings sitting in small grooves near either end of the fret and passing around the back of the neck. The 20 frets give a range of two octaves on the first string. Apart from the tonic (*sa*), fifth (*pa*), held to be immovable (*acal*), and the lower octave, which is chromatically complete, the second and sixth frets of the middle and the second to fourth frets of the upper octave require moving to access all the chromatic (*vikṛt*) notes. Completely chromatic (*acal-ṭhāṭ*) *sitār*s are very rare.

Also from the mid-19th century one or two thin strings began to be added, known today as *cikārī* (Hindi: 'squeaking, gnat'), of 0-gauge steel and tuned variously, but often to the middle tonic (O (i)) and upper tonic (O (ii)). Deriving from the *bīṇ* through the *sūrbahār*, they are best described as punctuating strings, not drones. They pass from their pegs below the nut over two small bone posts (P) set upright in the fingerboard ledge (sometimes carved in the shape of cloves, and so called: *lauṅg*, *lavaṅg*) and down over the main bridge to the string holder. The posts are set approximately a third and two-thirds along the fingerboard; on older *sitār*s each *cikārī* peg is immediately above its post.

Another later 19th-century development on the *sitār* is the dozen or so sympathetic strings (*taraf*, *tarab*: 'side-strings'), also taken from the *sūrbahār*, and ultimately perhaps from the *sāraṅgī*. Their small pegs (Q) project sideways through the neck, and the strings rise up through a line of bone-ringed holes in the concave fingerboard, passing down under the frets to their own small bone bridge (R), also parabolically filed, and under the main bridge to the string holder. Formerly of brass, they are now made of thin steel (0 or 00) and are tuned for sympathetic resonance. Decorative features on the *sitār* mostly hide the joints of the parts and include a long punched strip (Hindi *gōṭ*: 'hem') running around the joints of the resonator and shell, recalling the inlay of Central Asian lutes; a large floral panel covering the front neck-table joint; two inlaid birds on the upper quadrants of the table; and raised wooden vines near the edge of the table in these quadrants. Sometimes the shoulder is heavily carved.

Many *sitār* have a small second gourd resonator (S; *tumbā*) attached at the back of the neck below the nut; the gourd, up to 22 cm in diameter, is capped by a round wooden shoulder, ending in a heavy tubular brass screw inserted in a nut built into the neck. This is detachable, and is not an original feature of the *sitār*; it adds little extra resonance and serves perhaps only a symbolic purpose, manifesting a *bīṇ* lineage for the player.

The *sitār* is always played with a twisted-wire plectrum (Urdu *mizrāb*), worn on the right index finger (fig.1*c*).

(ii) Sūrbahār. This is effectively a bass *sitār*. It was invented about 1820 by the famous *sitār* player Ghulam Muhammad of Lucknow (or, some say, by his teacher, the *bīṇ* player Pyar Khan) as an instrument suitable for playing the older Hindustani style of the *bīṇ*. Its construction is essentially that of the *sitār*, but with the following differences: the overall dimensions are much larger, with a length of 145 cm or more, a neck width of at least 11 cm and the diameter of the soundtable over 40 cm; the gourd-section at the back of the shell is flat-backed and round-sectioned (as is the table), often with a projecting wooden floor-rest on the left side of the gourd; the tied curved metal frets are often vertically flat-sectioned, with small flat plates at either end for support; the pegbox is separate, bent-back and often has a scroll, open at the back and with a bilateral (two left, three right) arrangement of the main pegs. Some *sūrbahār* have also a soundhole on the table, or a second gourd resonator.

It is still mainly performed by *sitār* players, with the same plectrum and technique (though some use that of the *bīṇ*). Its Urdu name means literally 'a springtime of notes', referring to the sympathetic strings, then unusual on long lutes. It is considered to have three 'breaths' (*dam*), in that the dying sound can be revived twice by left-hand portamento (*mīṇḍ*), which in the hands of masters (of which there are but few) can extend to a full octave.

3. TECHNIQUES. The player sits fully on the floor, his left leg tucked flat beneath his right, the shell supported in the hollow of his left foot. The main weight of the *sitār* is in the neck, and the shell must be held down by the right forearm, hanging naturally. The left thumb maintains a steady pressure on the side of the neck, with an angle at the wrist; the knuckles press down over the first string. Some players sit cross-legged with the raised right thigh supporting the neck (requiring less pressure from the right arm); others keep it flat.

The basic plucking style is a continuous through-movement of the right hand from the wrist, all four fingers held loosely together and supported by the thumb, mostly on the first string but often lightly brushing the second string simultaneously. Only the plectrum is used for plucking, with the hand tilted somewhat, generally inwards (*dā*) for a downbeat and outwards (*rā*) for an upbeat. The left hand cups the neck lightly, touching it only at the back with the rigid thumb and on the frets primarily with the gently curved index finger between the pad and the tip; this light grip is maintained throughout performance, the middle finger touching for a descending turn, or the third for a large stretch (but some players ascend with the middle finger and descend with the index, or vary their fingering according to context). The constant use of one finger creates the Indian vocal legato quality, and the distance between frets is too great for much use of positional fingerings.

Full notes on the frets are 'standing notes' (Hindi *kharā sur*), but there are many ornamental techniques, of three main types. The first kind are played along the string: in *ghasīṭ* ('dragging') the finger slides to another fret, lightly for grace-notes (*kaṇ*: 'drops'), up or down (Bengali *bikṣep*, *prakṣep*: 'casting') or slow (*gharṣan*: 'friction' or *ās*: 'expectation') to suggest intermediate tonal-microtonal pitches; a dramatic slide is *chūṭ* ('release'). Hammering with the middle finger is *sparś* ('touch'), or *kaṇ*, and repeated hammering *zamzamā* (Urdu: 'humming'); in *kṛntan* ('cutting') the middle finger plucks off a fret. The second type consists of a sideways pulling (*khīc*) of the string for portamento (*mīṙ*, *mīṇḍ*) up to a 5th or, rarely, a flat 6th, derived from the *vīṇā* but, like the *sūrbahār*, pulling to the left of the neck, free of the strings. The *sitār* is considered to have two *dam* in *mīṇḍ*. *Āndolan* is a slow repeated 'swing', and *garnak* a throbbing fast one. The third kind, a cross-string plucking (*cheṙ*, *cheṙ-chāṙ*), is principally a feature of *jhālā* since the adoption of *cikāri* strings.

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□

Sitkovetsky, Dmitry (*b* Baku, 27 Sept 1954). American violinist and conductor of Azerbaijani birth and Ukrainian parentage. Trained at the Moscow Conservatory and the Juilliard School, New York, he represents the third generation of a distinguished family of violinists: his father was YULIAN SITKOVETSKY and his mother the pianist Bella Davidovich. In 1977 Sitkovetsky left the Soviet Union to pursue his studies in the United States; and in 1979 he won first prize at the Fritz Kreisler Competition in Vienna. In 1990 he founded the New European Strings, with whom he has toured Europe and America; and in 1993 he was appointed artistic director of the Seattle Festival. In 1996 he became principal conductor of the Ulster Orchestra. Works dedicated to him include the concerto by John Casken, of which he gave the première at the 1995 Proms in London. His recordings include concertos by Bartók, Elgar, Prokofiev and Shostakovich, as well as sonatas and his own transcriptions for string trio and string orchestra of Bach's Goldberg Variations. He has a duo with the pianist Pavel Gililov and a piano quartet with Michel Dalberto, Kim Kashkashian and David Geringas. Sitkovetsky's violin playing, technically strong, is an interesting amalgam of American and Russian influences, welded together by a commanding personality.

TULLY POTTER

Sitkovetsky, Yulian (*b* Kiev, 7 Nov 1925; *d* Moscow, 23 Feb 1958). Ukrainian violinist, father of DMITRY SITKOVETSKY. He started learning the violin with his father, Grigory, when he was four, then studied with David Bertie at the Central Music School, Kiev. At eight he played for Thibaud and in 1934 performed Mendelssohn's E minor Concerto with the Kiev SO. In April 1939 he played the Tchaikovsky Concerto in Moscow and he then entered Abram Yampol′sky's class at the Central Music School in that city. Evacuated to Perm′ with his fellow students during World War II, Sitkovetsky graduated to the 'Moscow Conservatory in Exile' in 1943; in 1945, back in Moscow, he won a first prize alongside Richter and Rostropovich in the All-Union Young Performers' Competition. In 1947 he, Leonid Kogan and Igor Bezrodny shared first prize at the Prague Festival of Young Musicians. In 1950 Sitkovetsky married the pianist Bella Davidovich, with whom he formed a notable duo. In 1952, he took second prize at the Wieniawski Competition in Poznań and in 1955 he won the Gold Medal and second prize at the Concours Musical Reine Elisabeth in Brussels. The same year he founded the outstanding Tchaikovsky Quartet (with Anton Sharoyev, Rudolf Barshay and Yakov Slobodkin). Taken ill with lung cancer in 1956, he gave his last Moscow concert that year – a performance of Shostakovich's newly revised A minor Concerto which won praise from the composer. Sitkovetsky's recordings, ranging from works for solo violin through sonatas and quartets to concertos by Paganini, Sibelius, Tchaikovsky, Glazunov, Lyapunov and Khachaturian, are exceptional in their musicality and cleanness of execution. In style his playing was more akin to that of Kogan than the more muscular, extrovert David Oistrakh. His tone, though not especially large, was of great beauty and was easily projected because of its concentration and immaculate intonation. He gave the premières of works by Nikolay Rakov, Mark Milman and Albert Lehman.

TULLY POTTER

Sitsky, Larry [Lazarus] (*b* Tianjin, China, 10 Sept 1934). Australian composer, pianist and musicologist. Born to Russian-Jewish parents, he emigrated to Australia with his family in 1951. He studied piano at the NSW Conservatorium of Music, Sydney, where his teachers included Busoni pupil Winifred Burston (1952–8), and in San Francisco with Egon Petri (1959–61). On his return to Australia, he taught at the Queensland Conservatorium (1961–5) and lectured on contemporary composition at the University of Queensland. In 1965 he assumed the position of head of keyboard at the newly founded Canberra School of Music, where he became head of composition in 1978. His numerous honours and awards include the Alfred Hill Prize (1969), the A.H. Maggs Composition Prize (1971, 1981), the Spivakovsky Prize (1981), an Advance Australia Award (1989), a Fulbright Scholarship (1988–9) and an honorary doctorate from the Australian National University (1997). He became a fellow of the Australian Academy of the Humanities in 1998.

Sitsky first came to prominence as a composer at the inaugural Australian Composers' Seminar (Hobart, Tasmania, 1963), where his Woodwind Quartet was loudly jeered. Throughout the 1960s and 70s he was at the forefront of the Australian avant garde, producing a large body of works while remaining active as a concert pianist and teacher. Co-founder with James Penberthy of the Composers' Guild of Australia (1975), he also established the Australian Contemporary Music Ensemble with Keith Humble and Don Banks in 1976, the first ensemble of its kind in Australia. The group's performances and recordings of new Australian works, as well as of compositions by Schoenberg, Webern, Stravinsky and others, did much to promote Australia internationally.

Sitsky's ability as a performer, his creative output and his writing all manifest the same intellectual breadth and musical enterprise; this is particularly evident in his engagement with Busoni as both a pianist and a composer, his interest in 'lost' or unknown repertories and his absorption of a vast array of multi-cultural literature, music and ideas. His compositions owe much to Jewish, Chinese and Armenian folk elements and to the rhapsodic expressiveness of the Russian school of piano playing. While he has derived inspiration from eclectic sources, including mysticism, the occult, symbolist poets and diverse musical sound worlds, he has maintained an almost serial compositional approach for much of his career. Only after rediscovering his cultural roots through visits to Russia (1977, 1988) and China (1983) did his music exhibit greater expressive and structural freedom.

Of special importance to Sitsky's oeuvre are the six operas on librettos by Gwen Harwood, the series of concertos and chamber music written for colleagues (especially the violin concertos for Jan Sedivka) and the series of fantasias for solo piano. Many of these works pay homage to a specific artist, capturing in sonority, colour or instrumental technique the special qualities of the performer or composer to whom they are dedicated. Fascinated by transcription and the freedom of interpretation evident in early sound recordings, he has encouraged performers to respond freely to his notation despite the personalized nature of his writing.

Sitsky's sometimes discordant relations with the 'establishment' have neither hindered his many commissions, nor silenced his criticism of what he perceives as a lack of recognition for music in the nation's historical record. Through his many performances, writings, editorial and recording projects, especially the *Anthology of Australian Music on Disc*, he has attempted to raise public awareness of Australian music, both old and new.

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ROBYN HOLMES, PETER CAMPBELL

Sivec, Jože (*b* Ljubljana, 19 Jan 1930). Slovene musicologist. He studied musicology at the Music Academy in Ljubljana with Dragotin Cvetko (1948–53) and German literature at the Faculty of Arts, Ljubljana (1951–6). He gained the PhD in 1967 with a dissertation on opera in Ljubljana. He was an assistant at the Music Academy in Sarajevo (1958–63) since when he has worked at the Faculty of Arts, Ljubljana, becoming professor of musicology there in 1981.

Sivec's main interests are the history of Slovene opera and the music of Slovene composers of the 16th century. He is the author of an exhaustive general history of opera as well as detailed studies of 19th-century opera performances in Ljubljana. He has also prepared editions of music by Striccius, Lagkhner and Prenner.

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JURIJ SNOJ

Sivert, Paul. *See* SIEFERT, PAUL.

Šivic, Pavel (*b* Radovljica, Slovenia, 2 Feb 1908; *d* Ljubljana, 31 May 1995). Slovenian composer and pianist. He studied at the Ljubljana Conservatory until 1931 as a composition pupil of Osterc and a piano pupil of Ravnik; his studies were continued in the Prague Conservatory master classes (1933) under Suk, Hába and Kurz. Šivic taught at the Ljubljana Conservatory (1934–9) and at the academy of music (1939–44, 1946–78). As a member of Osterc's school, he was an enthusiastic follower of new compositional trends until the 1960s, returning later to a more conventional idiom. He was also active as a concert pianist, accompanist and writer on music.

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Chbr: Sonatina, vc, pf, 1939; Istrian Suite, vn, pf, 1940; Wind Trio, 1947; Sonata, vn, pf, 1956; Interpunkcije [Punctuation Signs], cl, pf, xyl, 1965; Musique pour 15, 1968; Preludio, interludio e postludio, vc, pf, 1969; Diptih, fl, str qt, perc, 1973; Les caractères, fl, perc, 1973; 3 pièces de concert, ob, pf, 1981; Suita, a sax, pf, 1986
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ANDREJ RIJAVEC/IVAN KLEMENČIČ

Sivori, Camillo (*b* Genoa, 25 Oct 1815; *d* Genoa, 19 Feb 1894). Italian violinist and composer. A child prodigy, he received his first lessons from Restano, then studied violin with Paganini's former teacher Giacomo Costa, *maestro di cappella* at the cathedral of S Lorenzo, who encouraged Sivori to perform in religious services. Between October 1822 and May 1823 Paganini was in Genoa, and, favourably struck by the young violinist, decided to give him lessons. Their relationship was brief but intense, and Paganini regarded Sivori as the only pupil for whose formation he was responsible ('the only person who can call himself my pupil', he wrote in 1828). He composed various pieces for him (a concertino, *12 cantabili e valtz*, *6 cantabili* and a *sonata con variazioni*), which were performed privately, with Paganni himself accompanying on the guitar. After leaving Genoa he continued to follow Sivori's development, having entrusted him to his disciple Agostino Dellepiane for further study, and before he died, he gave him a violin, a copy of his favourite Guarneri del Gesù, made by Jean-Baptiste Vuillaume.

Sivori quickly set out to emulate Paganini's artistic achievements. He adopted the same unusual playing position, and favoured the same notion of the miraculous, which involved imitation and extravagant and rhetorical elements, often misunderstood by classicists such as Wasielewski and Moser. His virtuoso repertory was based principally on his own compositions and those of Paganini, but unlike his teacher, Sivori also became an exceptional performer of Classical and early Romantic chamber music.

Sivori's first important success was his concert of 27 April 1827 at the Teatro di Corte in Genoa. Immediately after this, he set off on a journey across Europe with Dellepiane. In London he performed alongside Giuditta Pasta at Her Majesty's Theatre and at the Argyll Rooms, while in Paris, where he met Rossini, Cherubini, Baillot and Paer, he played at the Salle des Menus-Plaisirs and the Salle Chantereine with the young Liszt. On returning to Italy he played at the Teatro Re in Milan, and in Turin. Between 1829 and 1839 he studied counterpoint with Giovanni Serra, a renowned Genoese teacher, who introduced him to chamber music (and dedicated his Quartet no.4 to Sivori). In 1834 he made his quartet début in London. From 1836 to 1840 he was leader of the orchestra of the Teatro Carlo Felice in Genoa, where he gave regular recitals, and taught at the Istituto di Musica, taking over from Dellepiane. Between 1839 and 1840 he played all over Italy.

After a triumphant recital in Genoa in 1841, he began his first great European tour; in the course of more than five years he met the most renowned figures in music and gave around 900 concerts. According to a widely practised custom, he was brought together in competition with famous violinists, such as Spohr, Bériot, H.W. Ernst, Ole Bull, Alexandre Artôt, Alard and Henry Vieuxtemps, and always to his credit. The reports which appeared in European periodicals are witness to his extraordinary success. In 1843 he made a great impression in Paris, and the Conservatoire awarded him a special medal. In the same year he travelled to Belgium and then to London, where he was engaged by many musical institutions including the Royal Italian Opera, the Philharmonic



Camillo Sivori: lithograph by V. Degobert

Society and the Hanover Square Rooms. In 1844 he performed Paganini's Second Violin Concerto to great acclaim at the Opéra-Comique, Paris, under Berlioz, and on his return to London he played with Thalberg, Döhler, Joachim and Mendelssohn. A tour of England, Scotland and Ireland followed, and he participated in the first complete performance in London of Beethoven's quartets, and was the soloist for the first performance in England of Mendelssohn's Violin Concerto, at the Philharmonic Society.

Sivori then undertook an adventurous tour of North and South America (1846–50) across 67 cities in the north in the company of Henri Herz, and then on to Cuba, Jamaica, Lima, Valparaiso, Santiago, Rio de Janeiro and Montevideo. On his return to Europe he went again to London where he gave numerous concerts in the spring of 1851, including the first performances of the pieces by Paganini which had recently been published by Schonenberger; he formed a close artistic bond with the double-bass player Bottesini and the cellist Piatti. The highpoint for this Italian trio came the following year, when they gave the inaugural performance of the New Philharmonic Society under Berlioz. After further performances in Europe, Sivori made Paris the centre of his activities, where he had many friends (including Rossini and Léonard). For more than 20 years he was a popular performer at countless concerts in France and scored an exceptional triumph in a contest with Alard (in 1862). He made frequent visits to London and also appeared regularly in Baden-Baden and in the summer residences of the European artistocracy, as well as in the Netherlands, Germany and Russia. It was only in the 1880s that he began to scale down this frenetic activity. In Italy he performed his customary repertory and also appeared

with the Società del Quartetto; in 1869 Genoa named its first auditorium in his honour. He did much to promote contemporary Italian music, and Verdi wanted to engage him for the first performance of his E minor quartet in Paris in 1876.

Although he did not have special physical characteristics (his small hands obliged him to modify some difficult passages), Sivori's style of bowing, use of the G string, simple and double harmonics, dizzying changes of register, double and multiple-stopping and tremolo legato were all technically assured, and the purity of his intonation, and the elegance and singing quality of his tone, were beautiful and expressive. His pupils included Marteau, Rosario Scalero, René Francescatti and the Genoese Agostino Robbio, Giuseppe Bacigalupo and Enrico La Rosa.

A stylish composer, who displayed a lovely melodic vein, Sivori composed around 60 pieces, some published at the time and others kept by his heirs. They include two violin concertos which await modern performance, numerous fantasies on operatic themes in the form of theme and variations where virtuosity and melodiousness are cleverly alternated, descriptive pieces, where the programme has a narrative content (the famous imitations), and shorter, simpler pieces with a broadly melodic element. The *12 études-caprices* op.25 are outstanding pieces in which the great Paganinian model is reconsidered in a personal way.

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VIOLIN AND PIANO

most also arranged for violin and orchestra

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Zamba cueca tema popolare chileno (Souvenir du Chilì), 1849, unpubd; Variations on a theme from Don Giovanni, 1853, unpubd; Berceuse de l'énfantelet, after H.P. Seligmann's op.63, 1856; Fiori di Napoli, fantasia, op.22, 1859; Tarantella, op.21, 1859; Fantasia on themes from Un ballo in maschera, op.19, 1862; Fantasia on themes from Il trovatore, op.20, 1862; 2 romanze senza parole, op.23, 1862 (no.1 also arr. vn, str qnt); Fantasia on themes from La traviata, 1862, unpubd; Eloge des larmes, variations on Schubert's Lob der Tränen, 1863; Fantasia on themes from Rossini's Otello, 1863, unpubd

Variations on a theme from Faust, 1866, unpubd; Mouvement perpétuel, 1867, unpubd; Berceuse, after G. Pfeiffer, 1874; Elégie, 1877; Rêverie, 1877; Dors mon enfant!, berceuse, also arr. str, op.30, 1881; Cantabile, op.31, 1882; Folies espagnoles (version of Carnevale di Madrid), op.29, 1886; Andante, 1887; Andante amoroso, 1888; Barcarolle, op.38 (n.d.); Theme and variations on a mazurka by C. Marciszoski, collab. F. Mirecki (Mirecki's op.25) (n.d.)

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FLAVIO MENARDI NOGUERA

Sivry, Charles de (*b* Paris, 15 Nov 1848; *d* Paris, 15 Jan 1900). French composer. The son of Mme Mauté, who gave piano lessons to Debussy in 1872, Sivry played several string instruments, for which he was largely self-taught, and the timpani. After a turbulent youth he settled into the salon of Nina de Callias, also frequented by Chabrier, Cabaner and the poet Verlaine, who later became his brother-in-law (1870). Before becoming pianist-composer at the Chat noir and finally Théodore Botrel's accompanist, Sivry was the conductor at a number of small theatres, for which he composed several operettas, including *Le rhinocéros en mal d'enfant*, which had a lengthy run in 1874. Fascinated by the Hungarian gypsy orchestras at the Paris Universal Exhibition of 1867, Sivry became an erudite collector of folksongs, which he arranged in a simple but effective manner.

MICHAEL PAKENHAM

Siwiński [Siewiński], **Andrzej** (*fl* early 18th century). Polish composer. He is known only by his works in manuscript at the ecclesiastical seminary in Sandomierz. They are in the concertato motet style with florid vocal parts, and comprise an *Ave regina caelorum* (three voices, strings and organ, dated 17 April 1713), a *Missa pro defunctis* (four voices, two oboes, strings and organ, dated 1726), and four *Mottetae de BVM* (four voices, strings and organ). The 1737 inventory of the Kraków Jesuit chapel mentions *Litaniae* in C minor, now lost, and a Requiem

in C (probably identical with the Sandomierz *Missa pro defunctis*).

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MIROSŁAW PERZ

Six, Les. French group of composers: Auric, Durey, Honegger, Milhaud, Poulenc and Tailleferre. The group received its name from an article published by Henri Collet in *Comoedia* (16 January 1920), 'Les cinq russes, les six français et M. Satie', though most of its members had been giving concerts as 'Les nouveaux jeunes' since June 1917, and it was at a song recital given by Jane Bathori in November 1917 that the entire six had first appeared on the same programme. Originally a set of Conservatoire students (Auric, Milhaud and Honegger met as pupils of Gédalge), the group formed itself under the eye of Satie and soon acquired an enthusiastic promoter and spokesman in Cocteau, whose *Le coq et l'arlequin* (1918) sounded forth on the principles for a new music. Collet's analogy with the Russian nationalists was no accident, for Cocteau chauvinistically demanded that French music be freed from foreign, and in particular German, taints. For half a century French musicians had had ambivalent relations with Wagner; *Le coq et l'arlequin* declared an open rebellion. The new music was to take its subject matter and its stimulus from everyday life; it was not to turn its back on machines, whether as instruments or as a source for the imagination; it was also to learn from the music hall, the circus and the jazz band; and its principal qualities were to be dryness, brevity and straightforwardness. This positive programme was tied up with a characteristic cultivation of the image of the *enfant terrible*: snooks were cocked not only at Wagner but at Debussy, Strauss, Stravinsky and Schoenberg; Satie alone received praise.

Aside from their public concerts – at which they presented their own pieces and also new non-French music, including works by Schoenberg and Bartók – Les Six collaborated on two ventures: an *Album des Six*, containing piano pieces by all of them, and *Les mariés de la tour Eiffel*, a playlet-ballet with text and choreography by Cocteau, presented by the Ballets Suédois at the Théâtre des Champs-Elysées on 18 June 1921. *Les mariés* had two speaking voices, representing gramophone machines, who described the mimed drama of a wedding party on the Eiffel Tower, a party strangely interrupted by a cyclist, a hunter in pursuit of an ostrich, a lion and a seaside bather. Five of Les Six provided short dance numbers, but Durey declined; and, indeed, within two or three years the group had lost any cohesion. Honegger had never had any sympathy with Satie; Durey went on to support socialist ideals; Milhaud went on. Auric remained Cocteau's collaborator in his later role as film maker; only Poulenc kept faith with the group's flippancy.



'Les Six': portrait by Jacques-Emile Blanche, 1922 (Musée des Beaux-Arts, Rouen); (clockwise, from bottom left) Germaine Tailleferre, Darius Milhaud, Arthur Honegger, the concert promoter Jean Wiéner, the pianist Marcelle Meyer, Francis Poulenc, Jean Cocteau and Georges Auric (Louis Durey is absent)

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PAUL GRIFFITHS

Six-four chord (Ger. *Quartsextakkord*). A three-note chord consisting of a bass note with a 6th and 4th above it. In thoroughbass it is indicated by the figure '6' placed above the figure '4'. In terms of fundamental bass theory a 6-4 chord is the second inversion of a major or minor triad. In any strict harmonic context it is unstable and, unless used in a transitory context (as a 'passing 6-4', Ger. *Durchgangsquartsextakkord*), must be resolved to a consonant triad. Most often this is achieved by the conjunct descent of both upper notes (i.e. 6-4 resolving to

5-3); in such cases the bass note is often the dominant ('dominant 6-4' or 'cadential 6-4') and the 6-4 itself functionally a dominant, such that resolution of the upper notes either completes an IMPERFECT CADENCE or precedes resolution through a PERFECT CADENCE.

See also HARMONY, §2(ii), and INVERSION.

Sixt, Johann [Giovanni] **Abraham** [August] (*b* Gräfenhausen, Baden-Württemberg, 3 Jan 1757; *d* Donaueschingen, 30 Jan 1797). German composer and keyboard player. He first studied music under his father, Johann Michael Sixt, an assistant schoolmaster and organist at Gräfenhausen, who taught from textbooks by Kirnberger, Fux and Marpurg, as well as C.P.E. Bach's *Versuch* and Leopold Mozart's *Violinschule*. This grounding may have earned him a place in the Karlsschule, Stuttgart, as a pupil of the court harpsichordist Seemann, the Kapellmeister Poli and the violinist Eligio Celestino. Sixt's first posts as an organist were in either Geislingen or Heilbronn, and in Mömpelgard (now Montbéliard), where he was living when his first works were published at Lyons in about 1780. After working in Stuttgart, he was appointed to the court of Prince Joseph Maria Benedict von Fürstenberg at Donaueschingen in 1784. As harpsichordist to the prince's wife, Sixt accompanied amateur performances of songs and Liederspiele, and stage performances of melodramas by Georg Benda, J.A. Hiller, Dittersdorf and Haydn. His output at the court was hindered by sickness, numerous loans to others and disagreements with the court music director and violinist Wenzel Nördlinger, and he seems to have been regarded with suspicion after visits to Strasbourg, a city sympathetic to the French Revolution. In 1789 Sixt and Nördlinger worked under the Intendant Karl von Hampel, a pupil of Stamitz and Ignaz Holzbauer's son-in-law.

Gerber reported that Sixt was 'supposed to be a good organist' assigning him to the Mozartian school but criticizing his 'bizarre tricks, forever making chromatic progressions and stressing grace-notes'. Sixt's songs were used in Erich Fischer's 'domestic comedies' in the 1920s, and H.J. Moser praised him as 'one of Mozart's most sensitive contemporaries'.

WORKS

MSS in D-DO unless otherwise stated

Inst: 2 concs., C, G, hpd, *NL-DHgm*; 2 concs., A, B♭, hpd, (acc. lost); 3 Sonate, 2 for hpd, vn, 1 for 2 hpd/harp, op.1 (Lyons, *c*1780); Sonata, hpd/pf (Offenbach, 1793); 6 Duetti, 2 fl, op.3 (n.p., n.d.); 3 Sonates, hpd/pf, vn, vc, op.8 (Augsburg, *c*1795), ed. E. Fischer (Berlin, 1932); 6 allemandes, 8 wind insts; 10 deutsche Tänze, pf; 12 variations, hpd; 6 variations, hpd

Vocal: 12 Lieder, pf acc. (Augsburg, 1791), ed. E. Fischer (Berlin, 1950); 6 Geistliche Lieder, 4vv (Augsburg, *c*1795), lost; 6 Lieder, pf acc. (Leipzig, *c*1795); Ach noch schwank' ich, aria, S, orch; 2 other arias

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FRIEDRICH BASER

Sixta, Jozef (*b* Jičín, 12 May 1940). Slovak composer. He studied composition and the piano at the Bratislava Conservatory (1955–60) before continuing his composition studies under Alexander Moyzes at the Bratislava Academy of Music and Dramatic Arts (until 1964). In 1971 Sixta received a scholarship to study in Paris under Messiaen and Jolivet. From 1964 to 1976 he taught theory and composition at the Bratislava Conservatory and in 1976 was appointed lecturer in composition at the College of Performing Arts.

At the start of his career Sixta was influenced largely by his teacher Moyzes and the latter's traditional composition method. After graduation (Sixta's diploma work was the First Symphony) he developed an intense interest in modern techniques, especially aleatory music, the achievements of the Polish school (see the String Quartet no.1, *Variácie*, the Nonet and *Asynchrónia*) and the rational organization of pitches. His compositional idea has become the synthesis of a more or less evolutionary approach to musical form and the selective organization of horizontal and vertical components based on intervallic sets. The latter represents a contemporary concern for integration, while his concept of form and the use of theme and development suggests Classical principles; added to this are Renaissance techniques such as canon and imitation, factors which in themselves assume important structural roles in his music. Sixta is interested exclusively in 'absolute music' free of extra-musical associations; typically, he has produced little or no vocal music, text-settings, programme music or interdisciplinary forms.

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(*selective list*)

Orch: Suite, str, 1960; 3 skladby [3 Pieces], 1962; Sym. no.1, 1964; Asynchrónia, str, 1968; Punctum contra punctum, 1971; 4 orchestrálne skladby, 1979; Sym. no.2, 1991

Chbr and solo inst: 3 fúgy, pf, 1959; 4 skladby, pf, 1960; Qnt, fl, ob, cl, bn, pf, 1961; Fantázia, pf, 1963; Invencia, cl, pf, 1963; Str Qt no.1, 1965; Variácie, pic, 2 fl, 2 ob, eng hn, 4 cl, 2 bn, pf, 1967; Nonet, fl, ob, cl, hn, bn, 2 vn, va, vc, 1970; Qt, 4 fl, 1972; Sólo, pf, 1973; Recitatív, vn, 1974; Okteto, 2 fl, 2 ob, 2 cl, 2 bn, 1975; Trio, 2 ob, eng hn, 1980; Trio, cl, vc, pf, 1981; Str Qt no.2, 1984; Pf Sonata, 1985; Etuda, hpd, 1987; Hudba pre štyroch hráčov [Music for 4 Players], ob, cl, bn, hpd, 1988; Trio, 3 cl, 1992; Hudba [Musica], fl, ob, mar, vib, synth, 1994

Principal publishers: Slovak Music Fund, Opus

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VLADIMÍR GODÁR

Sixte ajouté (Fr.). *See* ADDED SIXTH CHORD.

Sixteen, The. English choir, often augmented to include the period-instrument Orchestra of the Sixteen and specializing in Renaissance and Baroque music. Founded in 1977 by its director, Harry Christophers (*b* 1953), it has become one of the most versatile and widely recorded groups of its generation. Performing the major large-scale works of Purcell, Handel and Bach throughout the world, it has also established a reputation for championing many lesser-known vocal polyphonic masterpieces from the Tudor period as well as a full representation of Spanish and Portuguese composers from the 16th to the 18th centuries. Its performances of music from the Eton Choirbook won a Gramophone Award in 1992. The Sixteen has recorded an extensive series of works by

Victoria and has made frequent forays into the 20th-century choral repertory, including works by Britten, Poulenc, Stravinsky, Martin and Maxwell Davies.

JONATHAN FREEMAN-ATTWOOD

Sixteen foot. A term used in reference to organ stops, and by extension also to other instruments, to indicate that they are pitched an octave below the EIGHT FOOT or 'normal' pitch now based on *c′* = 256 Hz. At Delft Oude Kerk in 1458, the *16 voeten Blockwerk* ran from *F* not *C*, so the pitch must either have been about a 4th below *c′* = 256 Hz or the *voet* shorter than 1′ = 0·3048 m. Either way, a GREAT ORGAN of Sixteen foot, i.e. based on an open Diapason of 16′ or sub-octave tone, became the ideal in the newly developing church organ, even when the Pedal had its own department.

PETER WILLIAMS

Sixteenth-note. *See* SEMIQUAVER. *See also* NOTE VALUES.

Sixth (Fr. *sixième*; Ger. *Sexte*; It. *sesta*). The INTERVAL between any two notes that are five diatonic scale degrees apart (e.g. C–A, E♭–C, F♯–D); the complement of the 3rd, that is, the interval produced when the 3rd is inverted at the octave. An octave less a minor 3rd is called a major 6th, and an octave less a major 3rd is called a minor 6th. A major 6th that has been increased by a chromatic semitone is called an augmented 6th (e.g. C–A♯, B♭♭–G); a minor 6th from which a chromatic semitone has been subtracted is called a diminished 6th (e.g. C–A♭♭, E♯–C, G♯–E♭).

Medieval theorists usually classified the 6th as an IMPERFECT CONSONANCE; in the early 15th century it became the characteristic interval between the outer parts of fauxbourdon and fauxbourdon-style polyphony. In cadences it has always been of primary importance in that it resolves linearly to the octave. As a melodic interval the 6th was a kind of 'boundary interval' in the Middle Ages (*see* HEXACHORD); in the Renaissance the minor 6th was normally the greatest interval (apart from the octave) that could be sung by leap in a melodic part.

See also ADDED SIXTH CHORD; AUGMENTED SIXTH CHORD; HARMONY, §2; INVERSION; and NEAPOLITAN SIXTH CHORD.

WILLIAM DRABKIN

Sixth chord. A three-note chord consisting of a bass note with a 6th and a 3rd above it. In thoroughbass it is indicated by the figure '6'. In functional harmony a 6th chord is the first inversion of a major or minor triad; by itself it is a consonance, though it may be interpreted as a dissonance in some harmonic contexts (e.g. *a–c′–f′* resolving to *a–c′–e′* in A minor). Consecutive 6th chords are an important characteristic of much music of the first half of the 15th century (*see* FABURDEN).

See also ADDED SIXTH CHORD; AUGMENTED SIXTH CHORD; HARMONY; INVERSION; and NEAPOLITAN SIXTH CHORD.

Sixth flute. A RECORDER with lowest note *d″*, a 6th above the treble instrument.

Sixty-fourth-note. American term for HEMIDEMISEMIQUAVER. *See also* NOTE VALUES.

Sixt z Lerchenfelsu, Jan [Sixt von Lerchenfels, Johann] (*b* Prague, 1550–60; *d* Litoměřice, 3 Nov 1629). Czech composer. He was studying with the Jesuits at Prague in 1575. In 1584 he was a singer in the Kapelle of the Emperor Rudolf II in Prague. From 1594 to 1597 he studied at the Jesuit academy at Olomouc, where in 1596 he obtained the bachelor's degree and in 1597 the doctorate. To mark the latter the singers of the Kapelle published the 12-part *Chorus musicus caesareus … in … D. Joannem Sixtum Boemum Pragensem … emblematice pictus, fictus et decantandus* (Prague, 1597), and two other prints honoured him about this time: Franciscus Mollerus published a *Melicum poema* (Olomouc, 1597), and the Sodalitas Mariana of the university published a musical print, *Nymphae harmoniacae* (Olomouc, 1598). According to these sources he was choirmaster of the Jesuit church at Olomouc. From 1599 to 1602 he was again at the court of Rudolf II, as court chaplain and alto. In 1602 he became archdeacon at Plzeň and in 1605 canon at St Vitus, Prague. From 1608 he was at Vyšehrad, first as canon and then, from 1613, as dean of the chapter. From 1617 until his death he was provost at Litoměřice. In 1623 he was made an imperial counsellor and elevated to the peerage. In 1625 he founded a printing press at Litoměřice, where he published his religious writings and also, in 1626, the volume containing his only known music, *Triumphus et victoria Joannis … Comitis de Tilli*. This publication, which also includes works by Italian composers and acclamatory poems and quotations, celebrated the victory of the imperial army over the Protestants at the Battle of the White Mountain in 1620. The four works of his own in it are a *Te Deum*, a Sanctus, a *Miserere* and a *Magnificat*. The first three are four-part polyphonic works, while the *Magnificat* (ed. in DČHP, cv, 1958) is homophonic and can be performed in either four or eight parts: the forces are a solo voice accompanied by three violas and a four-part chorus with doubling trumpets and organ. Sixt was highly esteemed by his contemporaries as a musician, though it is difficult to assess his powers as a composer on the basis of only four works.

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JIŘÍ SEHNAL

Sjaellands Symfoniorkester. Orchestra based in COPENHAGEN. It was founded in 1964 on the basis of the orchestra of the Tivoli concert hall, which dates back to the 1840s.

Sjögren, (Johan Gustaf) Emil (*b* Stockholm, 16 June 1853; *d* Stockholm, 1 March 1918). Swedish composer. He first studied music with L. Ohlson, and from 1869 to 1874 attended the Swedish Royal Academy of Music, where his teachers were Thegerström for the piano, Mankell for the organ and Berens for harmony. He continued his studies in Berlin in 1879–80, with Kiel for composition and Haupt for the organ, and it was during this time abroad that he decided to devote himself to music. In 1881 he was appointed organist at the French Reformed church in Stockholm, and in 1891 organist at the Johanneskyrka, a post he held until his death. He also taught at Anderssons Musikskola from 1886 to 1888. In 1884–5 his extensive travelling in Europe took him to

Berlin, Munich and Vienna, where he studied instrumentation with H.T.O. Grädener, and to Paris, where he was a regular visitor from the 1890s and gave annual concerts from 1901 to 1914.

As a composer, Sjögren proceeded from early, typically Scandinavian works to a style marked by Schumann's influence. Then, during his travels abroad, a number of important currents in European music made their lasting impression upon him: the works of Wagner and Liszt, Italian opera, and French music, including Franck's, with which he made his first close acquaintance in Paris in 1885. His mature writing for the piano was probably stimulated as much by his contact with the music of Saint-Saëns and Fauré as by that of Schumann and Chopin. His friendship with the Danish composer Lange-Müller was undoubtedly an important factor in his development as a composer of lieder; it was this genre that Sjögren cultivated most and many of his songs, of which he wrote about 200, are still in the Swedish repertory. His choice of texts at the outset was unusually cosmopolitan by Swedish standards, and he made frequent use of the contemporary poetry of his native land (C. Fröding, V. von Heidenstam) only after 1900. A large number of his songs, both strophic and through-composed, are *Stimmungslieder*, depicting in music a single, generalized mood for the entire poem. Alongside these settings he wrote songs which were progressive in their harmonic language and technique of declamation, notably the Jacobsen songs op.22 (1887), and the Li-Tai-Po songs (1911), with their personal touch of exoticism; the latter group shows the linear writing and somewhat free treatment of tonality characteristic of much of his later work. For all its broad lyricism, colourful sonorities and harmony, Sjögren's output is often marked by a certain reserve and occasionally penetrated by the sentiment of the salon; but in the variety of its moods and methods of expression, it is virtually unique in Swedish music.

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(*selective list*)

printed works published in Stockholm unless otherwise stated

principal MS source, S-Skma

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PIANO

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For fuller list, see Brodén

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AXEL HELMER

Sjukur, Slamet Abdul (*b* Surabaya, Java, 30 June 1935). Indonesian composer. After piano lessons from the age of nine, he studied at the Indonesian Music Academy in Yogyakarta (1952–6). In 1957, already well-known as a composer, Sjukur co-founded an important musical institute in Surabaya. Between 1962 and 1967 he studied analysis with Messiaen at the Paris Conservatoire and composition with Dutilleux at the Ecole Normale de Musique on a French government scholarship. In Paris he also worked with the Groupe de Recherches Musicales under the leadership of Schaeffer. On his return to Indonesia in 1976, Sjukur taught composition at the Jakarta Arts Institute until 1987, familiarising the younger generation of Indonesian composers with European contemporary music. In the 1970s he was seen as an eccentric personality and was associated by the general public with the strangeness of contemporary music. Sjukur has often used mathematical themes as the basis for his compositions, for example *OM* for string ensemble, commissioned for the 1995 Contemporary Music and Dance Festival. In the late 1990s he became increasingly interested in using the aesthetic concepts of traditional Indonesian music, such as gamelan, in his compositions.

FRANKI RADEN

Ska [bluebeat]. A style of Jamaican popular music and dance. From 1961 to 1965 it was the predominant popular style in Jamaica, and can claim to be its first truly indigenous music. A stylistic amalgam of African-Cuban and New Orleans influences, jazz, quick-time rhythm and blues and Rastafarian rhythms, it primarily originated with the Skatalites, who recorded under a variety of names and provided ska's chief musicians. The group's line-up consisted of piano (Jackie Mittoo), guitars (Ernest Ranglin, Lyn Tait and Jah Jerry), bass (Lloyd Brevett),

drums (Lloyd Knibbs), and a horn section (Lester Sterling, alto saxophone; Tommy McCook, 'Ska' Campbell and Roland Alphonso, tenor saxophones; Karl Bryan, baritone saxophone; 'Dizzy' Johnny Moore and Baba Brooks, trumpets; Don Drummond, trombone). It was popularized by the seminal Clement 'Sir Coxsone' Dodd of Studio One, and 'Duke' Reid of Treasure Isle, and its influence has now flourished worldwide. Using a staccato guitar to accentuate the upbeats of its distinctive double-time shuffle rhythm in simple quadruple metre, ska's chugging melodies and propulsive horn section represented youthful emancipation as Jamaica celebrated its independence.

Ska's many early stars included Jimmy Cliff, Toots and the Maytals, the amusingly salacious Prince Buster, the father of reggae music Joe Higgs and his partner Roy Wilson, Alton Ellis, Carlos Malcolm and his Afro-Jamaican Rhythm, Byron Lee and the Dragonaires, and early Bob Marley and the Wailers. Ska has experienced two revivals in the United Kingdom: in the late 1960s its rhythm patterns were adopted by Judge Dread, then in 1980 the ska-based 'Two Tone' movement united black and white musicians in groups like the Beat, the Specials, Selector and Madness. In the 1990s American pop groups influenced by ska, such as No Doubt, Sublime, the Toasters and Let's Go Bowling, achieved commercial success.

ROGER STEFFENS

Skaggs, Ricky (Lee) (*b* Brushey Creek, KY, 18 July 1954). American country and bluegrass singer-songwriter. His early influences were from his father, a guitarist and gospel singer, and Bill Monroe, the legendary bluegrass exponent. His father bought him a mandolin when he was five, and at the age of seven he appeared on stage at a concert given by Monroe. He had become a professional musician by his mid-teens, playing fiddle, guitar and mandolin, and released his first solo album, *That's It*, in 1975. He had already begun to explore the bluegrass repertory with his band Boone Creek when Emmylou Harris finally persuaded Skaggs to join her Hot Band. His distinctive high tenor harmonies featured on her bluegrass-influenced *Roses in the Snow* (WB, 1980).

At a time when country music was embracing elements of showbusiness Skaggs with Harris led the so-called New Traditionalists in a rediscovery of its heritage. A revival of the Flatt and Scruggs song *Cryin' my heart out over you* (1982) gave Skaggs his first number one hit in the country music charts, the first in a series of honours which lead to his election to the Country Music Hall of Fame as its youngest member. Throughout the 1980s, with a hold over mainstream country music, he combined a career at the Grand Ole Opry with another on the traditional bluegrass circuit. Although his mix of politics and religion came to alienate many admirers, he remains highly respected by fellow musicians, and has worked with such artists as Johnny Cash, Dolly Parton and Jesse Winchester. (B. Allen: 'Ricky Skaggs: Country Rocks, but Bluegrass Rules', *Bluegrass Unlimited*, xxxii/3 (1997), 38–45)

LIZ THOMSON

Skalić, Pavao [Scalichius, Scalitz, Scala, Skala; Paulus] (*b* ?Zagreb, 1534; *d* Danzig, 1575). Croatian writer and music theorist, active in Austria, Germany and Italy. He studied theology and philosophy in Vienna and later moved around Europe, living in Bologna, Rome, Bohemia, Poland, France and Germany, among other places. Both in his life and in his works, he displayed an unusual combination of piercing intellect, encyclopedic knowledge and self-aggrandizing fantasy. His principal work was the *Encyclopaediae, seu orbis disciplinarum, tam sacrarum quam prophanarum, Epistemon* (Basle, 1559), the first modern European publication to apply the word 'encyclopedia' in its modern sense. All Skalić's accessible texts on music are included in it, including the *Discursus harmonicus*, which deals in a conservative fashion with Pythagorean and Neoplatonic ideas on Harmony and music. Among his other writings was the *Dialogus de lyra* (Cologne, 1570; possibly lost), mentioned by Walther and Gerber, and in Peter Lichtenthal's *Dizionario e bibliografia della musica* (Milan, 1826/*R*).

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LOVRO ŽUPANOVIĆ

Skalkottas, Nikos [Nikolaos] (*b* Halkis, Evia, 21 March 1904; *d* Athens, 20 Sept 1949). Greek composer.

1. Life. 2. Works. 3. Folksong. 4. Instrumental writing.

1. LIFE. His father, Alexis, and uncle, Kostas, were both musicians. When the latter lost his position of musical director of the town band in 1906 as the result of legal and political intrigues, the family moved to Athens with the two-year-old Nikos already showing signs of musicianship. At the age of five he began violin lessons with his father and uncle, and at ten he entered the Athens Conservatory, graduating at the age of 16 with a highly-acclaimed performance of the Beethoven Concerto. A year later, in 1921, he won a scholarship to the Berlin Hochschule für Musik, where he studied the violin with Willy Hess. He also took some composition lessons with Juon and Robert Kahn, but his growing fascination with contemporary music was probably stimulated by Mitropoulos, his friend and fellow-student from Athens, who was studying composition with Busoni. In 1925 Skalkottas decided to give up his promising career as a violinist and become a composer. From 1925 to 1927 he studied with Jarnach, a pupil of Busoni, and he took orchestration lessons from Weill in 1926. But it was his studies with Schoenberg (1927–32) at the Preussische Akademie der Künste which he later recalled had been an inexhaustible wellspring of inspiration for all his subsequent work. During Skalkottas's time there several of his symphonic and chamber works were publically performed.

In his early years in Berlin Skalkottas had earned his living by playing the violin in Berlin's café and cinema orchestras, but in 1928 he began to receive financial support from a wealthy young Greek musical amateur, Manolis Benakis, whom in return he assisted in buying

and selling autograph manuscripts – a task for which the young musician had little practical aptitude. After a disagreement over money Benakis ended his support in 1931. The growing unemployment among Berlin musicians prevented Skalkottas from resuming his work as a freelance violinist. Material problems, and his worries about his ability to survive as a composer, combined with doubts about his own national identity and artistic direction, caused feelings of deep insecurity; these were increased by the ending of his relationship with Matla Temko, a violinist and student at the Berlin Hochschule, with whom he had a daughter. Poverty and debt forced him to leave Berlin in March 1933; he was repatriated to Athens by the Greek Embassy, leaving behind his musical manuscripts, which were later sold by his landlady.

On his return to Athens Skalkottas suffered a temporary nervous breakdown. His intended return to Berlin was prevented by the confiscation of his passport by the Greek authorities, and then by continuing financial worries and increasing political tensions in Europe. His former friends in Athens found his character had permanently changed; his youthful good humour and high spirits had turned into an introverted pessimism: cynical mistrust was masked as polite reticence. He met largely with indifference and hostility from the Athens critics and the leading figures of Greece's musical life, who had not forgotten the uncompromising works that had been heard during Skalkottas's previous visit to Athens in the winter of 1930–31, nor forgiven his withering criticisms of Greece's musical and cultural establishment. In 1934 he began to work as an orchestral violinist in the symphony and opera orchestras of Athens, and later also in Greek Radio SO. He remained in Athens for the rest of his life, through the artistically and politically restrictive years of the Metaxas dictatorship, World War II and the German occupation, during which he was arrested and detained for several weeks on the false suspicion of being a member of the Greek resistance, an experience he endured with stoic fortitude, although it crucially affected his health, and almost certainly led to his early death. Even during the following five years of civil war, Skalkottas remained detached from outward events: during the revolution in Athens in 1944–45, as bombs exploded close to his house, he continued to compose the Concerto for two violins and orchestra, drawing staves on cigarette-paper when his supply of manuscript paper ran out.

Skalkottas had little contact with other artists, composers or writers in Greece, and appeared to accept and even relish the solitude that left him with the time and freedom to compose as he wished. Eventually he married in 1946 and had two children. The day before his second son was born, Skalkottas died of a strangulated hernia, which, with characteristic self-neglect, he had ignored until too late.

During his years of depression (1932–4) Skalkottas wrote little; but from 1935 onwards, often late at night after he had completed his orchestral duties, he composed a large number of 12-note and atonal works, at rapid speed, and with apparently few sketches. He worked in extreme isolation, having no opportunity for further contact with Schoenberg (who later in his book *Style and Idea* declared him to be one of the most talented of his pupils) or with other European composers, and knowing little of further musical developments in contemporary music outside Greece – even after World War II. His mind



Nikos Skalkottas

instead remained fixed on the world of Weimar Berlin, even to the extent of writing German tempo and expression marks in his scores, and occasionally corresponding in German with Temko and other friends from his Berlin years.

Though aesthetically far removed from the folkloristic romanticism of the then fashionable 'national school' of Greek composers such as Petrides and Kalomiris, he nevertheless attempted to meet the taste of what he called (without irony) the 'great Greek public', with tonal ballet suites and symphonic works composed in a deliberately popular style and intended for performance by the Athens State Orchestra. His one great success in Greece was with the *36 Greek Dances* for orchestra, a project he had conceived in Berlin in 1931; the *Dances* were based on Greek folksongs, some of which the composer transcribed from recordings from the Athens archive project of Samuel Baud-Bovy and Melpo Merlier. The few *Greek Dances* which were heard in the composer's lifetime were frequently performed by the 'State' Orchestra, and in the USA (conducted by Mitropoulos). But the atonal music Skalkottas composed in the Athens years remained unknown, undiscussed and unperformed – except in private, with a few close friends – until after his death.

2. WORKS. Throughout his career Skalkottas remained faithful to the neo-classical ideals of *Neue Sachlichkeit* and 'absolute music' proclaimed in Europe in the 1920s. He persistently cultivated classical forms: variants of sonata, rondo, binary, and – particularly in earlier works – ternary form, within the traditional genres of suite, concerto, sonata, duo, trio and quartet, all generally in three movements. His music is characterized by a strong motoric drive, a kind of baroque energy shared by other

contemporary composers such as Hindemith and Honegger. Titles for full-scale works are often reticent (e.g. Suite and Sonatina) and symphonic movements are often cast as stylized suite types (e.g. the March and *Sicilano-Barcarolle* from the First Suite for orchestra, and the Toccata from the Second).

Skalkottas's individual style is already apparent in the high-spirited music composed during his years in Berlin, although the textures are sparser and leaner than in later works. After a few piano pieces in a simple tonal style (the *Greek Suites* of 1924, AK79) and a String Trio and Quartet (now lost) came the extraordinarily mature, polytonal Solo Violin Sonata of 1925. From 1927 onwards, Schoenberg was a crucial technical influence. With the *15 Little Variations* for piano (1927) Skalkottas's language became completely atonal, and he began to use a serial approach similar to that of Schoenberg's *Klavierstücke* op.23, although of the handful of the Berlin works of 1927–31 which have survived, only the First Piano Concerto and the second and third movements of the Octet use 12-note writing with any consistency.

During the unproductive years of his personal crisis (1932–4), he worked mainly on planning and sketching the *Greek Dances*. But the year 1935 saw a prolific stream of works composed, for the first time, in a fully 12-note technique, chief among them the Suite no.1 for orchestra, based on themes sketched out in Berlin in 1929. Two-thirds of Skalkottas's output (49 of his 74 atonal and 12-note works, 62 of which have survived) was written during the years 1935–45. A passionate expressiveness alternates with a more wistful tone, and a sometimes biting sense of humour. Movements are often quite long, e.g. in the Violin Concerto, Second Piano Concerto, and Second Symphonic Suite, and most notably in the Fourth String Quartet, the Third Piano Concerto and the orchestral Overture to an unwritten opera, *Ē epistrophi tou Odysseus* ('The Return of Ulysses') – a 30-minute epic sonata-form movement whose atmospheric opening depicts Ulysses waking up on the beach of the island of the Phaecians at dawn, after his shipwreck the previous night. (The subject of the suffering hero's return and rehabilitation may well have had a poignant meaning for the composer, who did not hear a single modernist work of his publically performed after 1931.)

Most of the large-scale works of 1933–45 are dodecaphonic, but from about 1938, Skalkottas also began to compose several works in a parallel atonal style, e.g. the Sonata no.2 for violin and piano, the *Sonate concertante* for bassoon and piano, the *Variationen über ein griechisches Volksthema* for piano trio, and the concertos for double bass, and for violin and viola. Themes and textures of this idiom (which partly derives from an approach he had already used much earlier in Berlin works such as the First Piano Concerto and Octet) frequently contain most or all the 12 notes of the chromatic scale within a brief space, and material is often transformed by using serial techniques, including retrograde transformation. However, Skalkottas allowed himself more latitude to develop his material spontaneously, with decorations, arpeggios, repetitions of notes and phrases, and deliberately neo-Romantic gestures, moments of tonal or polytonal association, and touches of parody or humour (as in the finale of the *Sonate concertante*).

A number of pieces in this freer atonal style have movements which are strikingly brief. This group includes the Piano Suites nos.2–4, the *10 Musical Sketches*, the cycle of *16 Songs* and the *32 Piano Pieces*. In these shorter movements, baroque types (e.g. passacaglia, chorale, canon) and other monothematic forms are found alongside dance-genres (minuet, gavotte, scherzo, waltz etc.), character pieces (such as nocturne, intermezzo, serenade, partita and capriccio) and miniature variation movements, such as *Variations on a Mountain Theme* from the *32 Piano Pieces*. Some of these, with their musical scene-painting and dramatic effects such as tremulo and glissando, and titles such as *Catastrophe in the Jungle* and *The Young Girl's Morning Serenade*, clearly reflect the composer's nostalgic memories of playing and improvising music for the silent cinema in Berlin in the 1920s.

Even in shorter pieces, such as the Rondo for violin and piano, Skalkottas employs large amounts of quite diverse material. In his large-scale works, movements often contain a large number of themes and subsidiary motifs, and many sonata-form movements have a 'development' section consisting largely of entirely new material. At the same time, single motifs are greatly extended, as in ex.1,



Ex.1 *Ulysses* overture

whose ostinato rhythm is heard over large stretches of the main allegro of the *Ulysses* overture. Skalkottas tends to maintain textures more continuously than Schoenberg or Berg, and the periodic structures of his themes are more symmetrical (ex.2).

Yet his approach is no less formally complex than that of the Second Viennese School. Themes and motifs often reappear in a different order, producing mosaic-like fantasia structures such as the Preludio from the First Piano Suite, or the slow movement of the Second Piano Concerto. Material is transformed – sometimes beyond recognition – by serial procedures; for example the recapitulation of the *Overture concertante* in the Second

Ex.2 Symphonic Suite no.1, 1st movt

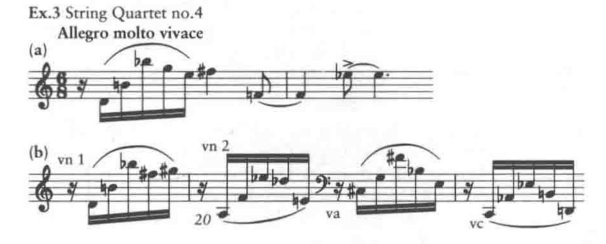
Suite for orchestra is a strict retrograde of each section of the exposition.

In Skalkottas's 12-note works, diversity is guaranteed by the use of an often large number of different series in each movement, in polyphonic combination and horizontal succession (see ex.2). The First Suite contains 40 series, between three and 12 in each movement. Such series are usually unrelated, except by isolated two- or three-note correspondences. (In ex.2 series 1 and 2 share the E♭–G♭–B♭ triad, and series 2 and 3 share the group D–A–E.) In other works, such as the Violin Concerto, or the *Ulysses* overture, Skalkottas often writes a theme consisting of a succession of many series without any obvious relationship between them, except for fleeting melodic or harmonic correspondences. Prime and retrograde forms are used freely, but transpositions appear rarely and inversions almost never. A flexible means of development is given by the playful permutation of the notes of the series, within – and often between – the two- to five-note groups into which it is often divided. Permutation, and the use of several different series, both procedures originating in Berg's *Lyrische Suite*, create an extreme variety of pitch content, increased still further by many irregularities in the row (such as repetition or omission).

Skalkottas's use of a large number of rows allowed him to imitate melodic motifs with considerable freedom, so that they correspond in contour, rather than in exact detail. Examples of this are at the opening of the First Symphonic Suite for orchestra (c.f. the antecedent and consequent in ex.2), and the Fourth Quartet (c.f. the opening in ex.3*a* with the four variants in ex.3*b*).

This kind of ongoing development, which has parallels in the music of Bartók, is exploited even more flexibly in Skalkottas's works in freer atonal style, whose melodic and harmonic language is often as dense and compressed as in the 12–note works of the same period. For example, in ex.4, 11 of the 12 chromatic notes are heard in the

Ex.3 String Quartet no.4



violin part in the opening two bars, and 8 of the 12 notes are heard in the combined violin and piano parts within the first two beats of the first bar.

Ex.4 Violin Sonata no.2, 1st movt



Textures are often highly contrapuntal (the 17–part opening of the Little Suite for strings is an extreme case) and the constant crossings of parts give an extreme complexity to even the most simple instrumental combinations. As in ex.4, voices are often concealed in chordal writing. Canonic and imitative writing are often used, notably in the extensive fugato sections of the *Ulysses* overture and in the finales of the Piano Trio and the *Variationen über ein griechisches Volksthema*. Rhythmically, Skalkottas's music is strongly influenced by Stravinsky in its use of ostinatos and crossrhythms and continual syncopation against a strong rhythmic pulse. Melodic lines are disjunct yet quasi-vocal as in the instrumental music of Berg. Harmonically Skalkottas follows Schoenberg's principle of avoiding octave-doublings, but the frequent melodic and chordal use of 3rds, 4ths, 7ths, and even triads, sometimes produces the fleeting effect of localized tonality, particularly in some rather lighter-textured works composed after 1939 such as the Concertino for oboe and piano. The influence of jazz-rhythms – filtered through Stravinsky, Krenek and Weill – is apparent in the *Ragtime* from the *10 Musical Sketches*, some of the *32 Piano Pieces* and the two rather skittish quartets for piano and wind, part of a group of works which the composer intended to be performed in a single concert.

Skalkottas's creative energy appears to have slackened after 1944. Orchestral playing and family duties took up more time than before, and compositionally he was occupied largely with writing tonal works, such as the Piano Concertino, Sinfonietta, *Klassikē symphōnia* and several ballet suites, which he hoped would please the public in Athens. Generally effective, workmanlike pieces, their colourful orchestration is rarely matched by the quality of their themes and their development, though the ballet score *Ē thalassa* ('The Sea') is a vivid exception. Skalkottas's main private compositional activity during these final years was the orchestration of the Second Suite for orchestra, left unfinished at his death. The handful of chamber works that he composed during the years 1945–9 have a much simpler, less dissonant melodic and harmonic language, though (except for the Little Suite no.2) they too employ a multi-series 12–note technique.

3. Folksong. For the *36 Greek Dances* Skalkottas drew not only on Greek folk melodies from the Merlier archive recordings, but on folktunes he had found in published collections, and popular songs as well. In spite of his love of Greek folk music (his mother had sung such songs to him as a child) he remained sceptical of the attempts of his Greek contemporaries to integrate it into the modern symphonic style. Although he did employ Greek folk materials freely in several tonal ballets, such as *Ē thalasssa*, he quoted folktunes in only a handful of his atonal and 12–note works, such as the slow movement of the Little Suite no.1 for violin and piano, and the central variation movement of the Concerto for two violins, which is based on a *rembetiko*, a nostalgic popular song by Vasilis Tsitsanis called *Tha pao ekei stin Arapia* ('I'll go to Arabia'). The 'Greek folk theme' which is the subject of the *Variationen* is in fact Skalkottas's own invention. Elsewhere he only occasionally uses the rhythms and metres of Greek folk music (e.g. the 7/4 *Greek Dance* in the *32 Piano Pieces*, and the 7/8 *kalamatianos* dance rhythms in the Rondo of the *10 Musical Sketches* and the finale of the Octet). Although mixed metres (such as 2/4 + 3/4 + 5/8) are found in several other works, e.g. the

Violin Concerto, they are more influenced by the examples of Stravinsky and Bartók than by Greek folk music. Only in one major work did Skalkottas juxtapose and mix folk, atonal and 12-note styles: the incidental music to Christos Evelpides's 1943 fairy-tale drama *Me tou magou ta magia* ('The Spell of May'), a Greek version of the Ondine legend. The Greek village atmosphere is provided by tonal folksongs and dances (some, such as the moving choral song 'Night has Fallen', with disturbingly chromatic ornamentation and harmonies), while the world of the supernatural is musically depicted by 12-note writing that subtly blends and contrasts lyrical fantasy with dissonant confusion.

4. Instrumental writing. Skalkottas wrote generally for large but conventional instrumental forces, although he also showed a particular fondness for wind ensembles (Third Piano Concerto, Concerto for wind and orchestra, Concerto for violin, viola and orchestra, *Klassikē symphōnia*) showing a debt to Stravinsky's *Mavra* and the Piano Concerto, Hindemith's Concertos op.36 and Weill. After a rather pointillist, mosaic-like orchestration of the Berlin years, the Athens works use larger forces and have more sustained instrumental lines. Remarkable sonorities are obtained by exploiting the highest and lowest registers of instrumental groups; in the Double Bass Concerto and *Ulysses* overture, the Impressionistic use of the harp as a continuo instrument gives the orchestral texture the quality of shimmering light. Effects such as the divisi tremulandos and slides in the second movement of the First Suite for orchestra, the gradual build-up of a 12-note chord in successive instrumental entries producing a massive crescendo in the *Romance* of the same Suite, the clusters in the last movement of the Third String Quartet, and the last bars of the *Largo sinfonico* from the Second Suite for orchestra, where 16 tutti pianissimo 12-note chords are heard, are all examples of Skalkottas's imaginative sound-world, which often seems to anticipate postwar trends.

Skalkottas's writing for instruments (solo and orchestral) is often extremely challenging, with its disjunct leaps, extremes of register and difficult double- and triple-stops for the strings. As the specially-composed music examples of his unpublished *Technique of Orchestration* show, Skalkottas expected the highest technical standards. Even a miniature such as the song *To phengari* ('The Moon'), composed for the coloratura soprano Margarita Perras, a friend in Berlin whose voice he knew well, has an almost impossibly high tessitura.

With its generally uncompromising demands on listener and performer alike, and its seemingly conservative formal and thematic aspects, Skalkottas's music has had only limited influence on postwar trends, even in Greece. In spite of the efforts of Iohannes G. Papaioannou, who both collected Skalkottas's manuscripts after the composer's death and promoted performances of his works, and of others such as the conductors Hermann Scherchen and Walter Goehr, the pianist George Hadjinikos, the publisher Alfred Kalmus and the musicologist Hans Keller, public interest in his music, which awakened in the two decades following his death, has since waned. Yet his importance goes beyond his historical position as a link between the Second Viennese, Busoni and Stravinsky schools, the imposing size of his output, or its consistency of approach; it lies rather in his ability to achieve in each work, within self-imposed conventions of form and style, a remarkable originality, range and power of expression.

WORKS

Edition: N. Skalkottas: *Complete Works*, ed. G. Schuller (Newton Center, MA: Margun, 1991–)

the A/K numbering is that of the Skalkottas Archive

ORCHESTRAL

atonal and 12-note works

A/K	
3	Suite, sketched 1929, lost
6	Concerto, wind, 1929, Berlin SO, cond. Skalkottas, Berlin, Singakademie, 20 May 1930, lost
23	Little Suite, vn, chbr orch, 1929, A. Knorre, cond. K. Mengelberg, Berlin, Singakademie, 6 April 1930, lost
21	Concerto, pf, vn, chbr orch, 1930, P. Mathey, A. Knorre, cond. K. Mengelberg, Berlin, Singakademie, 6 April 1930, lost
16	Piano Concerto no.1, 1930–31
20	Concertino, 2 pf, orch, 1935, J. Blancard, J. Horneffer, Suisse Romande Orch, cond. Baud-Bovy, Geneva, 15 June 1952
3a	Suite no.1, large orch, 1935, City of Birmingham SO, cond. M. Constant, London, 28 April 1973 [on material from A/K3]
17	Piano Concerto no.2, 1937–8, G. Hadjinikos, North German RSO, cond. Scherchen, Hamburg, 12 Oct 1953
22	Violin Concerto, 1937–8, T. Varga, North German RSO, cond. Gielen, Hamburg, 14 May 1962
26	Cello Concerto, 1938, lost
18	Piano Concerto no.3, pf, 10 wind, perc, 1938–9, Binns, Smalley, Rajna, cond. Hadjinikos, London, 9 July 1969
25	Concerto, vn, va, wind, dbs, 1939–40, H. Bronschwak, M. Lemoine, ORTF SO, cond. Constant, London, 7 July 1969
8	10 Musical Sketches, str qt/str orch, 1940, Athens State Orch, cond. W. Goehr, Athens, Parnassos Hall, 6 Nov 1952
7	Little Suite, str, 1941, Beromünster RO, cond. Schmid, Zurich, 30 Aug 1953
27	Double Bass Concerto, ?1941–3, K. Stoll, Danish Radio SO, cond. Hadjinikos, Copenhagen, 1978
5	Ē epistrophē tou Odysseus [The Return of Ulysses], ov., 1943–4, LSO, cond. Dorati, London, Royal Festival Hall, 23 June 1969; arr. 2 pf, A/K5a, 1943–4
4	Suite no.2, large orch, 1944, movts 1–4 and part of 5th movt orchd 1946–9; movts 1, 4, 3, BBC SO, cond. Dorati, London, BBC Maida Vale studios, 31 Jan 1966
24	Concerto, 2 vn, 1945, pf arr. only

tonal works

11	36 ellēnikē chori (36 griechische Tänze), 1931–6, reorchd; 1948–9; nos.1–4, Athens Conservatory Orch, cond. Mitropoulos, Athens, 21 Jan 1934; 9 nos. arr. wind, A/K11a, 1935, 1940–43; also chbr arrs.
12	Ē lygery kai o charos [The Maiden and Death], ballet, 1938, Athens Conservatory Orch, Athens, 10 May 1940; rev. 1947, Athens State Orch, cond. E. Lycoudis Athens, 23 March 1947
15a	T Pagana [The Demons], ballet, 1938, pf score, only 2nd movt survives
9	Klassikē symphōnia, a, wind, 2hp, 8 db, 1947, Orchestra of Greek Radio and Television, cond. Choo Hoey, Athens, 28 Nov 1975
2	Henry V (incid music, Shakespeare), 1947–8; Athens Radio, 1947–8, lost
10	Sinfonietta, B♭, 1948, Greek Radio SO, cond. V. Fidetzis, Athens, 20–28 Nov 1985
19	Piano Concertino, C, 1948, C. Georgiades, Greek Radio and Televison SO, cond. M. Caridis, Athens, Herod Atticus, 4 Aug 1987
13	Mikrē chorevetikēe suita: 4 chori ya balleto (Kleine Tanz-Suite: 4 Tänze für Ballett), 1948–9, Athens State Orch, cond. Vavayannis, 2 May 1949
15	Dance Suite, 1948–9, pf arr. only
29	Morceau characteristique (Nocturne-divertimento), xyl, orch, 1949

14 Ē thalassa [The Sea], 1949, Orchistra ton Chromaton, cond. M. Logiades, Athens, 24 June 1993

CHAMBER AND SOLO INSTRUMENTAL

atonal and 12-note works

Str Trio, A/K40b, 1923–4, lost;
Str Qt, A/K31, 1923–4, lost;
Sonata, A/K69, vn, 1925;
Pf Sonatina, A/K75b, 1927; 15 Little Variations,A/K75c, pf, 1927;
Str Qt no.1, A/K32, 1928;
Sonata no.1, A/K49a, vn, pf, 1928, lost;
Str Qt no.2, A/K33, 1929, lost; Eukolēh mousikē [Easy Music], A/K32a, str qt, 1929, lost;
Sonatina no.1, A/K46, vn, pf, 1929, only 2nd movt survives;
Octet, fl, cl, bn, tpt, trbn, pf trio, 1929, lost;
Sonatina no.2, A/K47, vn, pf, 1929;
Octet, A/K30, ww qt, str qt, 1931;
Str Qt no.3, A/K34, 1935;
Str Trio, A/K41, 1935;
Sonatina no.3, A/K48, vn, pf, 1935;
Sonatina no.4, A/K49, vn, pf, 1935;
Pf Trio, A/K42, 1936;
Suites no.1, A/K71, 1936;
Der Marsch der kleinen Soldaten, Rondo, Nachtstück, Kleiner Choral und Fuge, A/K53–6, vn, pf, ?1937–8;
Duo, A/K45, vn, va, 1938;
8 Variationen über ein griechisches Volksthema, A/K43, pf trio, 1938;
Gavotte, A/K57, vn, pf, 1939; Scherzo, Menuetto cantato, A/K58, vn, pf, 1939–40;
Concertino, A/K28, ob, pf, 1939;
Scherzo, A/K39, pf qt, ?1939;
Suite, A/K61, vc, pf, 1939, lost [?same as Sonata, A/K61a, lost]
32 pf Pieces, A/K70, 1940; Suite no.2, no.3, A/K72–3, pf, 1940;
Sonata no.2, A/K50, vn, pf, 1939–40;
Str Qt no.4, 1940;
2 Qts, A/K40, 40a: ob, bn, tpt, pf, 1940–42;
Concertino A/K68, tpt, pf, 1940–42; 4 pf Studies, A/K75, 1941; Suite no.4, A/K74, pf, 1941;
Largo, A/K66, vc, pf, 1941–2;
Sonata concertante, A/K67, bn, pf, 1943;
Mikrē serenata (Kleine Serenade), A/K64, vc, pf, 1945;
Bolero, A/K63, vc, pf, 1945;
Little Suite no.1, A/K51, vn, pf, 1946;
Duo, A/K44, vn, vc, 1946–7; Little Suite no.2, A/K, vn, pf, 1949;
Sonatina, A/K62, vc, pf, 1949;
Zarte Melodie, A/K65, vc, pf, 1949

Tonal works

2 Suites, A/K79e–f, 2 pf, 1924, 1924–5;
Greek Suite, A/K79a, pf, 1924–5; pf Sonatina,A/K79b, 1924–5, inc.;
9 Greek Dances, A/K/37, str qt, 1938–47 [arr. of orch pieces, A/K11];
6 Greek Dances, A/K59, vn, pf, 1940–47, [arr. pf as A/K76] [arr. of orch pieces, A/K11];
O gero dēmos [The Old City], A/K37a, str qt, 1939
3 Greek Folksongs, A/K60, vn, pf, 1945–6

VOCAL

Atonal and 12-note works: Choral work (R. Stein, on the Unknown Soldier), A/K90, 1930, lost;
Kapote [Sometime] (I. Stephánou), A/K81, S/Bar, pf, 1938–9;
To phengari [The Moon], A/K82, S, pf, 1941–2;
16 Songs (Chrysos Espera [Evelpidis]), A/K80, Mez, pf, 1941;
Me tou magou ta magia [The Spell of May] (incid music, Christos Evelpidis),A/K1, nar, S, orch, chorus ad lib, 1943–4
Tonal works: Ē laphina [The Doe], Ali Pasha, Astrapsēnithini i kai ē anatolē [Lightning in the East], Kapies Stigmēs [Certain Moments], Ē Despo [The Command], Ē Diamanto [The Diamond], O ti thel ē mana sou? [Oh What Does Your Mother Want?]: A/K86–8, 1v, pf, 1928–31, lost; Mi me dernēs mana [Mother, Don't Beat Me], A/K85, S, T, pf, 1937–8; Nanourisma [Lullaby] (wordless), A/K89f, S, gui, 1941; To tragoudi tou kleidona [The Locksmith's Song], A/K97, SSMez, 1943–4; Mousikē [Music] (D. Chorafas), A/K89, 1944; Ammoudia [The Beach] (D. Chorafas), A/K89a, 1944;

ORCHESTRATIONS AND ARRANGEMENTS

113 D. Mitropoulos: Kritikē giortē [Cretan festival], 1928
110 Ta pagana [The Demons], ballet, 1938–9, pf arr. only [from Bartók, Byrd]
Ē pentamorphi kai to rodo [The Beauty with the Rose], ballet, 1948–9 [from Bartók, Stravinsky and W. Neumann]

MSS in Skalkottas Archive, Athens

Principal publishers: Skalkottas Society, Universal

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J. Papaioannou: 'Ē ikosaetirida tou Nikos Skalkota', *Archeiou evvoikon meleton*, xv (1969), 119 [incl. catalogue of works]
J. Papaioannou: 'Skalkottas's Ulysses', *MT*, cx (1969), 615 only
H. Keller: 'Nikos Skallkottas: an Original Genius', *The Listener* (9 Dec 1954), 1041 only
A. Orga: 'Skalkottas: Shadowy Figure of Greek Music', *Music and Musicians,* xviii/11 (1968–9), 36–40, 46, 82 only
J. Thornley: 'The Tragic Career of Nikos Skalkottas', *The Listener* (11 May 1989)
K. Demertzis: O *Nikos Skalkotas os synthetēs mousikēs gia piano solo* [Nikolaos Skalkottas as composer of modern music for solo piano] (Khalkis, 1991)
E. Mantzourani: 'Nikos Skalkottas Reconsidered: a New Approach to his Twelve-Note Method', *Musical Objects* (1995), 21–31
J.A. Thornley: *The Life and Works of Nikos Skalkottas* (diss., U. of Cambridge, in preparation)

JOHN THORNLEY

Skalovski, Todor (*b* Tetovo, 21 Jan 1909). Macedonian composer and conductor. He studied composition with Milojević at the Belgrade Academy of Music and conducting with Markevich and Matačić at the Salzburg Mozarteum. Before World War II he worked as a music teacher and conductor in various Yugoslav towns. After 1945 he became one of the leading figures in the musical life of Macedonia: he was manager of the Macedonian Opera and the Macedonian PO; founder-director of the Radio Choir; and head of music programmes at Skopje radio. He has appeared as a guest conductor in former Yugoslavia and abroad, and is a member of the Macedonian Academy of Sciences and Arts. His work draws on Macedonian folk music; particularly valuable are the notably melodic choral pieces.

WORKS
(*selective list*)

Makedonska humoreska, chorus, 1937; Makedonsko oro [Macedonian Round Dance], chorus, 1944; 11 October (cant.), 1945; Rapsodija II, chorus, 1948; Zalez, Bar, orch, 1959; Veličanija, A, str orch, 1960; Baltepe [Copper Hill], A, T, chorus, ww, perc, 1961
*c*30 other choral pieces, songs, incid music

Principal publisher: Društvo na Kompozitorite na Makedonija

STANA DURIĆ-KLAJN

Škampa Quartet. Czech string quartet. It was formed in 1989 at the Prague Academy of Musical Arts by Pavel Fischer (*b* Zlin, 1965), Jana Lukášová (*b* Sušice, 1967), Radím Sedmidubský (*b* Prague, 1964) and Karel Snětina. Its teachers were Milan Škampa and Antonín Kohout of the Smetana Quartet. After further studies with Piero Farulli of the Quartetto Italiano, Walter Levin of the LaSalle Quartet and members of the Amadeus Quartet, the quartet won a prize at the Premio Vittorio Gui in Florence in 1990. The following year it won the Charles Hennen Competition in the Netherlands and in 1992 a special prize from the Czech Chamber Music Society. Jonáš Krejčí became the group's cellist that year and in 1999 he was replaced by Peter Jarůšek (*b* Bratislava, 1976). The Škampa Quartet was resident ensemble at the Wigmore Hall, London, from 1994 to 1999 and has toured widely, playing a repertory ranging from the

Classical era to the late 20th century. The group's full-toned, committed style, based on a secure technique, has brought it wide acclaim.

TULLY POTTER

Skelly, Joseph P(aul) (*b* Ireland, 29 June 1850; *d* New York, 23 June 1895). American composer. He came to New York about 1854. In the 1870s he worked briefly as a plumber before turning to music. He was alcoholic and tubercular and had no fixed abode; as one of the few songwriters whose poverty and intemperance truly conformed to popular stereotypes, he was easily exploited by publishers. Between 1873 and 1895 Skelly produced over 1000 songs. At first he specialized in comic, topical and 'seriocomic' pieces, and was the principal composer for such variety stars as Tony Pastor, Pat Rooney and Gus Williams. After 1880 he turned increasingly to sentimental ballads, setting texts by himself and by George Cooper. His career peaked around 1883, declining when the public began to prefer more elaborate, melodramatic works.

Skelly's songs are modest in scope and harmonically unsophisticated; he was a gifted melodist who drew on simple Irish and Italian idioms in a way that sometimes recalls Stephen Foster. Because Skelly had only one major success, *My Pretty Red Rose* (1877), his importance to popular music is often underestimated; his songs contributed significantly, however, to the evolution of both sentiment and ethnic stereotypes in late 19th-century American culture.

WORKS
(*selective list*)

all for 1v, pf, most published in New York; words by Skelly unless otherwise stated

Irishmen to the Front (W. Scanlon), (1875); I've only been down to the club (1876); My Pretty Red Rose (1877); Far from the Old Home (G. Cooper), (1881); The Old Rustic Bridge by the Mill (1881); One of the Finest (G. Williams), (1882); A boy's best friend is his mother (H. Miller), (1883); Little Ah Sid (?Skelly), (1883); Little darling, dream of me (1883); Strolling on the Brooklyn Bridge (Cooper), (1883); Sweet Dreams of Mother and Home (Cooper), (1885); A Letter from Kathleen (1889); Bring my laddie back to me (1893)

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Obituaries, *New York Clipper*, xliii (6 July 1895), 278; *American Art Journal*, lxv/14 (1895), 223
E.B. Marks: *They all Sang* (New York, 1934)
S. Spaeth: *A History of Popular Music in America* (New York, 1948)

WILLIAM BROOKS

Skempton, Howard (*b* Chester, 31 Oct 1947). English composer. He studied at Ealing Technical College while taking composition lessons with Cardew, first privately (1967–8) and then at Morley College (1968–71), where, with Cardew and Parsons, he founded the Scratch Orchestra in 1969. Since 1971 he has worked as a music editor for several publishers and is active as a performer of his own compositions (as a pianist and, especially, an accordionist) as well as a teacher. In 1991 he was a visiting lecturer in composition at the University of Adelaide.

Skempton was associated from the outset of his career with the English school of experimental music which evolved in the late 1960s out of Satie, Cage, Feldman and others, in which he, in common with Cardew, played a significant part. Webern and La Monte Young, as well as Feldman, were strong formative influences on the development of Skempton's style, which from as early as *A Humming Song* for piano (1967) was characterized by concentration on sonority, economy of means, clarity of texture, low dynamics, slow speeds and non-developmental forms of considerable brevity.

From 1970, a greater metrical clarity began to augment this approach, producing a music which quickly turns from the paradigmatic experimental flatness of *Waltz* for piano (1970) towards the ambiguous rapprochement with tonal motion well exemplified by his next piano piece, *First Prelude* (1971). Constructivist techniques continued to be a feature of Skempton's compositional methods, especially during the 1970s, and this aligned him not only with musical minimalism but also with the work of artists such as Peter Lowe and Jeffrey Steele. The range, both structural and expressive, of his output nevertheless expanded through the 1970s and 80s, exploring traditional tonal procedures and, increasingly, extending the emphasis on melody which was already a feature of *Waltz*. The piano pieces that run like an unbroken thread through his career effectively demonstrate this expansion, leading to a work such as the longer, more sectional and varied *The Durham Strike* (1985); their champions include Michael Finnissy and John Tilbury. The many accordion pieces that the composer has written for himself to play reveal these developments from a different angle, delighting in their different conjunctions of popular idioms and a formal abstraction which derives in considerable part from the restricted nature of the instrument itself. Skempton's diverse chamber output includes several pieces for two drums, most of them written in the mid-1970s for performance by Parsons and the composer.

The more empirical approach to structure that Skempton deployed from the early 1980s, together with a desire to synthesize the various stylistic areas explored over many years composing almost exclusively for solo and duo forces, led to the creation of works for larger forces and of longer duration; no single work until then lasts much more than 15 minutes, however, except for the half-hour cycle of 20 piano pieces for a television series called *Images*. Landmarks in what can also be identified as a response to the wider audience his music has gained during this period include *Lento* for orchestra (1990) and the series of concertos composed during the 1990s. The latter includes a pair of double concertos in which Skempton bestows his characteristic favours on some of the less-favoured members of the Western instrumental pantheon, the hurdy-gurdy in one, the accordion in the other.

WORKS
(*selective list*)

Orch: May Pole, 1971 [open score]; Chorales, 1980; Chorales 2, 1987; Lento 1990; The Light Fantastic, chbr orch, 1991; Conc., hurdy-gurdy, perc, chbr orch, 1994; Chbr Conc., 1995; Ballade, 4 sax, str, 1997; Conc., ob, accdn, str, 1997; Concertante, vn, str, 1998

Pf: A Humming Song, 1967; Snowpiece, 1968; September Song, 1968; 2 Highland Dances, 1970; Waltz, 1970; First Prelude, 1971; One for Molly, 1972; Quavers, 1972; Simple Pf Piece, 1972; Rumba, 1973; Riding the Thermals, 1973; Eirenicon, 1973; One for Martha, 1974; Quavers 2, 1974; Second Gentle Melody, 1975; passing fancy, 1975; Quavers 3, 1975; Eirenicon 2, 1977; Eirenicon 3, 1978; Postlude, 1978; Air, 1979; Trace, 1980; Campanella, 1981; Well, Well, Cornelius, 1982; Beginner, 1983; The Durham Strike, 1985; Eirenicon 4, 1985; Even Tenor, 1988; Images, 20 pieces, 1989; Of Late, 1992; A Roma, 1992; Swedish Caprice, 1993; 3 Nocturnes, 1995; Cantilena, 1995; Arpeggio, 1997; Octaves, 1998

Accdn: Gentle Melody, 1974; One for the Road, 1976; Pendulum, 1978; Cakes and Ale, 1984; Twin Set and Pearls, 1984; Small

Change, 1985; Home and Abroad, 1985; Something of an Occasion, 1986; Crane's Waltz, 1991; Parsons' Waltz, 1996

Other inst: Prelude, hn, 1971; Lament, 1972 [open score]; Drum Canon 2, 2 drums, 1976; Lullaby, cl, vc, 1983; Call, cl, 1983; Recessional, 1983 [open score]; Bagatelle, fl, 1985; Agreement, 2 drums, 1985; Moto perpetuo, va, 1993; 3 Pieces, ob, 1993; Gemini Dances, fl, cl, vn, vc, perc, pf, 1994; Spadesbourne Suite, vn, va, vc, db, pf, 1995; Cl Qnt, 1997; Six Figures, vc, 1998

Vocal: Not-Very-Long Song (Skempton), 1v, accdn, 1972; Song at the Year's Turning (R.S. Thomas), SATB, 1980; Tree Sequence (Skempton), S, pf, woodblocks, 1982; The Gipsy's Wife Song (B. Jones, after D.H. Lawrence), A, fl, ob, vib, pf, 1983; How Slow the Wind (E. Dickinson), S, 2 cl, va, vc, db, 1989; 3 Poems of D.H. Lawrence, S, cl, 1989; The Witches' Wood (M. Coleridge), S, fl, cl, vn, vc, pf, 1990; Colomen (M. Webb), S, cl, pf, 1990; 2 Poems of Edward Thomas, SATB, 1996

Principal publishers: OUP

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P. Hill: 'Riding the Thermals: Howard Skempton's Piano Music', *Tempo*, no.148 (1984), 8–11

W. Zimmermann: 'Stillgehaltern Musik: zu Howard Skemptons Kompositionen', *MusikTexte*, no.3 (1984), 35–7

M. Parsons: 'Howard Skempton: Chorales, Landscapes and Melodies', *Contact*, no.30 (1987), 16–29

K. Potter: 'Howard Skempton: Some Clues for a Post-Experimental "Movement"', *MT*, cxxxii (1991), 126–30

I. Pace: 'Archetypal experiments', *MT*, cxxxviii/Oct (1997), 9–14

H.-C. Müller: 'Emanzipation der Konsonanz: Howard Skemptons Orchesterstück Lento', ibid., 77–83

J. McAlpine: 'Im Geist kindlicher Kreativität: Howard Skempton im Gespräch', *MusikTexte*, no.75 (1998), 69–72

KEITH POTTER

Skēnē. In ancient Greek theatre, a building extending behind the length of the platform on which the actors performed. It provided a kind of 'dressing room' for the actors and also functioned as a background to the action. Originally a simple structure, it became more elaborate in the 5th century BCE and eventually acquired projecting wings. Its roof sometimes served as a raised stage for theatrical action at a higher level (*see* THEATRON).

THOMAS J. MATHIESEN

Škerjanc, Lucijan Marija (*b* Graz, 17 Dec 1900; *d* Ljubljana, 27 Feb 1973). Slovenian composer, conductor, pianist and writer on music. He studied in Ljubljana, at the Prague Conservatory (1920–21), and at the Vienna Academy (1922–4) with Marx for composition and Trost for the piano. His education was completed at the Schola Cantorum under d'Indy for composition (1924–7) and at the Basle Conservatory under Weingartner for conducting (1930). From 1922 Škerjanc taught music in Ljubljana and in 1926 he was appointed composition teacher at the conservatory. He moved to the Academy of Music in 1940, remaining there until 1970 and acting as rector from 1945 to 1947. In addition he was conductor of the Musical Centre orchestral society (1925–45), director of the Slovenian PO (1950–56) and a member of the Slovenian Academy of Sciences and Arts from 1949. He composed mostly in a lyrical, marked late Romantic style with Impressionist influences, though he passed through a brief Expressionist phase in the late 1920s and employed 12-note techniques in the late 1950s.

WORKS
(*selective list*)

Orch: Lyrical Ov., 1925; Vn Conc., 1927; Preludio, 1928; Sym no.1, 1931; Festive Ov., 1932; Prelude, Aria and Finale, 1933; Suita v starem slogu [Suite in the Older Style], str, 1934; Sym. no.2, 1938; II suita, str, 1939; Pf Conc., 1940; Dramatic Ov., 1941; Sym. no.3, 1941; Simfonična žalna glasba [Sym. Mourning Music], 1942; Sym. no.4, str, 1942–3; Sym. no.5, 1943; Fantasy, pf, orch, 1944; Vn Conc., 1944; Allegro de concert, vc, orch, 1947; Concertino, pf, str, 1949; Gazelles, 1950; Hp Conc., 1954; III Suita, str, 1954; Conc., bn, hp, str, 1956; Cl Conc., 1958; 7 Dodecaphonic Fragments, 1958; 6 Etudes, 1958; Problems, 1958; Sinfonietta, chbr str, 1958; Solemn Ov., 1961; Fl Concertino, 1962; Pf Conc., LH, 1963

Chbr: Str Qt no.1, 1917; Str Qt no.2, 1921; Str Qt no.3, 1925; Wind Qnt, 1925; Intermezzo romantique, vn, pf, 1934; Pf Trio, 1935; Str Qt no.4, 1935; Trio, fl, cl, bn, 1937; 2 Bagatelles, vn, pf, 1938–41; Str Qt no.5, 1945; Str Qnt, 1950; Duo, 2 vn, 1952; 5 Lyrical Melodies and Capriccio, vc, pf, 1953; Concertone, 4 vc, 1954; 4 Dithyrambic Pieces, vn, pf, 1959

Pf: Pro memoria 13. II., 1927; 7 Nocturnes, 1935; 24 Diatonic Preludes, 1936; 10 Youth Compositions, 1938; 6 Improvisations, 1942; 12 Variations without a Theme, 1944; 6 Compositions for One Hand, 1945–50; 12 Preludes, 1954; Sonata, 1956

Cant.: Sonetni venec [Wreath of Sonnets] (F. Prešeren), 1948

Over 60 songs; music for film and theatre

Principal publisher: Edicije DSS

WRITINGS

Emil Adamič: življenje in delo slovenskega skladatelja [Adamič: life and works of a Slovenian composer] (Ljubljana, 1937)

Kontrapunkt in fuga (Ljubljana, 1952–6)

Jurij Mihevec: slovenski skladatelj in pianist (Ljubljana, 1957)

Anton Lajovic (Ljubljana, 1958)

Od Bacha do Šostakoviča (Ljubljana, 1959)

Glasbeni slovarček za mladino [Music dictionary for young people] (Ljubljana, 1962/*R*)

Harmonija (Ljubljana, 1962)

Kompozicijska tehnika Jakoba Petelina-Gallusa (Ljubljana, 1963)

Oblikoslovje [Musical form] (Ljubljana, 1965)

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M. Kartin-Duh: 'Peta simfonija Lucijana Marije Škerjanca' [The Fifth Symphony of Lucijan Marija Škerjanc], *MZ*, xix (1983), 51–70

ANDREJ RIJAVEC/IVAN KLEMENČIČ

Škerl, Dane (*b* Ljubljana, 26 Aug 1931). Slovene composer. He studied composition with Škerjanc at the Ljubljana Academy of Music and, after his graduation in 1952, continued his studies in Austria, at the Cologne electronic music studios and elsewhere in the former German Federal Republic. Škerl was then active as a conductor and teacher: he taught at various Ljubljana music schools, directed the Šturm Music School (1954–60) and was on the staff of the Sarajevo Music Academy from 1960 to 1970. Thereafter he taught composition at the Ljubljana Academy until his retirement in 1995. He wrote in a pleasing neo-classical style in the fifties, touching on expressionism and serialism in the sixties and afterwards developing both components in his clear musical language.

WORKS
(*selective list*)

7 syms.: 1949, 1963, 1965, 1972, 1981, 1987, 1992

Other orch: Concertino no.1, pf, str, 1949; Serenade, str, 1952; Conc. for Orch no.1, 1956; Concertino no.2, pf, str, 1959; 18 etudes, str, 1960; Invenzioni, vn, str, 1960; ? Kontrasti [Contrasts], 1961; Cl Conc., 1963; Sinfonietta no.1, 1964; Piccola Suite, 1965; Improvisazioni concertanti, hn, va, orch, 1968; Intrada, 1968; Musica funebre, trbn, orch, 1970; Sinfonietta no.2, 1971; Sinfonietta no.3, 1972; Conc. for Orch no.2, 1973; 3 simfonične skice, 1981–2; Vn Conc., 1983–4; Conc. for Orch no.3, 1990

3 intermezzi, vc, 1987; cants., ballets, chbr music, film scores

Principal publisher: Drustvo slovenskih skladateljev

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A. Rijavec: *Slovenska glasbena dela* (Ljubljana, 1979)

Enciklopedija Slovenije (Ljubljana, 1987–)

F. Križnar and T. Pinter: 'Dane Škerl', *Sodobni slovenski skladatelji/Contemporary Slovenian Composers*, ed. I. Bizjak (Ljubljana, 1997), 238–41, 32–2

ANDREJ RIJAVEC/IVAN KLEMENČIČ

Sketch (Fr. *esquisse*; Ger. *Skizze*; It. *schizzo*). A composer's written record of compositional activity not itself intended to have the status of a finished, public work. A sketch may record work in progress on a specific composition or may be made independently of any such project; while typically fragmentary or discontinuous, even consisting of no more than a few notes, a sketch may also represent a more fully worked-out musical idea. Even though a sketch might be sufficiently extensive and fully notated as to be performable, its origin as an essentially private notation distinguishes it from a composer's manuscript of a completed work (*see* AUTOGRAPH), a document typically intended as the basis for subsequent copying and publication. The term 'sketch' usually refers to an idea recorded in musical notation, but may be extended to include verbal remarks or the numerical tables and rows frequently used in the composition of serial works. While some writers (see Benary, *MGG2*) attempt to distinguish, principally on grounds of length and completeness, between 'sketch' (*Skizze*) and 'draft' (*Entwurf*), such distinctions cannot be rigidly maintained; a distinction between sketch and draft, on one hand, and 'fragment', on the other, may be more tenable inasmuch as a fragment may frequently (though not exclusively) refer to all that survives of a formerly complete score, or of a score initially intended to record a complete, finished composition. This last distinction signals the relevance of any presumed compositional intent in categorizing the often overlapping functions of such manuscript sources of music. The term *particella* (It.) or *Particell* (Ger.) is sometimes used for the kind of compressed short score used by some composers (such as Schubert and Wagner) as part of the composition procedure.

The sketching of music in the senses defined above is probably as old as the notation of music itself; but the manuscript evidence, and the consequent scholarly engagement with sketch materials, is concentrated heavily in the 19th and 20th centuries. For music in the period before 1600 it is likely that much initial sketching and drafting was done on erasable tablets (*cartelle*), after which the emergent composition would be transferred to paper. Recent research has identified manuscripts in the hands of Fabri, de Fogliaris, Corteccia, Isaac, Palestrina, Pujol, Rore, Wert and others, which bear evidence of compositional work, including the sketching of polyphonic music in quasi-score format and the use of tablature for instrumental music (see Owens, 1997). The quantity of post-1600 sketch material that survives is not extensive for the Baroque period, but increases considerably thereafter. The quantity of material surviving in the hand of a given composer may depend not merely on the passage of time but largely on individual psychology: Brahms, despite his scholarly interest in earlier music and his possession of an important collection of autographs, habitually destroyed his sketches. By contrast, Beethoven's attachment to his sketches as opposed to autograph manuscripts was so extraordinary that his is undoubtedly the most celebrated corpus of sketches to have survived, and no discussion of the term can afford to skirt their importance.

Beethoven's sketching habits were a subject of curiosity even in his own lifetime, and it is no exaggeration to say that the branch of musicology called 'sketch studies' derives directly from scholarly engagement with the Beethoven sources. Several thousand sketch manuscripts survive, in a variety of physical formats ranging from single leaves or small bound or unbound bundles to professionally made sketchbooks (in so-called 'desk' and 'pocket' book formats), almost all of which were partially or totally dismembered relatively soon after the composer's death. The characteristics of the sketches themselves are also wide-ranging: although Beethoven typically worked using single-line melodic drafts, with occasional indications of supporting harmony, sketches may also consist of passages of harmony, and even, as in the case of the 'score sketches' associated particularly with the late quartets, approach the status of fully notated draft scores. (This last sketch type, sometimes referred to as a *Brouillon* although Beethoven himself seems to have used the term *Concept*, further illustrates the considerable functional overlap, noted above, that exists between types of manuscript evidence of the compositional process.) Even Beethoven's autograph manuscripts are typically less a post-compositional record of the finished work than the site of continuing compositional activity; as such, they may take on the status of very late sketch manuscripts. Many autographs illustrate Beethoven's dependence on a 'cue-staff' as a transitional notation between sketchbook and fully scored work.

The history of scholarly engagement with Beethoven's sketches – which is essentially to say, with composers' sketches – begins in the period 1860–1880, with the bibliographical and biographical labours of Alexander Wheelock Thayer and Ludwig Nohl, and above all with the work of Gustav Nottebohm, whose familiarity with the sources decisively outstripped not only that of any of his contemporaries but of anyone else for the next hundred years. The few early 20th-century figures such as Heinrich Schenker (in his *Erläuterungsausgaben* of the late piano sonatas) and Paul Mies (see Mies, 1925), who attempted to interpret the sketches in relation to finished works, tended to rely heavily if not exclusively on Nottebohm's partial transcriptions. Despite the inauguration, by the Bonn Beethovenhaus in 1952, of a complete edition of the sketchbooks in facsimile and transcription, the real continuation of Nottebohm's work is to be found in that of Alan Tyson, who, along with Douglas Johnson, Joseph Kerman, Richard Kramer, Lewis Lockwood and Robert Winter, began in the late 1960s and the 1970s a sustained period of intensive research into the original structure of the sketchbooks and of Beethoven's working methods. The same decades also saw the flowering of sketch studies in relation to numerous other composers, principally of the 19th century (Wagner, Berlioz, Chopin and Schumann are conspicuous examples), but also including Robert Marshall's work on Bach and Tyson's monumental contribution to the study of Mozart's autograph manuscripts and fragments. Although the 1970s and early 1980s seem in retrospect to have represented a high-water mark for sketch studies, activity in the field has remained strong, with attention being turned to Baroque opera (Rameau), late 19th- and 20th-century composers (Mahler, Wolf, Berg, Webern, Stravinsky, Bartók, Honegger, Dallapiccola, Tippett and Maxwell Davies, among others) and popular music.

Of all these composers it is perhaps Mozart, whose fabled compositional facility had for so long been the stuff of popular legend, whose image has been most substantially modified by the results of sketch research. While Tyson's principal contribution has been the redating of a large number of works, and the reassignment of existing fragments to completed compositions, Ulrich Konrad's edition of the surviving sketches (in the Neue Mozart-Ausgabe) provides imposing evidence for Mozart's famous claim, apropos his 'Haydn' quartets, that composition could be 'una lunga, e laboriosa fatica' (see also Konrad, 1992). Although, as László Somfai has pointed out ('Sketches during the Process of Composition', 1996, p.53), 'the total quantity of surviving Mozart sketches is confusingly small compared to his output and is unevenly distributed chronologically', this has not deterred the formation of working hypotheses concerning what one writer, in another context, has called Mozart's 'standard operating procedure[s]'. Somfai's own major contribution to the field of sketch studies has been in relation to the music of Bartók, though he is also one of those who have tackled what little survives from Haydn's working papers. Schenker had been something of a pioneer here too, with his 1926 facsimile publication of a sketchleaf for the 'Chaos' music from *The Creation*; nor should one overlook Schenker's role, in association with the Haydn scholar Anthony van Hoboken, in the foundation of the Hoboken Photogramm-Archiv at the Österreichische Nationalbibliothek.

The motivations for sketch studies are various. Sketches may yield information about work chronology; and the study of a composer's working methods is broadly an aspect of biography. More controversial is the use of sketches in the completion or 'realization' of unfinished works (the list of such attempts includes Mahler's Tenth and Elgar's Third Symphony, as well as a putative 'tenth' symphony by Beethoven; Act 3 of Berg's *Lulu*; attempts to 'finish' Mozart's Requiem stretch from the late-18th-century efforts of Eybler and Süssmayr to late-20th-century attempts by Franz Beyer, Richard Maunder, Duncan Druce, Robert Levin and others). But the most common motivation has been an interest in the compositional process in relation to specific works: the 'biography' of the composition, as it were, rather than of the composer (though it should be obvious that 'compositional process' denotes a spectrum of activities far too complex to be equated simply with the writing of sketches). While any research along these lines will necessarily be partly dependent upon the survival of a critical mass of material, it also tends to proceed from a particular understanding of the composer as original creative artist and of the musical work as an organic and teleological whole. These factors, the first a matter of fortuity and the other two of ideology, have tended to dictate the choice of composers and works studied; again, Beethoven is crucial.

Although Nottebohm's was to be the seminal work, earlier reproductions of Beethoven's sketches had appeared in publications by Anton Schindler, Ignaz Ritter von Seyfried and Hermann Hirschbach dating from 1832–44; and in 1850 J.C. Lobe incorporated some of these examples into an account of the compositional process published in the first volume of his *Lehrbuch der musikalischen Komposition*. Lobe's account posits four 'Procedures' (*Prozeduren*), the third of which is defined as 'vollständige Skizzirung', while the first two are also presumed to lead to a notational record in the form of more fragmented 'sketches'. While Lobe's incorporation of Beethoven's sketches into his modelling of the compositional process is significant in that his work significantly predates Nottebohm's publications, it would be wrong to assume that his model was based principally upon first-hand observation of Beethoven's working methods. Rather, Lobe's discussion was heavily indebted to that adumbrated by H.C. Koch in the second volume (1787) of his *Versuch einer Anleitung zur Composition*. Koch's scheme, while deriving ultimately from the categories of classical rhetoric as reformulated in 18th-century aesthetics, stemmed more directly from J.G. Sulzer's model of the process of artistic creation in his *Allgemeine Theorie der schönen Künste*, first published in 1771–4. Both Koch and Sulzer recognized the role of the 'sketch' (*Entwurf*) in fixing on paper the sequence of ideas generated in the 'invention' (*Erfindung*) and the subsequent 'plan' (*Anlage*) of the composition, and both stressed that what is recorded in the 'sketch' relates to the overall design. In discussing the spiritual condition of the composer during the composition of the *Anlage*, Koch wrote (trans. from Baker and Christensen, 1995, p.187):

> if the composer has invented . . . the principal phrases of his piece, and if they appear to him as a complete whole, connected and accompanied by their principal harmonic features; . . . then he should lose not a moment to put [this beautiful whole] on paper as quickly as possible so that no idea, indeed, no feature of it is blurred or even obliterated by other ideas perhaps still crowding his fantasy.

In his own account of the creative process, Sulzer (unlike Koch) had devoted a lengthy article to *Entwurf*, observing that 'to sketch a work, one sets down its principal sections without working out any one of these sections, such that one sees nothing except their assemblage into a whole' (ibid, p.64). This emphasis on the whole is also a feature of Lobe's 'vollständige Skizzirung', which has been described as 'the mapping of the total structure from the resources created thus far' (see Bent, 1984, p.41). And these various descriptions of *Entwurf* and *Skizzirung* do in fact accord well with what scholars, borrowing from the terminology developed in relation to Beethoven's sketches, call a 'continuity draft', a notational form in which 'Beethoven can be seen fitting together the more fragmentary ideas made earlier into a coherent whole' (Cooper, 1990, p.105). However, it is clear from Sulzer's account of *Erfindung* that notation of one's ideas was understood as an option also at this primary stage of the creative process, and presumably at any later one too.

A distinction ought to be made between the attempt, with the aid of sketches, to reveal aspects of the compositional process in a given musical work, and the attempt to use the knowledge of that process to inform an analysis of the finished work. In practice, however, the first attempt tends to shade into the second, if only because in the great majority of cases sketch studies are devoted to well-known compositions about which analytical positions have already been staked out. (The fact that the vogue for sketch studies in the late 1960s and the 1970s coincided with the rise to prominence of music analysis of a decidedly 'formalist' methodological persuasion should not be ignored.) Yet in the same year that Allen Forte published a pitch-class set-based analytical study of *The Rite of Spring* drawing heavily on the published sketches, Douglas Johnson argued strongly that sketches are of strictly biographical import and of no relevance to the analysis of finished works. Beethoven's

sketches could merely confirm what could be gleaned from the work alone; or, if they differed significantly from the finished version, they 'could be safely characterized as failed experiments' (Johnson, 1978–9, p.15; but see also Johnson, 1998). The general response to this polemic was that Johnson's position – and especially his definition of what constitutes music analysis – was somewhat extreme, though a more recent detractor of sketch studies has even claimed that sketch analysis involves analysing the 'non-existent' (Griffiths, 1997, p.151). Nonetheless, publishing ventures such as the monograph series Studies in Musical Genesis and Structure, inaugurated by Oxford University Press in 1985, testify not only to a continuing fascination with sketches and other autograph sources antecedent to the definitive text of a work, but to a continuing faith in the potential for studies of the compositional process to enrich understanding of the work itself and to facilitate an engagement with those questions of 'good and bad, good and better' that lie in the domain not of analysis but of criticism (see Kerman, 1982, p.65).

Another writer has suggested that the usefulness of sketches to the analysis of finished compositions is related to 'the compositional system the sketches draw upon', and that 'sketches are most helpful for highly defined theoretical systems' such as common-practice tonality or serial composition (Hall, 1996, pp.4 and 11). But far from defining the relevance of sketches to the finished work, the present and future challenge may be rather to define the role of sketches and sketch studies in the context of a loss of faith in the notion of the organic, 'closed' work itself.

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NICHOLAS MARSTON

Skiffle. A hybrid style of popular music that has affinities with jazz and country blues. The term 'skiffle' appears originally to have been applied in the USA during the 1930s to entertainment provided at rent parties, which encompassed blues, barrelhouse, boogie-woogie and other styles of black popular music. This music was revived in the 1950s, mostly by white groups, who learnt the repertory from touring black performers and from recordings. Skiffle bands played in a style loosely based on that of the spasm bands from New Orleans and such groups as the Mound City Blue Blowers led by Red McKenzie. They often included acoustic guitar, harmonica, kazoo, jug, washtub bass and washboard or drums, and the chordal and melodic instruments provided a simple three- or four-chord accompaniment to a vocal part.

While the skiffle revival of the 1950s embraced the USA and Germany, it gained most ground in Great Britain. The earliest recordings by Chris Barber (1951) and Ken Colyer (1954), made with skiffle groups drawn from their jazz bands, exemplified the style of such ensembles, but the best-known recording of the period was *Rock Island Line* (1954, Decca) by Lonnie Donegan with Barber's group. Donegan's work was modelled on that of the blues singer and guitarist Leadbelly. Donegan and his imitators enjoyed considerable popularity until about 1959, when skiffle gave way, both in the USA and Europe, to 'beat' music and to rock and roll.

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□

Skillern, Thomas. English engraver and publisher, active in London. On the death of John Walsh the younger in 1766 two of his engravers, Thomas Straight and Thomas Skillern, set up in partnership on their own as engravers and publishers. They may have acquired the business of James Oswald on his death in 1769. The firm of Straight & Skillern lasted until about the end of 1777 and then split into two separate businesses. Straight evidently published and sold music only until about 1783, although his engraving activities continued into the 1790s and included some work on Arnold's Handel edition. Skillern

remained in business until 1802, his plates being subsequently bought by Thomas Preston. Besides books of pleasure-garden songs, country dances and the like, many single sheet songs were issued by both firms, often using only the letters 'Str: & Sk:', 'Str:', 'T.Sk:' or 'Sk:' as an imprint. A different Thomas Skillern, probably a son, set up as a music seller and publisher at a new address around 1802; on being joined by Neville Butler Challoner about 1806 the business became known as Skillern & Challoner (sometimes simply Skillern & Co.), and survived until about 1826. (*Humphries-SmithMP; KidsonBMP*)

PETER WARD JONES

Skilton, Charles Sanford (*b* Northampton, MA, 16 Aug 1868; *d* Lawrence, KS, 12 March 1941). American composer. He was awarded the BA at Yale (1889), taught languages at Siglar's Preparatory School, Newburgh, New York (1889–91) and then went to the Berlin Hochschule für Musik (1891). His teachers, in the USA and Europe, included Woldemar Bargiel, Otis Boise and Dudley Buck (composition) and Harry Rowe Shelley (organ). He taught in Salem and in New Jersey before becoming professor at the University of Kansas in 1903. While working at the Haskell Institute, near the university, he became acquainted with the music of Amerindians (for whose benefit the institute had been established). His enthusiasm for this music soon became apparent in his own works. The opera *Kalopin*, based on an Amerindian story, received the David Bispham Memorial Medal of the American Opera Association of Chicago. He also introduced Amerindian motifs into instrumental works such as the *Suite Primeval* and *American Indian Fantasy*. Skilton belonged to that group of American composers of the first quarter of the 20th century (others were Cadman, Farwell, Gilbert and Nevin) who saw Amerindian music as a vital new source, and who incorporated tribal melodies and folklore into their major works. Though the movement quickly waned, it played an important part in establishing the maturity and independence of American music.

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Ops: Kalopin (3, V.N. Palmer, after Amerindian legend), 1927, unperf; The Sun Bride (1, L.W. Spencer, after Amerindian legend), 1930, NBC broadcast, 17 April 1930; The Day of Gayomair (prol., 2 scenes, A. Crafton, after F. Gerstäcker), 1936, unperf

Orch: Suite Primeval, 1920 [pt 1 = orchd version of 2 Indian Dances, str qt; incl. Sioux Flute Serenade]; East and West, suite, 1921, lost; Mount Oread, ov., 1928; Legend, *c*1928; Autumn Night, 1930; Ov., E, 1931; Ov., E♭, lost; American Indian Fantasy, vc obbl, orch, 1932 [arr. of org work]

Vocal: Lenore (cant., E.A. Poe), solo vv, chorus, orch (1895); Perviglium veneris (cant.), chorus, orch, 1916; The Witch's Daughter (cant., J.G. Whittier), S, Bar, chorus, orch, 1918; Electra (incid music, Sophocles), female chorus, orch, 1918; The Guardian Angel (orat, A.F. Brown), solo vv, children's chorus, chorus 4 vv, orch (1925); Mass, D, chorus, 1930; From Forest and Stream, female chorus (1930); Ticonderoga (cant., R.L. Stevenson), male chorus, orch, 1932; Mary Rose (incid music, J.M. Barrie), 1933; Communion Service, C, solo vv, chorus, org, orch, 1937; Zoo fantastique (L.W. Spencer), cycle of 6 songs, 1v, pf, *c*1940; The Ballad of Carmilhan (cant., H.W. Longfellow), inc.; *c*30 other choruses; *c*15 other songs

Chbr and solo inst: 2 Indian Dances, str qt, 1915; 3 Indian Sketches, pf (1919); Sonatina, vn, pf, 1923; Sonata, vn, pf, g; American Indian Fantasy, org, 1926; Kickapoo Social Dance, str trio (1928); Meditation 'Afterglow', org (1929); Shawnee Indian Hunting Dance, pf (1929); Str Qt, b, 1938; 5 Miniatures, pf, 1940; 8 other chbr works; 10 other org pieces; 2 other pf pieces; arrs. of his own works

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DAVID E. CAMPBELL/MICHAEL MECKNA

Skinner, Ernest M(artin) (*b* Clarion, PA, 15 Jan 1866; *d* Duxbury, MA, 27 Oct 1961). American organ builder. At the age of twenty he was apprenticed to George H. Ryder of Reading, Massachusetts, where he worked for four years before going to the larger George S. Hutchings firm in Boston. He remained there for eleven years, working as a tuner, mechanic, draftsman and eventually factory superintendent. In 1893 he married Mabel Hastings, an artistically-talented woman who remained his companion until her death in 1951.

While at Hutchings's factory, Skinner was encouraged to experiment with action improvements. In 1892 he received his first patent (for a swell pedal action) and in 1893 devised the first electro-pneumatic action to be used in a Hutchings organ; by 1896 an improved version had been successfully employed in several instruments. By 1898 he had developed the first 'pitman' type individual-valve wind-chest. In the same year he visited England and France, where he became acquainted with the work of Willis and Cavaillé-Coll, and upon his return made some high-pressure reed stops based on Willis models which were utilized by Hutchings in his organ for Boston's Symphony Hall.

In 1901 Skinner left Hutchings to begin his own company in Boston. He completed a modest two-manual instrument in the following year, by which time he had obtained several more contracts and had entered into a brief partnership with James Cole. Robert Hope-Jones was briefly associated with Skinner in 1905–6, and shortly thereafter Skinner signed the contract for the first of his many prestigious church instruments, completed in 1910 for the Cathedral of St John the Divine in New York. His 'symphonic' tonal ideal was also coalescing in this early period, during which he developed such 'trademark' stops as the Erzähler (a soft string), Flügel Horn, and French Horn. In 1917 he published a book outlining his philosophies, and also introduced a player organ called the 'Orchestrator'. In 1919 the industrialist Arthur Hudson Marks (1874–1939) purchased a controlling interest in the company and became president, and in 1920 the firm expanded by acquiring the assets of the Steere Organ Co. in Springfield, Massachusetts. G. Donald Harrison (1889–1956), formerly with Willis, entered the firm in 1927, and soon was sharing sales and design responsibilities with Skinner.

In 1931 the organ operation of the Aeolian Co. of New Jersey was acquired, and the firm name changed to Aeolian-Skinner. Under Marks's control, Harrison began to assume greater responsibility, while Skinner's activities were increasingly curtailed. With his son Richmond he purchased the old Methuen Organ Co. factory in Methuen, Massachusetts in 1932 and commenced production in 1933 under the name of Ernest M. Skinner & Son. Much of the work done there was of a minor nature, the most impressive project being the rebuilding of the Washington Cathedral organ in 1938. Without significant

financial backing, Skinner was frequently in debt; he went bankrupt in 1942, and a year later the Methuen factory burnt down. Skinner set up shop again in Reading, Massachusetts, and engaged in some minor repair and rebuilding work assisted by Carl Bassett, to whom he sold his name and a few assets in 1949. Bassett continued to work under the Skinner name until 1970, when it was sold to a small company building 'pitman' chests in New Hampshire.

In its heyday Skinner's original firm was an innovative leader in American organ building, counting among its notable organs those in City College, New York (1906), the Eastman School of Music (1921), the Municipal Auditorium, St Paul (1921), Trinity Church, Boston (1926) and Woolsey Hall, New Haven (1929).

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BARBARA OWEN

Skinner, Frank (Chester) (*b* Meredosia, IL, 31 Dec 1897; *d* Los Angeles, 9 Oct 1968). American composer and arranger. A graduate of the Chicago Musical College, he found early employment in vaudeville and went on to perform and arrange for dance bands. This work brought him to New York, where from 1925 to 1935 he arranged about 2000 popular songs for Robbins Publishing. By the time he left Manhattan for Hollywood, he had written two books on arranging for dance bands.

After a short period at MGM, working on musical settings for *The Great Ziegfeld* (1936), Skinner was hired by Universal Studios. Over the course of his 30 years there, he composed music for more than 200 films. Although he continued to work on musicals, he quickly mastered the art of dramatic scores, eventually earning five Academy Award nominations (1938–43). His distinctive approach to scoring horror films, such as *Son of Frankenstein* (1939) and *The Wolf Man* (1941), has been characterized as a 'passion for chromatic lines ... mirrored contours ... [and] restrained, yet ominously Mythical orchestrations' (Marcello). He gained new recognition in the 1950s for his lush romantic scores, including *Magnificent Obsession* (1954) and *Written on the Wind* (1956). Despite many changes in the film industry, his book *Underscore* (1950) has survived as an excellent introduction to film music composition.

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PRESTON NEAL JONES

Skinner, James Scott (*b* Banchory Ternan, nr Aberdeen, 5 Aug 1843; *d* Aberdeen, 17 March 1927). Scottish violinist, composer and dancing-teacher. He was the younger son of a violinist, William Skinner ('Dancie'), who also taught dancing. At first he was accompanying cellist to his elder brother Alexander, a violinist, playing by ear. Then in 1855 he became one of a touring band of boy players, Dr Mark's Little Men, a charitable organization for orphan sons of musicians based in Manchester. For almost six years this gave him excellent instruction under the French violinist Charles Rougier (a member of the Hallé Orchestra). Just before his indenture ended he returned to Aberdeenshire to study dancing, mainly Scottish. He began teaching as soon as he had qualified under his 'professor' Scott, whose name he added to his own. Although his dancing won high distinction, his fiddling fame grew so fast that he decided to concentrate on solo playing and composition. He toured throughout Scotland, to London and even to the USA. His portrait by J. Young Hunter (1917) is in Dundee Art Gallery.

Skinner wrote over 700 works for violin, mostly in Scottish style, including certain pastorales which he developed from the slow strathspey form (he called himself 'the Strathspey King'). Some 600 items were published in collections, mostly at his own expense. His music is melodically rich, perhaps less original than that of Neil Gow, but technically denser and more demanding. *The Miller o' Hirn* (Elgin, 1881) is often named as the best collection, *The Laird o' Drumblair* as his finest strathspey and *The Bonnie Lass o' Bon Accord* as his best-known air.

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JEAN MARY ALLAN

Skip. *See* LEAP.

Skizze (Ger.). *See* SKETCH.

Skjavetić, Julije. *See* SCHIAVETTO, GIULIO.

Sklavos, Georgios (*b* Braila, Romania, 20 Aug 1888; *d* Athens, 19 March 1976). Greek composer. He studied with Marsick at Athens Conservatory, graduating in 1913. From then until 1924 he taught history, harmony and counterpoint at the Athens Conservatory; he was professor there and at the Piraeus Conservatory between 1924 and 1968. Through his work in translating Riemann's history – published by the periodical *Moussika chronika* (Athens, 1933) – he was involved in the earliest attempts to develop a musical terminology in the scholarly

'katharevousa' language. He was also general director of the National Opera, Athens (1946–9) and for many years wrote criticism for reviews, such as *Helleniki dimiourgia*, and newspapers. Principally an opera composer, he belongs to the national school and his music treats folk or Byzantine ideas with colourful orchestration and Romantic harmonies that tend increasingly towards chromaticism and density of texture.

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(selective list)

Ops: Niovi (comic op, 3, J. Efthymiou, after H. Paulton), 1919; Lestenitsa (1, T. Daralexis), 1923; Kassiani (4, S. Sperantzas), 1929–36; Krino st' akroyali [Lily at the Seashore] (3, Sperantzas), 1937–41; Amphitryon (3, Sperantzas), 1955–60; St' Ai Yorghi to panyghiri [At St George's Fair] (1, Sperantzas), 1961–2

Orch: Aetos [Eagle], 1922; Arcadian Suite, 1922; Cretan Fantasy, 1922; Heroiko poiema, 1926; 2 Idylls, 1928; Nissiotikos gamos [Marriage on a Greek Island], 1937

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GEORGE LEOTSAKOS

Skočná (Cz.: 'leaping'). A fast Czech dance in duple time. In his manuscript *Thesaurus linguae Bohemicae* (Prague, Národní muzeum) the grammarian Václav Jan Rosa (1620–89) recorded the terms 'skočná píseň' ('leaping song') and 'skočný tanec' ('leaping dance') or 'skočná'; 'skočák' is a later and more colloquial variant. By the time Jungmann defined a *skočná* as a 'Bohemian dance' (1838) it was already well known from collections of folk and social dances and from references in literature (e.g. Šebastián Hněvkovský's poem, 1798, about a godless bagpiper playing a *skočná* on his instrument). Texts to which the *skočná* was sung are generally of a humorous nature (ex.1).

Ex.1 *Skočná* no.400 from K. J. Erben: *Nápěvy prostonárodních písní českých* (Prague, 1862)



The lack of further defining characteristics allowed the term to be used generically for other fast duple-time dances, such as the *vrták* ('turning dance'), *dupák* ('stamping dance'), *obkročák* ('straddling dance'), *třasák* ('shaking dance') and *břitva* ('razor'). From Smetana's stylizations of both a *skočná* and a polka added to his *Bartered Bride* in 1869, it is evident he saw little difference between the two.

In Moravia (late 19th century and 20th century) the term has been used for a competitive male dance, usually in duple time, in which the dancer attempts to jump higher than his rivals, at the same time hitting his heel with his hand.

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JOHN TYRRELL

Sköld, (Karl) Yngve (*b* Vallby, Södermanlands län, 29 April 1899; *d* Stockholm, 6 Dec 1992). Swedish composer. He studied the piano with Andersson and counterpoint and composition with Fryklöf at the Swedish Royal Academy of Music (1915–18). In 1919 he passed the organists' examination and then went to the Brno Conservatory for further study (1920–22); back in Stockholm he passed the advanced examination in choir direction and music teaching (1933). He was pianist and organist to the Swedish film industry (1922–38), secretary and treasurer of the Swedish Occidental Association (1936–64) and music librarian to the Society of Swedish Composers (1938–64). His music, distinguished by restraint and technical solidity, is late Romantic, often tinged with national elements; the Symphony no.2 is particularly notable.

WORKS
(selective list)

Syms.: op.3, 1915; op.36, 1937; op.50, 1949; op.66, 1966

Other orch: Pf Conc., op.7, 1917; Poème élégiaque, op.25, 1926; Suite concertante, op.35, va, orch, 1936; Sinfonia da chiesa, op.38, 1939, Passacaglia movt arr. wind orch/org; Vn Conc., op.40, 1941; Pf Conc., op.46, 1946; Vc Conc., op.49, 1947; Conc., op.52, vn, vc, orch, 1950; Pf Conc., op.67, 1968; Hn Conc., op.74, 1977

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ROLF HAGLUND

Skolion (Gk.; Lat. *scolium*). Term applied to several different types of song performed at symposia (*see* SYMPOSIUM). Greek writers differ among themselves in their descriptions of the genre. Two characteristics of performance were common: the guests sang successively, perhaps most often in random order; and following the order of singers, a myrtle branch passed from guest to guest. Plutarch (*Table-Talk*, 615b–c) described the genre,

stating that it was named 'skolion' because of the intricate and twisted character of its path, an etymology based on the similarity among the terms *skólion*, *skolión* and *duskolos*. Among other things, *skolión* means 'winding' or 'obscure', while *duskolos* means 'difficult'. The *skolion* may therefore be seen as 'obscurely constructed', winding its way around the room from couch to couch, or difficult to sing. In some cases *skolia* may have been composed of verses improvised sequentially by each guest, whereas in other cases one guest might begin a traditional song by Simonides or STESICHORUS, hand the myrtle to another guest, who would be expected to continue the song until handing the myrtle to the next guest, and so on. In defining the *skolion*, Proclus (*Useful Knowledge*) adds that *skolia* could be biting or satirical in character and were influenced by Dionysian intoxication, an observation supported by Aristophanes' *Wasps* (1216–62), which offers a glimpse of singing at a symposium. Scholiasts commenting on *Wasps* observe that the songs were called 'skolia' because it was difficult to pick up a piece at some point in the middle without any warning or preparation. The scholiast to Plato's *Gorgias* (451e) states that *skolia* were so called because the drinking companions offered the sprig to each other in turn and those who did not sing were shown to be uncultured.

Athenaeus emphasizes the ancient and simple style of *skolia* and names ALCAEUS, ANACREON and Praxilla as famous exponents. 25 *skolia* are preserved in his *Sophists at Dinner* (xv, 693f–696a), and he suggests that the set could be viewed as representing a single performance. After the first 7 songs, there is a short interruption during which the guests comment on the song and one quotes a parody of it by Anaxandrides; the songs then resume. Athenaeus's arrangement of *skolia* 10–13, which can be combined to form a part of the 'Song of Harmodius', one of the *skolia* specifically mentioned in Aristophanes' *Wasps* (1225) and *Acharnians* (978–80 and 1093), provides a clear example of the way in which the verses of a traditional song could be passed from guest to guest. The text itself employs a constant measure and refrains. The first two lines of the first verse are repeated in the third verse, and the last two lines of the first verse are nearly repeated in the fourth verse. All this suggests a simple repetitive melody that would be easy for a group of symposiasts to pass from one person to the next, perhaps representing the free and convivial manner in which the *skolia* were performed. On the authority of Artemon Kasandreus (from whose collection the *skolia* were perhaps drawn), Athenaeus defines three types: an initial NOMOS sung by all the guests at the symposium; a sequence of verses in which the men would sing one after another; and a series of songs performed by select singers in whatever order occurred. This accords in general with Plutarch's description and with the scholiast to Plato's *Gorgias* where the definitions are ascribed to Dicaearchus's treatise on musical competitions. Athenaeus, however, asserts that 'skolion' does not refer so much to a particular type of composition as to the irregular performance, moving from person to person. The *skolia* presented by Athenaeus would seem to fall primarily in his second category: they are short and simple, with texts ranging over historical incidents, life in general and personal sentiment. None is satirical in the sense suggested by Proclus's definition.

The famous Epitaph of Seikilos, one of the surviving fragments of ancient Greek music (*see* GREECE, §I, 8(i)), has been frequently described since its discovery in 1883 as a *skolion*. Although this piece, inscribed on a tombstone, is short and simple in style, its context hardly suggests a *skolion*. Rather, the piece is an epigram, a short and simple verse commonly placed on grave stones and votive tablets. The scholiast to Plato's *Gorgias* made an explicit association between the epigram and the *skolion*, and the confusion of modern scholarship on this composition is not surprising.

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THOMAS J. MATHIESEN

Skoryk [Skorik], **Myroslav Mykhaylovych** (*b* Lwów [now L'viv], 13 July 1938). Ukrainian composer and teacher. Skoryk entered the L'viv Music School in 1945, but in 1947 he and his family were deported to Siberia and were not permitted to return to Ukraine until 1955. He entered the L'viv Conservatory where he studied composition with Lyudkevych and Simovych among others; he then studied with Kabalevsky at the Moscow Conservatory (1960–64). He then joined the staff of the L'viv Conservatory and in 1967 that of the Kiev Conservatory, where he remained until 1988 teaching composers who include Balakauskas, Karabyts and Stankovych. He has occupied posts within the Ukrainian Composers' Union, has won the Shevchenko Prize – in 1985 for his Cello Concerto – and holds the title People's Artist of Ukraine. He is also active as a musicologist and editor of music publications. Unlike many of his countrymen who adopted an avant-garde stance in the 1960s, from around that time Skoryk largely relied on Carpatho-Ukrainian folklore in his works, firstly attracting attention with the *Hutsuls'ky tryptykh* ('Hutsul Triptych') derived from his score for Sergey Paradzhanov's film *Shadows of Forgotten Ancestors*. In subsequent orchestral works (First Violin Concerto and Cello Concerto) he developed a style in which a work is built from short melismas – derived from the synthesis of idiomatic folk rhythms and melodic formulae – which often succeed in asymmetrical phrases expanding by means of troping. In the 1990s he began to utilize various elements of popular music, earlier found in the Fifth Partita for piano 'in modo retro' (1975). Skoryk's works have been performed across Europe and the USA.

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(*selective list*)

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VIRKO BALEY

Skovhus, Boje [Bo] (*b* Århus, 22 May 1962). Danish baritone. After studying at the Copenhagen Opera Academy he made his début as Don Giovanni at the Vienna Volksoper in 1988. He became an instant favourite in that city and the role of Giovanni remained central to his repertory, the strong, bright voice being matched by a handsome and athletic stage presence. He first appeared at the Vienna Staatsoper in 1991 and within the next few years became well known in the leading German houses, adding such roles as Wolfram (*Tannhäuser*), Olivier (*Capriccio*), the Count in *Der Wildschütz* and Mozart's Count Almaviva (which he has recorded with Abbado). At Cologne in 1993 he sang the title role in *Billy Budd*, introducing himself to a wider audience that same year in a recording of Britten's *War Requiem*. Copenhagen honoured him with a production of Thomas' *Hamlet* in 1995. He made his Covent Garden début as Guglielmo in 1997 and his Metropolitan Opera début as Eisenstein (*Die Fledermaus*) in 1998. As a lieder singer Skovhus impressed strongly with his first Hugo Wolf recordings, but his command of the gentler emotions and of a true legato has sometimes been found defective. His wide concert repertory includes such works as Zemlinsky's *Lyrische Symphonie* and Berio's arrangements of songs by Mahler.

J.B. STEANE

Skowroneck, Martin (Franz Hermann) (*b* Berlin-Spandau, 21 Dec 1926). German instrument maker. After completing his secondary education in 1947 he studied music in Bremen, qualifying in 1950 as a teacher of the flute and recorder. While a student he had begun to make recorders for his own use because no instruments that satisfied him were available; soon he began to make recorders to order for other players. In 1952 a clavichord which had been badly damaged in the war was sent to him for restoration; while working on it he decided to build a clavichord for his own use, and this first instrument led to orders for historical keyboard instruments. Although he has had no formal training or apprenticeship in the craft of instrument making, he has made an intensive study of all the available historical keyboard instruments, especially the great collection in Berlin, as well as the documentary evidence of the construction techniques and materials used by the great harpsichord builders of the past. From 1953, when he built his first harpsichord, he devoted most of his time to building stringed keyboard instruments on historical lines, while continuing to teach the flute and recorder as a secondary interest.

Skowroneck has concentrated mainly on re-creating harpsichords of Italian design and in the early (Ruckers) and late (Dulcken) Flemish tradition, and instruments of these types have earned him great renown, especially through recordings by Gustav Leonhardt. When he began producing instruments of traditional design in Germany (independently and, in fact, unaware of Hubbard and Dowd's pioneer work in the USA) he initially encountered considerable opposition, not only from established German manufacturers of modern harpsichords, but also from a public which had come to accept the sound of such modern instruments as the tonal norm. It is partly due to the influence of his instruments and those of such like-minded German harpsichord makers as Klaus Ahrend and Rainer Schütze, that German harpsichordists have turned increasingly to reproductions of historical instruments for the performance of early keyboard music.

Since 1991 Skowroneck has added fortepianos to his production of harpsichords, clavichords, recorders and transverse flutes. He has restored several notable historical instruments. He described his view of restoration in a paper delivered at the 1970 Antwerp Colloquium. The application of the experience gained in restoration to theoretical knowledge acquired through historical research, and the relevance of both to the building of new instruments is discussed in his 'Probleme des Cembalobaus', which aroused considerable controversy in German instrument building circles at the time of its appearance.

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HOWARD SCHOTT

Skramstad, Hans (*b* Toten, bap. 26 Dec 1797; *d* Bergen, 15 June 1839). Norwegian composer and pianist. Of peasant stock, he had no chance to study music as a child, and was probably mostly self-taught. Nevertheless, in 1819 he performed with the Musical Lyceum society in Christiania (now Oslo). During the years 1822–6 he gave concerts in various Norwegian cities, and in 1824 performed in Copenhagen. From 1826 to 1835 he spent some time in Paris and Lausanne, and possibly lived in Germany for a period. After returning home he attempted unsuccessfully to establish himself as a music teacher in Christiania. He never managed to gain a firm footing in Norwegian musical life, and when he was discovered

drowned in a pond, he was assumed to have committed suicide.

Of Skramstad's compositions four sets of variations and a few small piano pieces survive. One set of variations is on a Norwegian folksong, the others on contemporary popular melodies. These works represented something new for Norwegian music of the time. Earlier pieces in this form were purely figural variations, in some cases amateurish. Although their model is the Classical Viennese variation form, Skramstad's compositions come close in character to variations of the Romantic era in their frequent use of tempo change and their greater artistic pretensions. All four have a similar structure, beginning with an introduction, the theme and five to seven variations (of which the last is in a contrasting mode) and ending with an independent coda. The separate introductory and concluding sections are unusual for this period; they could even suggest to some extent a free variation form, but as their relation to the main theme is tenuous, they are probably best described as fantasia sections. The works are particularly interesting in their harmonic vocabulary, which is that of early Romantic music, in a fairly developed form. Skramstad made frequent use of the normal altered chords, but also of enharmonic changes, unexpected resolutions of dominant 7th chords and chromatic sequences of parallel 6th chords.

Skramstad's works represent the vanguard of Norwegian composition about 1830. Although he did not achieve an entirely coherent artistic position, his few surviving works brand him the first true Romantic among Norwegian composers.

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all printed works published in Paris, n.d.

op.	
1	Variations brillantes pour le piano forte sur un air norwégien
2	Variations pour le piano forte sur un air suédois
4	Variations pour le piano forte sur un thème tyrolien
6	Introduzion et variations brillantes pour le piano forte sur un air norwégien 'Hvor saare lidet vil det til', unpubd

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NILS GRINDE

Škraup, Jan Nepomuk. *See* ŠKROUP, JAN NEPOMUK.

Skrebkov, Sergey Sergeyevich (*b* Moscow, 25 March/3 April 1905; *d* Moscow, 6 Feb 1967). Russian musicologist. At the Gnesin State Institute for Musical Education he studied the piano with Yelena Gnesina until 1927 and composition with Glière until 1928. He then attended the Moscow Conservatory, where he studied music history with Ivanov-Boretsky and theory and acoustics with N.A. Garbuzov; he also studied in the faculty of physics and mathematics at Moscow University, graduating in 1930. In that year he joined the staff of the State Insititute for Music Research and undertook work on acoustics with Garbuzov in the department of physiology and psychology. He taught harmony and counterpoint at the Moscow Conservatory (1932–67), becoming professor (1946) and head of the music theory department (1948). He was also head of the music theory department at the Gnesin State Institute (1944–9), and a research fellow at the Institute for the History of the Arts (1944–52). In 1935 he was awarded an honorary *Kandidat* degree; in 1945 he took the doctorate at the Moscow Conservatory with a dissertation on musical form.

Skrebkov made an important contribution to Russian theoretical musicology, and developed new analytical methods. He achieved a synthesis of scientific and musicological approaches to the study of music. His areas of interest were the universal laws of musical thought, the history and theory of polyphony, and Russian choral music from the 17th century to the early 18th. He also undertook studies into musical performance from a physical and acoustical point of view. The culmination of his study of musical style was the book *Khudozhestvennïye printsipï muzïkal'nïkh stiley*; it was published posthumously under the editorship of Vladimir Protopopov, who in his introductory essay described the work as 'an important step in the study of historical stylistic development in European music of the last 1000 years'. Skrebkov's wife, Ol'ga Leonidovna Bekman-Skrebkova (*b* Moscow, 17/30 Oct 1905; *d* Moscow, 28 Oct 1997), was also a musicologist; together they wrote a number of textbooks on harmony, polyphony and musical analysis.

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IGOR′ BĖLZA/TAT′YANA DUBRAVSKAYA

Skriabin [Skrjabin], **Alexander Nikolayevich.** *See* SKRYABIN, ALEXANDER.

Škroup [Schkroup, Skraup], **František Jan** (*b* Osice, 3 June 1801; *d* Rotterdam, 7 Feb 1862). Czech composer and conductor, brother of JAN NEPOMUK ŠKROUP. His father, Dominik Škroup (1766–1830), a teacher and composer, introduced František and his brothers Jan Nepomuk and Ignác (1807–89) to music. At the age of 11, already a good flautist, he went to Prague to finish primary school, and supported himself as a choirboy. He continued his schooling at one of the most important Czech national revival movement centres, Hradec Králové, where he was a choirboy at the cathedral and studied with the local choirmaster and composer Franz Volkert (1767–1831); then he returned to Prague to attend university. From 1822 he studied law but also pursued acting, music teaching and performing. Skroup was particularly involved in Czech amateur charity opera productions, which started on 28 December 1823 when the Prague Estates Theatre first gave a Czech version of Weigel's *Die Schweizerfamilie*.

The aim of the young Czech national revival movement – to express the intellectual power of the Czech nation and its language in opera as one of the highest achievements of art – soon led from translations to more ambitious ventures, and inspired Škroup to compose his first opera, *Dráteník* ('The Tinker', 1826), a two-act Singspiel in 14 numbers. The libretto was by J.K. Chmelenský (1800–39), a lawyer, poet, literary and music critic and publisher of the first Czech music magazine *Věnec ze zpěvů vlastenských* ('A garland of patriotic songs', Prague, 1835–9), in which some of Škroup's vocal works also appeared. The plot is of the Viennese Singspiel type, while the libretto uses both Czech and Slovak; the music owes less to Mozart than to early Romantic Italian and French opera and German Singspiel. As required by the national revival feelings, Škroup tried to imitate Czech national song. *Dráteník* used to be regarded as the first Czech opera; in fact, since most of Škroup's principal predecessors and contemporaries wrote to German or Italian texts, he was a pioneer in this field only for his period and his circle, for there are many Czech 'folk' operas of the 18th century by Jan Antoš, Father Alanus Plumlovský, Karel Loos and F.V. Míča, among others.

After the success of *Dráteník*, in which Škroup sang the title role, he devoted himself entirely to music, theatre music especially. In 1827 he became second Kapellmeister at the Estates Theatre, in 1837 first Kapellmeister. He directed the company successfully up to 1857 when he was dismissed because of a disagreement with the director, J.A. Stöger. He then conducted various concert groups and opened a singing school; in 1860 he became Kapellmeister at Rotterdam opera, where again he achieved great success.

The opera and Singspiel repertory given by Škroup in Prague, as at any theatre of his time, consisted mostly of the works required by public taste: historical dramas, genre-scenes, fairy-tales and thrillers. But he did introduce to Prague many valuable works by Marschner, Spohr, Halévy, Meyerbeer, Lortzing, Gluck (*Iphigénie en Tauride*) and Verdi (*Nabucco*, *Rigoletto* and *Il trovatore*). He gave the first Prague Wagner productions (*Tannhäuser*, 1854, *Lohengrin* and *Der fliegende Holländer*, 1856), and also gave Beethoven's *Fidelio* and works by Mozart. He wrote insertions for *La Juive*, Cherubini's *Médée* and Bellini's *Beatrice di Tenda*. In his role as Kapellmeister he wrote much incidental music, especially for plays by J.K. Tyl, of which the most famous is *Fidlovačka* ('Shoemakers' Feast', 1834), a farce describing Prague society on the background of the Easter fair and guild feast. The music consists of 21 numbers – overture, interludes, dances, songs and choruses, some of them quoting popular folk melodies. One song, 'Kde domov můj' ('Where is my homeland') soon became a national hymn, and shortly after the foundation of Czechoslovakia in 1918 a part of the national anthem.

After *Dráteník* Škroup wrote other Czech and German operas and Singspiels. To meet the taste of the wider Prague public he composed four fairy-tales, of which only *Der Nachtschatten* (1827) survives; the score shows the influence of Weber. His first attempt at a historical drama in music was *Oldřich a Božena* ('Oldřich and Božena', 1828). Chmelenský's libretto dealt here with the half-mythical story of love and marriage of a Czech 11th-century prince. In 1833 it also appeared in a German version (*Udalrich und Božena*). Also based on Czech legendary history was his and Chmelenský's last Czech opera, *Libušin sňatek* ('Libussa's Wedding'), composed and performed in 1835, rewritten in 1849 and given again in 1850. The libretto deals with the origins of Bohemia and the foundation of the first Czech princely dynasty, the Přemyslids (a popular subject that gave rise to numerous plays and operas, including works by Albinoni, Kreutzer, Grillparzer and, perhaps most important, Smetana). Škroup's *Drahomíra*, written to a German text by a philologist, student of aesthetics and gymnasium professor Václav Alois Svoboda-Navarovský (1848), was to picture the life and death of St Wenceslas and his mother, Princess Drahomíra, against the background of the struggle between pagans and Christians in 10th-century Bohemia (again a popular subject in music and drama, widely used, notably by Dvořák in his oratorio *St Ludmila*). Affected by the revolutionary movements of 1848, Škroup turned in 1851 to the history of the Netherlands. *Der Meergeuse* (to a libretto by the Prague writer and newspaper editor J.C. Hickel, who worked as theatre repertory adviser in Prague and Vienna), describes an episode of the Dutch revolt against Spanish rule in the 16th century; it was the most successful opera première of the year in Prague and brought Škroup one of his greatest triumphs in Rotterdam in 1861. His most important musical work, *Columbus*, based again on a libretto by Hickel and composed in 1855, was never performed during his lifetime.

Apart from a small number of songs, choral, chamber and orchestral works, Škroup's main output was for the stage. The strongest points of his compositions are the fresh *buffo* scenes, the moving lyrical songs and the use of well-balanced and colourful orchestration. He based *Dráteník* on the late Classical opera idiom, coloured by national elements. But the fresh *buffo* naivety so successful there did not suit his other operas. The sophisticated poetic structure of Chmelenský's later librettos for *Oldřich a Božena* and *Libušin sňatek*, with their historical plots which required such careful handling, led to works that are dramatically lifeless. The best of each work is found

in the individual songs that became popular. *Der Meergeuse*, with a plot concerning a different part of Europe and a libretto full of theatrical effects, offered a freer field to explore. The work is influenced by contemporary German and Italian opera – in places it even shows a neo-romantic feeling – and is dramatically well built. The same applies to *Columbus*, which was influenced by French grand opera. Škroup's style might be called eclectic, based on his work as a Kapellmeister; his work is chiefly of value as a successful experiment in the composition not simply of Czech but European music. This was not easy in the Bohemia of his time; the barriers erected by the nationalist revival movement, which wanted to make the music serve their artistic objectives through the use of folksong, were to be fully overcome only in the work of Smetana and Dvořák.

Škroup's son, Alfred Škroup, was a violinist in the Rotterdam opera orchestra, and Kapellmeister in Coburg, Danzig (Gdańsk), Breslau (Wrocław), Mainz and other German cities. He also worked for the Prague music publishers Hoffman, and as an impresario for various singers.

WORKS

STAGE

all first performed in Prague

Dráteník [The Tinker] op.1 (Spl, 2, J.K. Chmelenský), Estates, 2 Feb 1826 (Prague, 1913, 2/1926)
Oldřich a Božena op.19 (op, 3, Chmelenský), 14 Dec 1828; as Udalrich und Božena, 12 Feb 1833; 2 songs in F.J. Škroup and J.K. Chmelenský, eds.: Věnec ze zpěvů vlastenských [Garland of Patriotic Songs], i (Prague, 1835), iii (Prague, 1837)
Der Nachtschatten, 1827 (op, 3, K. Schikaneder), Jan 1830
Der Prinz und die Schlange (Spl, 3, F.V. Ernst), 1829; Cz. version 1835, lost
Libušin sňatek [Libussa's Wedding], op.20 (op, 3, Chmelenský), 6 Nov 1835; rev. version, 11 April 1850; excerpts in Věnec zpěvů vlastenských, i (Prague, 1835), iv (Prague, 1838)
Die Drachenhöhle bei Röthelstein, oder Der Hammer um Mitternacht (Spl, I. Kollmann), 28 May 1832, lost
Die Geisterbraut (op, Ernst, after W. Irving), 22 Dec 1836, lost
Drahomíra (op, 3, V.A. Svoboda-Navarovský), 20 Nov 1848
Der Meergeuse op.34 (op, 3, J.C. Hickel), 29 Oct 1851
Columbus op.38, 1855 (op, 3, Hickel), 1942
Incidental music to 8 plays, incl. Bratovah [Cain and Abel] (J.N. Štěpanek), 27 Feb 1831; Fidlovačka [Shoemakers' Feast] (J.K. Tyl), 21 Dec 1834, ed. (Prague, 1952); Čestmir (Tyl), 3 May 1835; Žižková smrt [Žižka's death] (J.J. Kolár), 17 Nov 1850

OTHER WORKS

Mass, chorus, orch, org; Synagogal choruses; Ger. cants.; Ger. and Cz. choruses and solo songs
Ovs., orch; 3 str qts; Trio, cl, vc, pf; 2 trios, vn/fl, vc, pf; pf pieces, incl. Polonaise, ed. in MAB, xx (1954)

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J. Plavec: *František Škroup* (Prague, 1941)
J. Plavec and A. Scherl: 'Ceske divadlo v predvecer burzoasne demokraticke revoluce a za revoluce (1834–1848)', *Dějiny českého divadla* (Prague, 1969)
M. Kopecká: *Vztah slova a hudby v lyrických čátech jevištních děl a kupletech Františka Škroupa* [The relationship of words and music in the lyrical sections of the dramatic works and couplets of František Škroup] (diss., Charles U., Prague, 1973)
J. Černý and others: *Hudba v ceskych dejinach* [Music in Czech history] (Prague, 1983, 2/1989)
J. Tyrrell: *Czech Opera* (Cambridge, 1988)

MICHAELA FREEMANOVÁ

Škroup [Škraup], **Jan Nepomuk** (*b* Osice, 15 Sept 1811; *d* Prague, 5 May 1892). Czech composer, conductor and choirmaster, brother of FRANTIŠEK ŠKROUP. In 1836 he became vice-Kapellmeister, and in 1838 choirmaster, of the Prague Estates Theatre, where he was appointed second Kapellmeister in 1840. From 1838 he was also a choirmaster of the Crusaders' church in Prague. In 1843 he conducted the Czech opera performances in the Růžová Street Theatre, Prague, for whose opening he wrote *Slavná overtura* ('Festival Overture'), in 1842. He left the theatre to become director of the Sophien-Akademie (1844–9; in 1846 he took part in preparations for Berlioz's visit to Prague). From 1845 he was Kapellmeister at Prague Cathedral, where in 1856 he invited Liszt to conduct his *Missa solemnis*, and from 1846 he was a singing teacher of the archiepiscopal seminary. Between 1874 and 1882 he resumed the post of second Kapellmeister and choirmaster of the Estates Theatre.

Much of Škroup's work, including some of his theoretical writings, is devoted to the church. He also wrote songs, choral works (some of which were published), incidental music, overtures and other pieces. His first opera, *Elfriede*, composed by 1828, was possibly intended for children. Nothing is known about *La fiancée du gnome* (?1836 or ?1850), mentioned by Wurzbach and Teuber. In 1845 he wrote *Švédové v Praze* ('The Swedes in Prague'), but only the first act was performed. After its libretto was reworked, it was performed in full in the Provisional Theatre, Prague, in 1867.

Škroup's son Karl (1851–1909), a critic, actor, producer and playwright, was director of Erfurt Theatre by 1909, while another son, Alfons, was Kapellmeister in Danzig (now Gdańsk) by 1864, and Kapellmeister and choirmaster in Bremen by 1870.

WORKS

STAGE

Elfriede (children's op, 3, J. Siegl), Prague, before 1828, *CZ-Pnm*
La fiancée du gnome, ?1836 or ?1850
Švédové v Praze [The Swedes in Prague] (op,3, J. Pečírka; lib rev. by E. Züngel), 1845, Prague, Provisional, 22 April 1867
Der Liebersring (comic op, 3, H.T. Schmid), Prague, 18 Dec 1861
Vineta (op, 3, Schmid), 1864, Prague, 11 June 1870
Incid music to J.K. Tyl's Chudý kejklíř [The Poor Juggler]

OTHER WORKS

most MSS in CZ-Pnm

Sacred: Musica sacra pro populo (Prague, 1854–5); Hymne zu Ehren des heiligen Vaters Pius IX (Prague, 1859); masses, Requiem settings, grads, offs, Salve regina settings, Vespers, hymns, church songs
Other vocal: school songs, other songs, choral works
Inst: ovs., incl. Slavná overtura [Festival Ov.], Prague, 1842; piano works (dances); qt
Theoretical: Anleitung zum Figural und Choral Gesänge, nebst der allgemeinen Musiklehre (Prague, 1848); Manuale pro sacris functionibus quae per anni ecclesiastici decursum cum cantu celebrantur (Prague, 1858); Theoreticko-praktická škola hudební pro učitele [Theoretical-Practical School for Teachers] (Prague, 1864); Vyučování zpěvu z prvopočátku [Teaching Singing from the Very Beginning] (Prague, 1864)

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J. Plavec: *František Škroup* (Prague, 1941)
E. Léblová-Chorvá: *Jan Nepomuk Škroup a jeho opera 'Švédové v Praze'* (thesis, Prague University, 1953)
J. Tyrrell: *Czech Opera* (Cambridge, 1988)

MICHAELA FREEMANOVÁ

Skrowaczewski, Stanisław (*b* Lwów [now L'viv], 3 Oct 1923). American conductor and composer of Polish birth.

He made his début as a pianist on Polish radio at the age of 11, and in 1936 he played and conducted Beethoven's Piano Concerto no.3 at the Lwów Musical Association. Two of his compositions, an overture and songs for soprano and orchestra, were played by the Lwów PO in 1940. He began studies in conducting, composition, musicology and philosophy in Lwów at the conservatory and university; graduate studies were concluded in Kraków in 1945. After winning the Szymanowski Composition Prize in 1947 he obtained a French government grant for study in Paris with Boulanger (composition) and Kletzki (conducting), 1947–9. His directorships of the Wrocław (1946–7), Katowice (1949–54) and Kraków (1954–6) orchestras led to his appointment as conductor of the Warsaw National PO, 1956–9; he also won the 1956 Accademia di S Cecilia Competition in Rome. Skrowaczewski made his American début with the Cleveland Orchestra at Szell's invitation in 1958. His New York PO début in 1960, when he took over a series of concerts because of Mitropoulos's death, was a great success. The same year he left Poland to begin an international career and was music director until 1979 of the Minneapolis SO, suceeding Dorati. From 1984 to 1991 he was principal conductor of the Hallé Orchestra, with whom he recorded symphonies by Brahms, Bruckner and Shostakovich. He has conducted most of the leading American and European orchestras and has directed performances for the Metropolitan Opera and the Vienna Staatsoper, where he made his début in 1964 with *Fidelio*. His performances display a lean elegance and a fastidious technique that has often been compared with Szell's. Among his works are four symphonies, a string quartet and a concerto for english horn.

RICHARD BERNAS

Skryabin [Scriabin], **Aleksandr Nikolayevich** (*b* Moscow, 25 Dec 1871/6 Jan 1872; *d* Moscow, 14/27 April 1915). Russian composer and pianist. One of the most extraordinary figures musical culture has ever witnessed, Skryabin has remained for a century a figure of cultish idolatry, reactionary yet modernist disapproval, analytical fascination and, finally, aesthetic re-evaluation and renewal. The transformation of his musical language from one that was affirmatively Romantic to one that was highly singular in its thematism and gesture and had transcended usual tonality – but was not atonal – could perhaps have occurred only in Russia where Western harmonic mores, although respected in most circles, were less fully entrenched than in Europe. While his major orchestral works have fallen out of and subsequently into vogue, his piano compositions inspired the greatest of Russian pianists to give their most noteworthy performances. Skryabin himself was an exceptionally gifted pianist, but as an adult he performed only his own works in public. The cycle of ten sonatas is arguably of the most consistent high quality since that of Beethoven and acquired growing numbers of champions throughout the 20th century.

1. Life, 1871–96. The Skryabin family has been traced back to the 13th century; its first recorded member was described as a boyar and Aleksandr Nikolayevich himself stressed his noble origins. Hailing from the Nizhny-Novgorod region, they moved to Moscow in the 16th century and by the 19th were established as a respected military family; the composer's grandfather, Aleksandr Ivanovich (1811–79), is said to have run his immediate family like an army platoon. His son, Nikolay Aleksandrovich (1849–1914), broke away from the military tradition to train as a lawyer but abandoned his studies soon after marrying Lyubov′ Petrovna Shchetinina (1849–73); she was one of the first recognized female musicians in Russia, a pianist and composer who had studied with Leschetizky, knew Anton Rubinstein and drew high praise from Tchaikovsky. She gave a recital of works requiring a virtuoso technique five days before Aleksandr Nikolayevich was born, on Christmas Day 1871. Her husband returned to study diplomatic jurisprudence at Moscow University, but by September of 1872 Lyubov′ Petrovna was so ill (she had been weak since giving birth) that he again abandoned his studies to take her to Italy, where she soon died. Nikolay Aleksandrovich eventually finished his university course and, after studying oriental languages for two years, went as an interpreter to the Russian Embassy in Constantinople. Father and son had little contact: Aleksandr Nikolayevich's upbringing was entrusted to his two doting grandmothers and the infatuated aunt Lyubov′ Aleksandrovna, herself an amateur musician who gradually gained control over and responsibility for the child.

As a child, Skryabin attended concerts held by the Russian Musical Society and operas at the Bol′shoy; he could also play melodies he heard and improvise at the piano at the age of five. His first teacher was his aunt. He soon wrote plays, made toy pianos, enjoyed needlework and read Shakespeare and Molière. Although at this age, he was nervous, thin, delicate and unhappy – in 1896 Boris de Schloezer was struck by 'his frail and delicate appearance, his intense nervousness' (*Scriabin: Artist and Mystic*, 1923) – the ambitious Lyubov′ took him for assessment to Anton Rubinstein who guardedly confirmed her hopes in the boy's gifts. Meanwhile, in 1880 his father married an Italian, Olga Fernandez, and was a consul, working in countries where Turkish was spoken. Contrary to his father's and certainly his aunt's wishes, Skryabin expressed a desire – encouraged by his elder cousin Mitya – to attend the Cadet Corps; he became the 'only cadet of the Russian Army never to carry arms throughout five years of training' (Bowers, 1969), but amused his contemporaries (and the director, another amateur musician) with his piano playing and even had time to start composing.

In summer 1883 Skryabin received his first formal music lessons from Georgy Konyus, a neighbour at the dacha the old Skryabin ladies had rented at Khovrino, near Moscow. As Hugh Macdonald has pointed out, his doting aunt and two grandmothers 'pampered him endlessly and set his mind towards the fastidiousness and egocentricity of his later years' (*Grove6*). He studied Weber, Mendelssohn and Chopin on the piano and began to compose in a more controlled fashion. Through a family connection, he was prepared for entry to the Moscow Conservatory by the 28-year-old Taneyev, and through him met the formidable Zverev. This influential piano teacher, who had studied with Henselt, insisted that his teenage piano pupils should live in his own house and be subject to the most disciplined of regimes. Under his guidance, Skryabin learnt not only French and German but also the manners of high society; he was shown great literature and how to drink vodka. Although he studied

among a group of boys of similar age who included Rachmaninoff and Goldenweiser, he soon became Zverev's favourite. But when Skryabin dedicated a Nocturne in F♯ minor to his teacher (later published as op.5 no.1 but, typically for Skryabin, without the inscription), Zverev attempted to dissuade his pupil from composition. Skryabin's right arm was injured in a carriage accident, and although this had the undesirable effect of intensifying his aunt's coddling it also, like his hand strain later, acted as a catalyst to further composition. In 1886, he wrote his first significant work, the Etude in C♯ minor (published as op.2 no.1); in 1887 he had started to write poems that spiritually coexist with particular musical works as well as noting down his views on religion.

Skryabin entered the Moscow Conservatory in January 1888; he took no entrance examination because the director, Safonov, had heard him play at one of Zverev's salons years earlier. Like Zverev, whom he hated, Safonov adored Skryabin for his sensitive pianism but despite his laziness and wilfulness towards other aspects of study. Lessons learnt in Taneyev's polyphony class reverberate throughout Skryabin's output while Safonov's insistence on tonal variety, subtle pedalling and legato playing was to lead to these becoming the hallmarks of his performing style. He became one of the conservatory's foremost piano students; in a fit of competitiveness, he set about learning Beethoven's complete sonatas, stopping however at the tenth out of sheer boredom. His attacks of nervousness increased, especially during times devoted to composition, and he appears to have lived much of the 1890s on a Dostoyevskian knife-edge, precipitously close to breakdown. In 1891, in a further bout of pianistic competitiveness, Skryabin overstrained his right hand practising Liszt's *Don Juan* fantasy; when forbidden by a doctor to play, he turned to practising with his left hand and elaborated a virtuoso left-hand paraphrase of a Strauss waltz (the strength and subtlety he subsequently developed in his left-hand technique is reflected in much of his later writing). The final year at the conservatory, 1892, was marked by a series of disagreements between Arensky (who was attempting to teach him fugue) and his pupil, who was supported by Safonov; problems also arose because Skryabin wanted to graduate a year early, like Rachmaninoff. Skryabin graduated with a Small Gold Medal (as opposed to Rachmaninoff's Great Gold Medal) mainly on account of Arensky's intransigence and probably his jealousy.

In spring 1892 Skryabin gave a private concert under the auspices of the Circle of Music Lovers; Boris Jürgenson, in the audience, agreed to show some of the young composer's works to his father Pyotr, the publisher. Thus 14 pieces were published, without opus number and without remuneration to the composer; that summer, Skryabin wrote the First Piano Sonata in one short burst. The next year, he received 50 rubles for four mazurkas (later to form op.7 and part of op.2). During the summer of 1893 he made his first trip abroad, to Finland and Latvia, strengthening his yearning to leave Russia and giving him his first impressions of the sea. Later that summer, deemed unfit for military service, he returned to Moscow where he visited friends such as the Monighettis, Emil Rozenov, Taneyev and Safonov and where he also acquired the habit of staying out all night drinking (his tendency to do this was to increase before it subsided in later years). He read Schopenhauer and met Leonid Sabaneyev (his first biographer) and Paul de Schloezer (son of Boris). Skryabin had become enamoured of the 15-year-old Natal′ya Sekerina but the affair was forbidden by her parents; their subsequently painful friendship lasted for several years and it was probably through disappointment and desperation over this separation that he later married unwisely. Mitrofan Belyayev became acquainted with Skryabin's work through Safonov and agreed to publish it in 1894. He arranged for Skryabin to play in St Petersburg (where he greatly impressed Vladimir Stasov), to Tolstoy at Yasnaya Polyana and, in summer 1895, he enabled Skryabin to travel to Europe, where he wrote much music (many of the Preludes op.11 are inscribed with the location of their completion). Back in Russia, he completed more works – nearly all preludes, because of a bet with Belyayev that he would write 48 such works within a given period – before Belyayev took Skryabin off to Paris. There he mingled with the symbolist demi-monde and played in a number of private houses before making his European début in the Salle Erard on 15 January 1896, to general acclaim.

2. LIFE, 1896–1906. Skryabin remained in Paris long after Belyayev returned to Russia and his dealings with his publisher soon became strained, as they remained over the next few years. Skryabin's pleas for money caused by his hopeless accounting and Belyayev's demands that Skryabin finish pieces on which he had been working for months (as well as requiring that they were marked and edited properly) form a pattern that constituted only a part of the confusing relationship between the physically huge maecenas and the effete, nervous composer.



1. Aleksandr Skryabin, 1894

Skryabin travelled to visit his father in Rome, where he sketched a symphonic Allegro (several themes of which later reappeared in a sophisticated form in the Third Symphony) before returning via Paris – where his hedonism continued unabated – to Russia. Here he wrote the Piano Concerto op.20 at phenomenal speed. In August 1897 he married, against the advice of almost all who knew him, a pianist, Vera Ivanovna Isakovich (1875–1920), whom he had met through de Schloezer. The newly-weds travelled to Odessa, where Skryabin played his concerto in a concert arranged by Safonov before travelling to Vienna and Paris, where he struggled to find engagements but also started work on the Third Piano Sonata. He was saved once more from destitution by Belyayev, this time through a Glinka Prize, a form of supposedly anonymous financial supplement given mostly to Belyayev's composers and on which Skryabin relied on numerous occasions. Vera and Aleksandr gave a joint recital in January 1898 featuring solely Skryabin's works, including the recently finished Polonaise and the Second Piano Sonata. Vera's pregnancy forced their roundabout return to Russia; a daughter, Rimma, was born on 15 July 1898. A few weeks later, Skryabin met Boris de Schloezer's 15-year-old sister, Tat′yana.

By September 1898, Safonov and Belyayev had arranged a piano professorship at the Moscow Conservatory for Skryabin; until 1904 he frequently travelled between Moscow and St Petersburg, performing (the Russian première of the Piano Concerto was in St Petersburg in November 1898), teaching, composing and attempting to accustom himself to his new role as family man. His workload at the conservatory burgeoned – during the 1899–1900 academic year he had 21 pupils – but it enabled him to support his family and left the summers free for composition. Over summer 1899 he wrote the six-movement First Symphony, which was first performed in St Petersburg in November 1900, though without the chorus parts in the last movement. The performance was largely regarded as a failure, as was the follow-up in Moscow the next year. Meanwhile, Vera gave birth to another daughter, Yelena, in February 1900 amidst difficulties regarding the publication of the symphony. In June, Skryabin set off for Paris with Belyayev where he again performed to critical approval. Returning to Russia, he accepted another job, as Inspector of Music at St Catherine's Institute, and worked on an opera which, although never finished, sowed the seeds which were to implant in Skryabin's mind the concept of the *Misteriya*; he also composed the *Fantasie* op.28, which was first performed by Gol′veysev as late as 1907 (Skryabin apparently forgot that he had written the work). Since a disagreement with Belyayev in May 1900, Skryabin had been less inclined to keep his protector informed of every detail of his composing plans; he presented him with the completed Second Symphony in September 1901 with scarcely a word of warning. Its première, in St Petersburg in January 1902, elicited hissing and catcalls, and this, along with its equally dismal reception in Moscow a year later, upset Skryabin considerably; he also decided to leave the conservatory and obtained a promise of a much larger stipend from Belyayev. His spirits were lifted by the first all-Skryabin concert of orchestral and piano works, in Moscow in March 1902, two months before he formally resigned from the conservatory.

Freed from his teaching duties, Skryabin spent summer 1902 at Obolenskoye with Vera, starting work on his Third Symphony, the *Bozhestvennaya poema* ('Poème divin'), along with several shorter works. In August Vera gave birth to a fourth child, a boy, Lev, but soon after was nonetheless asked by Skryabin to start preparing the score of the Second Symphony for a performance by Lyadov the next March. Skryabin took a brief cure in Yalta before resuming work in earnest on the Third Symphony; the composition was not completed until 1904. He began to read more philosophy and Greek myth, often in Solov′yov's translations, and joined the Moscow Philosophical Society founded by Prince Sergey Trubetskoy, with whom he became friendly. In summer 1903 the Skryabins were neighbours of the Pasternaks at Obolenskoye; Leonid Pasternak later made a famous drawing of the composer at the time when Skryabin had become musical mentor to his son Boris. Long after he had abandoned his ambition to compose, Boris Pasternak wrote a memoir of Skryabin, probably the finest of the many that have come to light.

During that summer Skryabin saw much of Boris de Schloezer and, more importantly, his sister Tat′yana. She had been instantly captivated by Skryabin's music in 1901, when she heard Buyulki play the Third Piano Sonata; she was thus deeply flattered when Skryabin became her lover in late summer or early autumn of 1903. The group of works from op.30 to op.43 reflect the intense sensuality which had enveloped the composer's spirit; these compositions were all presented to Belyayev on his nameday in November of that year. Scarcely a few days after this event, Skryabin accepted an offer from the recently widowed Margarita Morozova, a former student, of a monthly income of 200 rubles. Little more than a month later Belyayev died at the age of 67; Skryabin was grief-stricken.

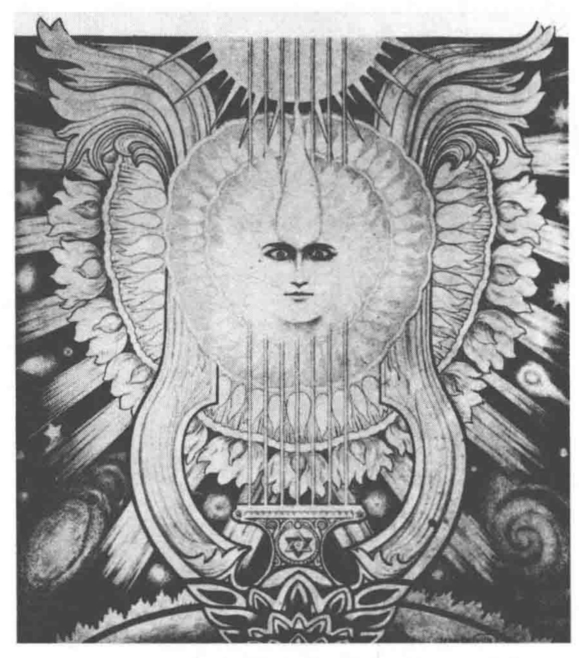
After Belyayev's death, the monthly payments from the publishers ceased and a row ensued; to add to this difficulty Skryabin seduced a former pupil, Mariya Bogoslovskaya, still in her teens, and was forced to resign from St Catherine's Institute. The move abroad he had long dreamed of was now necessary; ten days after he had arrived in Switzerland, in March 1904, Vera and the children did so. He had arranged for Tat′yana to live in a neighbouring village and explained her presence through reasons of health. Vera, however, was soon informed of the real state of affairs and, after she had left, Tat′yana took her place in the Villa des Lilas in Vézenaz. There Skryabin finished the Third Symphony in November before setting off for Paris where, with difficulty, he arranged for the work to be conducted by Nikisch in May 1905. He wrote to Morozova that the performance would be 'the first proclamation of my new doctrine', more than hinting that music was by then not the only expression of his intellect and creativity and also that the doctrine and the music were two different forms of expression of the same entity: Aleksandr Skryabin. The reception of the work was mixed; when it was heard in St Petersburg in 1906 it prompted an outburst of enthusiasm from the 80-year-old Stasov.

Skryabin returned to Italy, worn out by Paris and the stress surrounding the première of the symphony; he and the pregnant Tat′yana lived in the village of Bogliasco on the Riviera. Skryabin was overcome by guilt when his first and favourite child, Rimma, died in July, but relieved

when Vera returned to Moscow, having been offered a post at the conservatory. Tat′yana gave birth to a daughter, Ariadna, in October; meanwhile, Skryabin had become acquainted with Georgy Plekhanov, with whom he discussed his doctrine and the coming revolution. Despite the obvious disparity in philosophical approach between the impractical and mystic Skryabin and the inventor of dialectical materialism, they respected each other and their friendship lasted well over a year. Skryabin's material situation had worsened: the Belyayev board was sending him less money per composition than before and, in his fury at what he imagined was lack of respect for his talent, Skryabin broke with the publishers altogether in early 1906. Jürgenson could no longer afford Skryabin's terms, Zimmerman was musically too backward to appreciate his current language, and, after an unsuccessful attempt to publish his own works in Geneva, Skryabin found himself without a publisher. He and Tat′yana had moved to Geneva at the time of the break with Belyayev and, penniless and in desparation, asked Stasov to intervene in the publication problem. Skryabin was welcomed back into the Belyayev fold by Lyadov, who was promised a 'big poem for orchestra', the *Poema ėkstaza* ('poème d'extase').

3. Life, 1906–15. In October 1906 Skryabin was invited to America by Modest Altschuler, a cellist whom he had known as a student. He made his début on 20 December with an orchestra and then performed a solo programme two weeks later to mixed reviews. Tat′yana, against Skryabin's wishes, arrived in America in February 1907; a year earlier Maksim Gor′ky and his mistress had been hounded out of puritanical New York on account of their marital status and Skryabin feared a similar reaction. They returned to Paris, their domestic irregularities having already lost Skryabin Safonov's friendship and support. There Diaghilev was organizing his first Saison Russe and hired Nikisch to conduct the Second Symphony, but the impresario soon fell out with Skryabin who, when patronized by Diaghilev, had informed him that 'without us [artists] . . . you would be less than nothing on this earth!' The *Poème d'extase* was finally sent to Belyayev's only in December, by which time Skryabin was living in Lausanne and writing the Fifth Piano Sonata. In January 1908 he cut several piano rolls of his own works for the Welte-Mignon firm and in February a son, Julian, was born. Soon after, he met Koussevitzky, who had invited him to join the advisory board of his newly founded Edition Russe de Musique. Skryabin had discussed colour and music with Rachmaninoff and Rimsky-Korsakov in 1907, and from that time onwards his desire increased to formalize these ideas and then manifest them in a work. Initially, Skryabin assigned particular colours to particular keys, and he was similar to Rimsky-Korsakov in this respect (except that the colour-key assignations were not the same in each case). When writing *Prométhée*, Skryabin, like other synaesthetics who assign particular colours to letters of the alphabet, would complete a circle of correlations with a chord represented by both light and by the vowel vocalized by the wordless chorus, with the latter two thus also referring to each other. Taking these patterns of reference a stage further, the series of colours projected by the *tastiera di luce* (designed by Skryabin's friend, the photographer Mozer) during the course of the work were symbolic of the psychological states implied by the music's *alter ego*, in its philosophical-literary manifestation. Colour, the *tastiera di luce* and synaesthesia have played a prominent place in popular Skryabin mythology lending him, among composers, an otherness that increases his attraction and mystique but which has often detracted from his being taken seriously. Skryabin expounded to Koussevitzky his ideas for a multi-media *Misteriya* and his theories on colour and music; the entranced but astute Koussevitzky offered financial terms that Skryabin, again in poverty, could not refuse. Skryabin moved to Brussels where he met the painter Jean Delville (who later designed the cover for *Prométhée*; fig.2) and other Theosophists in whose circle Skryabin felt able to propound his doctrine. Many terms which became important for Skryabin, such as 'pleroma', he first encountered in Blavatsky's work; his desire for his music to inhabit – and to coax the listener to – a region divorced from human physical reality probably stems from early readings of her *Secret Doctrine*. But as he had done with others' music and others' philosophies, Skryabin soon amalgamated those aspects of her doctrine which were consonant with his own temperament into his far more grandiose yet specific theories (and with many more Russian ones: it should be stressed that Blavatsky was the assumed name of an Englishwoman) to such a degree that to call his own methods and aims theosophical would be inaccurate.

Skryabin's return to Russia in January 1909 was heralded by a concert in St Petersburg which included the *Poème d'extase*, conducted by Felix Blumenfeld, and solo piano works. Widespread critical acclaim, so long denied Skryabin in Russia, finally arrived; he turned down the offer of a post as superintendent of the Imperial Chapel while Koussevitzky organized a Skryabin Week in Moscow. Throughout the summer and winter of 1909 Skryabin worked on *Prométhée*; in this work he systematized more thoroughly than before the 'principles' (as he called them) by which he was to write his remaining music, the crystalline and technically unimpeachable



2. *Cover of the score of Skryabin's 'Prométhée' (Moscow: Edition Russe de Musique, 1911), design by Jean Delville*



3. Page from the autograph MS of Skryabin's 'Promethée', composed 1908–10 (RUS-Mcm)

piano works, opp.61–74, unique in their luminosity. Skryabin moved to a flat in the Arbat; here, his visitors included the poets Bal'mont, Baltrushaitis and Vyacheslav Ivanov, the composers Drozdov, Gnesin, Krein and Sabaneyev Mozer, the painter Sperling, Gol'denveysev and the eccentric anglophile Bryanchaninov, one of Skryabin's oldest friends. In mid-1910, Koussevitzky accompanied Skryabin on a tour of several Russian towns, while in early 1911 a tour of Germany was completed soon after the birth of Skryabin's last child, Marina. Koussevitzky and Skryabin soon quarrelled so vehemently – over money – that their relationship was irreparably damaged. Again, Skryabin had outraged a patron by considering him an employer, an agent or an administrator rather than an artist in his own right; after handing over several more compositions to the Edition Russe de Musique to fulfil a contract, Skryabin was again without a publisher. Rachmaninoff and the pianist and conductor Aleksandr Ziloti soon rushed to Skryabin's aid and proposed several lucrative concerts. Alluding to his time spent in Koussevitzky's mansions, Skryabin sarcastically remarked to Rachmaninoff that it was 'pleasant for an artist to be a guest of an artist'.

By October 1911, Skryabin completed a circle by accepting Jürgenson's terms to publish his music; his financial situation was also improved by increased numbers of concert appearances (which however he did not generally enjoy making). When the concerts subsided he was able to write the sixth and seventh piano sonatas, the latter being among his favourite works. He and Tat'yana took a holiday in Switzerland in 1912, where Skryabin wrote the Etudes op.65 before returning to Moscow, where they moved to no.11 Bol'shaya Nikol-Petrovskaya Pereulka (the lease expired on the day of Skryabin's death). In early 1913, Skryabin gave a successful series of concerts in London. Henry Wood conducted *Prométhée*, no doubt encouraged by Rosa Newmarch, who wrote the programme notes. That summer was spent in the Kaluzhskiy province and there, as plans for the *Misteriya* fermented further, Skryabin finished three more piano sonatas, nos.8–10. At the end of the summer he went alone to Switzerland, where he

made peace with his father over Tat′yana and was visited, after much pestering, by Stravinsky. Stravinsky heard Skryabin play his late sonatas and found them 'incomparable'; Skryabin later said that Stravinsky's music possessed a 'minimum of creativity'.

Returning to Moscow, Skryabin became increasingly convinced that India would be the most suitable venue for the performance of the *Predvaritel′noye deystvo*, a preparatory act which would ready the human race for the *Misteriya* itself. In early 1914 Skryabin wrote *K plyameni* ('Vers la flamme') before returning to London, where he was afflicted by a furuncle on his upper lip. He improved upon his earlier successes; his reception was ecstatic in most quarters. The summer was spent in a dacha near Podol′sk accompanied by an entourage of disciples. There he finished his last works and laboured over the text of the *Predvaritel′noye deystvo*. Back in Moscow he gave a number of concerts with works from every stage in his life, ranging from the *Valse* op.1 to some of the op.74 preludes. Skryabin made his last public appearance in St Petersburg on 2 April 1915; the praise from the press reached new heights. Returning to Moscow, he noticed a pimple on his upper lip reminiscent of the one which had afflicted him in London; by 7 April he was bedridden and his temperature rose rapidly. By 11 April crowds thronged the staircase of his flat – the situation had become grave. One incision was followed by others, but by then two types of blood poisoning had set in. Skryabin died on 14 April, with the manuscript containing sketches for the *Misteriya* open on his piano.

4. THE MUSIC AND ITS PHILOSOPHICAL BACKGROUND. Skryabin is unique among composers, not only for his obsession with philosophy and mysticism but also on account of the global nature of his imagination. Through being, in Pasternak's words, 'more than just a composer', Skryabin was forced by his protean intellect and creativity to justify and rationalize his work as a musician; the maximalism so favoured by Russian artists of the Silver Age engendered in him not only an interest in unorthodox aspects of musical creativity such as synaesthesia but also, and more importantly, a desire to articulate by means of a metaphysical doctrine the *ultima ratio* of his creative existence. His philosophical tenets were reasons for, commentaries on and justifications of, but not programmes for, his music, and were not secondary nor auxiliary to his artistic creativity; although the discourse had a purely practical end it developed independently and in parallel to the music. Seen in the context of the literature of the time and the art of the Russian Silver Age as a whole, Skryabin loses much of the alien quality he assumes when compared with other musicians. His aesthetic code, wrote de Schloezer (1923), 'is remarkably similar to that of the vast intellectual and artistic movement which animated Russia' during the pre-Revolutionary era; Bal′mont, Vyacheslav Ivanov and Bryusov, like Skryabin, considered art a 'superior form of knowledge, an intuition analogous to that of the mystics, bearing the promise to reveal true reality and provide a passage to a transcendental world, to divinity'. Mallarmé occupied a position analogous to Skryabin's in the canon of Symbolism, and as he idealized beauty, Skryabin sanctified ecstasy and the act of creation by which that state is achieved; for both artists this process represented a means of passage to and a form of self-identification with the divine, or, in essence, a form of gnosis. Skryabin's demiurge sought to convey the listener – or in the case of the *Misteriya*, participant – on a journey to a supernaturally heightened plane of existence by means of a language of symbols, a language in which conventional musical phenomena are dislocated from their usual significance by means of an extraordinary departure from traditional tonal procedures.



4. Aleksandr Skryabin, c1914

Already in 1905 when composing the *Poème de l'extase*, Skryabin enthused that the work would be 'a great joy, an enormous festival'; this concept of his music to be not only a source of artistic celebration but a participatory act of celebration grew throughout the following years of the decade. *Prométhée* was at one point considered by Skryabin to be a section of a much larger *Misteriya* ('Mysterium') which would occupy his creative efforts from that time onwards. Later the incorporation of *Prométhée* into the larger work was abandoned in favour of the creation of an intermediate *Predvaritel′noye deystvo* ('Acte préalable') which would prepare an as yet unready public for the *Mysterium*. In 1914 Skryabin bought a piece of land in Darjeeling; for him, India was the 'land of sages, sadhus, magical and mystifying attainments' (Bowers, 1969, vol. ii, p.254) and its backdrop of the Himalayas would form a natural temple at which the selected participants could attain Skryabin's prescription of *samadhi*, an Indian word for the spiritual ecstasy central to Skryabin's artistic aims. The colour organ used in *Prométhée* was to have been only the beginning of a vast synaesthetic experiment: Skryabin intended the *Mysterium* to consist of music (with chorus, solo voices, orchestra and, of course, himself centre-stage at a piano), dance, lights and perfume, augmented by 'bells suspended

from the clouds'. The sketches for the music of the *Acte préalable* (the text was completed in 1915) contain several allusions to the later piano works as well as a simultaneity – consisting of two French 6th chords and one diminished 7th – in which each pitch of the chromatic scale appears once only. (This tantalizing glimpse into a future that was not to be was elaborated by the Russian composer Aleksandr Nemtin into an extended, three-movement work.) To paraphrase Skryabin's close friend Vyacheslav Ivanov, Skryabin's music and therefore also its logical culmination in the *Mysterium* 'would not have wanted to be and could not have been "only art"' (V. Ivanov: *Borozdï i mezhi*, Moscow, 1916), an assertion which, although made with reference to the Russian symbolist movement as a whole, is particularly pertinent to Skryabin's example.

Skryabin's early works reveal him to have assimilated a complex late Romantic language, to be frequently experimenting in formal matters (only the Third Piano Sonata follows the conventional four-movement format) and forging a personal harmonic language. The least convincing aspects of the early style – such as the bombastic octave passages in the *Allegro de concert* and the insipid vacuity of salon pieces such as the *Impromptus en forme de mazur* – are largely absent in the most successful works of this period such as the Piano Concerto, the 24 preludes and Piano Sonatas nos.2 and 3. Skryabin was short in stature; his delicate physique may well have lain behind the lack of bombastics in his playing. The small stretch of his hand – little more than an octave – informed his writing for the instrument. His works up to 1903 (the year of Piano Sonata no.4) bear witness to the immense influence of the piano writing of Chopin and Liszt not only on Skryabin but also on earlier Russian composers such as Balakirev and Glazunov whose piano style formed the basis of the contemporary Russian manner. Also common in Skryabin's early works is the use of ostinatos – a particularly Russian trait in itself – and these are often combined with other layered and rhythmically independent voices. Even though it has been said that Skryabin 'owed nothing to his predecessors nor to his Russian contemporaries' (de Schloezer), and that the early works bear the imprint of Skryabin's hand, they are not stylistically unusual for the period; the harmony is chromatic but not daring and in many ways represents the lingua franca of the era.

From 1903 onwards, Skryabin began to make significant departures: in the sonatas, single-movement structures became the norm, and although sonata form was largely adhered to, its variations and mutations in the later sonatas and especially in the last two orchestral works parallel only those made by Schoenberg and his pupils. Skryabin, however, was arguably better placed to expand this form because – unlike the Viennese – he had not removed from his language that aspect which lends the form its dynamism, namely its sense of tonal centre. The example of Liszt's experiments looms large in any consideration of Skryabin's construction of larger formal structures. All of Skryabin's larger works rely to a greater or lesser extent on tripartite classical sonata form and, as was the case with his 19th-century predecessors, he placed an especial emphasis on the development and coda sections, these being those parts of sonata form which he could most convincingly place at the disposal of his symbolic requirements. Many of the later piano sonatas (nos.4, 5, 8 and 10 in particular) open with an introduction containing motifs which are subsequently built into themes and subject groups; this introductory music later reappears in the development and eventually – usually in a highly developed and sped up form – in coda sections. Such tailored approaches to the sonata layout allowed Skryabin to build much larger structures than most sonata forms. Additionally, conventional characteristics of all sections of multi-movement works are frequently alluded to by Skryabin in his single-movement essays. Like Mahler, Skryabin used 'false' recapitulations approximately halfway through developments, not only separating quasi-lento and quasi-scherzando subsections, but also in order to create a wave of strophe-like thematic statements which lend the structure a narrative tone. From the middle of the first decade of the 20th century, Skryabin used with less frequency such genre designations as 'impromptu' and 'mazurka', which had been applied to earlier works (and which largely belonged to the previous century and Chopin in particular), in favour of the 'poème' or 'poema'; this genre, while not of his invention, was made his own. In a sense, nearly all the works of his middle and late periods could be described as *poèmes*. Titles such as *Poème fantasque* or *Poème languide* are not merely descriptive; they represent microcosmic manifestations in language of the world occupied by the composition itself. During his middle period, and especially in the *poèmes*, Skryabin extends his gamut of expression markings as no composer had done before; his remarks, rather than being mere instructions to the performer, are signposts for the psyche in its journey to lands previously unchartered and forbidden to musicians. The major works exude confidence – both musical and spiritual – and display an ever-widening range of contrapuntal and harmonic device.

The orchestra as employed by Skryabin in the First Symphony was remarkable for the addition of voices and had become by the time of *Prométhée* enormous, even in comparison with contemporary scores by Strauss and Schoenberg. His orchestration, however, was different from that of both these composers since its roots lay elsewhere. Although it is at once evident that Skryabin had shown great interest in the orchestra as used by Wagner, his choices of instrumental groupings, the manner in which these are employed in polyphonic layers, the resultant 'meta-timbre', and his placing of contrasting, almost antiphonic hierarchies as the music propels itself to points of climax; all these habits point to Skryabin's Russian musical identity.

Skryabin's development towards his later style – from the *Feuillet d'album* op.58 onwards – was seamless. It was not punctuated by a series of technical discoveries; just as he accepted and rejected various facets of other people's thinking for his own doctrine, its face changing only gradually, his musical language refined itself through the jettisoning of the irrelevant and the perfection of those elements appropriate to the needs of the moment. The later music has been rightly called 'an act that performs his desires', an act integral to the 'ceremony in which the entire universe takes part and which culminates each time in an ecstatic dance' (de Schloezer, 1953); this pattern is evident in the piano sonatas nos.5–10 and, most spectacularly, *Prométhée*. Although in the sequence of events representing the philosophical starting point of this last work, namely the birth and development of human

consciousness, there can be seen an analogy to the seven races depicted in Blavatsky's *Secret Doctrine* (the work that Skryabin claimed had most deeply affected the formation of his own doctrine), by this point both musical language and accompanying rationale – however irrational it may now seem – were inextricably intertwined, enhancing and justifying each other.

Much has been made of the stylistic disparity between the language of the early works and that of the later ones; more relevant, however, are the similarities in technique between the two extremes and the connections and continuities within various modes of expression recognizable as uniquely his. Elements in early- and middle-period works are transformed while still retaining their character as Skryabin's language becomes more complex while, paradoxically, attaining greater transparency. The outbursts of repeated chords in such works as the Etude op.8 no.12 and the Impromptu op.12 no.2 are frequently bombastic. By the time of writing of the fourth and fifth piano sonatas, similar writing is less oppressive (due partly to the abandonment of minor keys) and there it serves a different purpose: when this figuration appears in the Tenth Piano Sonata and *Vers la flamme*, the effect produces an aura of radiance and not doom. Similarly, an element which – with its preponderance of dominant harmonies and lyrical melody – could be retrospectively labelled saccharine, found in early works (such as the second subject of the *Fantasie* op.28), mutates into the otherworldly (such as the opening material of the *Poème* op.69 no.1). The lugubrious element of many of Skryabin's early miniatures (such as the B♭ minor prelude in the op.11 set) disappears altogether after the Prelude op.56 no.2, his last work in a minor key. This lugubriousness was superseded by the languor which is the hallmark of nearly all the slower music written after 1902, from the *Poème* op.32 no.1 of 1903 to the Prelude op.74 no.2 of 1914. A element noticeable in later works which can be described as fantastic – evident in compositions such as *Etrangeté* and in the music of the allegro sections of Sonata no.10 – is a logical development of the nervous, skittish, often explosive but sometimes filigree gestures found in works such as the Etudes op.8 no.10 and op.56 no.4. More generally, the triple metres which predominate in Skryabin's output – from the *Valse* op.1 onwards – are gradually refined (especially by means of dotting the second quaver) and developed into the compound elided formations of the Tenth Sonata. Complexity of texture had become a feature of his work early in his career: the dense polyphony found in the Polonaise, several of the mazurkas of the op.27 set, and in much of the writing of the *Fantasie* was to have direct repercussions in the music composed later. Such density is always imagined and executed with remarkable clarity; Taneyev's lessons in strict counterpoint were not learnt in vain. A common feature of this polyphonic writing is rhythmic complexity, involving the piling up of irrational rhythmic groupings which often start rather individually on the upbeat. This was an early development, as can be seen in the closing section of the Impromptu op.7 no.2.

Melodies, especially in the middle-period works, frequently begin with a rising 3rd and thence proceed along rising contours. The interval of a 3rd often serves as an impetus for modulation and also as a signpost delineating phrase structure, as in the *poèmes* opp.32 and 34. The intervals of a minor and major 3rd are the building blocks of dominant sonorities; these intervals are respectively the distance between every other pitch in octatonic and whole-tone scales. Skryabin's fondness for symmetrical constructions in composition (and this extends beyond the symmetrical division of the octave by the tritone link) and his tendency to arrange long-term harmonic progressions in steps of 3rds (a logical subdivision of the pairs of tritones) can be traced to his tendency to become obsessed with various intervals in a work; in the Prelude op.74 no.4 every intervallic detail can be traced to the opening two-bar melody.

Clues to the factors linking Skryabin's eschatological thinking and the music which he so closely related to it can be found in some of the most noticeable stylistic hallmarks of Skryabin's work. The phenomenon of upward contours (often dovetailed into the subsequent phrase unit) is a technical manifestation of his desire for music to deliver a sense of uplift (towards flight – *polyot*) and eventually *poriv* ('a transporting burst'); linked to the perpetually dominant harmonies, these melodic shapes suggest Skryabin's 'constant strivings to transcend the human' (Taruskin, 1997) through music. Even though the literary companion piece to the *Poéme d'extase* is of Skryabin's own creation, the content of the text is reminiscent of Bal'mont's *Budem kak solntse* ('We shall be as the Sun'), in which creation is identified with ecstasy and escape into the air. The sanctification of a creative process in which the sensation of uplift towards otherworldliness and ecstasy (often symbolized by the sexual act) is central to Skryabin's mature output.

For Skryabin, the horizontal and vertical in music were almost one and the same; when he stated that 'melody is unfurled harmony . . . harmony is furled melody' he was simply showing that his 'methods . . . had their basis . . . in the same practices as Stravinsky's' (Taruskin, *Stravinsky and the Russian Traditions*, Oxford, 1996) and those of most of his Russian contemporaries. Skryabin's penchant for dominant sonorities can be traced back to his earliest works: the *Vàlse* op.1 contains a passage in which a dominant chord (with an added 6th, a device which was to gain great significance in his later works) is superimposed over the tonic, D♭. The entire first line of the Impromptu op.12 no.1 is written in the dominant (of F♯ major), with only cursory and passing resolution on to the tonic. By the time he was writing the *Poème* op.32 no.1, Skryabin was in the habit of resolving one dominant onto another. These 'chords take on an independent, self-sustaining life' (Bowers, 1973) and are frequently presented with a flattened 5th, which itself is sometimes found as the lowest pitch of the chord. This constant use of dominants at first leaves the listener with a heightened sense of expectation, which in Skryabin's terms symbolizes desire. Eventually, because of the persistent lack of traditional resolution, a sense of alienation from normal harmonic procedure is produced. This can be linked to the sensation of otherworldliness that Skryabin strove to achieve. The shift from using a tonic underpinning a dominant resonance (C-G-B-F-D#-A) to using an enharmonic, symmetrical pair of dominant chords (D♭-G-C♭-F-E♭-A and G-D♭-F-B-E♭-E-A) – a transition particularly marked between the last two orchestral works – results in a significant alteration of the principal sonority. Latterly, instead of possessing a conventional and tonally responsive perfect 5th at its base, the chief chordal element is propelled into the outer reaches of harmonic stratosphere

by the insatiable and ultimately unresolvable diminished 5ths. In his inextinguishable thirst for light, Skryabin – like a character in a Dostoyevskian parable – brandishes the *diabolus in musica* and flirts with the infernal with the *Sataničeskaya poema* (and though acquiescence to Podgayetsky's lasting appellation of the Ninth Piano Sonata, 'Black Mass'), invoking the 'necessary presence of evil at the gates of knowledge' (G. Steiner: *Tolstoy* or *Dostoyevsky*, Harmondsworth, Middx, 1967).

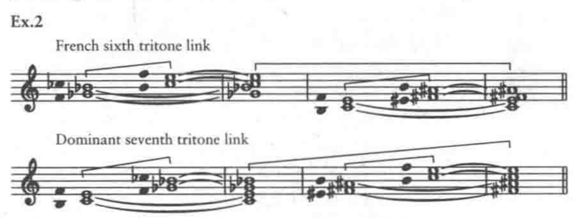
Skryabin said that he wrote 'in strict style . . . there's nothing by accident . . . I compose according to definite "principle"'. The 'principle' behind his late works has long eluded analysts; however, during Skryabin's lifetime, Boleslav Yavorsky evolved a concept of modal rhythm based on the natural propensity of a diminished 5th to resolve on to either a major 3rd or a minor 6th. By resolving two complementary tritones on to two pairs of major 3rds, separated by a tritone, an altered dominant and a French 6th chord are arrived at, chords that form the backbone of the unique language Skryabin employed after 1909. Whole-tone and octatonic scales, both collections of which the French 6th and altered dominant chords are subsets, are a product of a series of chains of diminished 5th resolutions. This phenomenon links Skryabin's principles even closer to Yavorskian – and Russian – modal systems than to either tonal or proto-serial ones, because although Skryabin rarely wrote music that was strictly whole-tone or octatonic, the relevance of these scales to his music is immense. The mystic chord (ex.1) was for a long time regarded as the starting point


Ex.1

of all of Skryabin's later experiments and has, like theosophy, colour and his supposed effeminacy, contributed greatly to his mystique and, to some extent, diminished his status. The mystic chord is in fact one of many based on dominant and French 6th chords which Skryabin employed after 1908. This chord, rather than the host of others he used, has been particularly associated with Skryabin because, when presented horizontally, while being neither whole-tone nor octatonic (scales which figured prominently in the works of Debussy and Stravinsky of the same period and which are both mathematically consistent) it contains elements of both. The whole-tone scale had been used in Russian music since Glinka; the octatonic scale was in particular vogue in Russia, and especially St Petersburg, around the turn of the century. Skryabin used octatonic sets more subtly and less dogmatically than did Rimsky-Korsakov in his late operas; Skryabin rarely wrote music that was either whole-tone or octatonic in the strictest sense. By adding pitches to it, or by combining it with the whole-tone scale, Skryabin arrived at his own later language. Incomplete whole-tone scales are frequently found in dominant 9th chords with a flattened 5th; this is demonstrated in the first bar of the *Poème*, op.32 no.1. The Seventh Piano Sonata displays the most consistent use of octatonic sets, yet here they are often arranged to form dominant-type structures. In choosing these two scales as the modal starting points of his harmonic development, Skryabin was able to abandon traditional tonal relationships in his music while maintaining a sense of tonal gravitation – or rather ascent – without which the production of the sensation of *polyot* or *porïv* would be impossible.

Varvara Dernova expanded Yavorsky's theory by arranging various pairs of complementary dominant chords separated by a tritone. This relationship forms the essence of the tritone link, in which the two chords, called departure and derived dominants, 'are like brother and sister having related but equal and independent function within a . . . family of harmony' (Dernova, 1968). These pairs of chords, when arranged in an often interlocking series, each pair a tone or minor 3rd higher than the last, form the harmonic backbone of many of Skryabin's late works (ex.2). On this framework Skryabin constructs complex chords by adding, most commonly, major 6ths (in the case of the 'mystic' chord), major 7ths and minor or major 9ths, all of which in their turn form networks of passing tones and resolutions.

Ex.2



The intervallic invariance of this progression – a result of the fact that each set of chords is made up of the same groups of intervals – is the source of what is sometimes considered to be the claustrophobic ambience of Skryabin's harmony. Throughout Skryabin's later output, the twin dominant chords function as 'consonances requiring no resolution' (Bowers) and are the defining characteristics of a system 'not dependent on the release of tension, yet containing all the necessary tension'. This tension arises because most of the chords are formed from groups of interlocking tritones which require but rarely receive resolution. Through this rigorous extension of the dominant sonority, Skryabin was able to move to what he described as 'another stage . . . another plane'. While the later techniques went far beyond the concepts of traditional tonality, they are mostly explicable by Yavorsky's theories and thus adhere to natural laws of consonance. Despite claims that he was a proto-serialist, Skryabin did not move into the area of atonality in which all sense of tonal centre and gravitation is forsaken, even if the works of op.74 sound atonal.

5. Reputation and influence. By the time of his death, Skryabin's following was such that his funeral could be described as the most fashionable event in Moscow for years. Boris Pasternak (1959) called the beginning of the 20th century the 'era of Skryabin'; during his last ten years, Skryabin was seen as the modernist composer of Russia, and even during his prolonged stay in Europe (1904–9) he was regarded by his contemporaries as a glamorous and almost mythical figure. Older composers such as Rimsky-Korsakov, while questioning Skryabin's interest in the extra-musical facets of creativity, still considered him 'impeccable as a harmonist, not a trifler like Reger or Strauss' (Taruskin, *Stravinsky and the Russian Traditions*).

The messianic and egotistical nature of Skryabin's philosophy was such that although in itself it had no obviously discernible influence upon younger Russian

composers, it clearly had some appeal and resonance for artists working in the era of early Soviet Russia which, like Skryabin's music, may well have seemed apocalyptic and revolutionary. During the early Soviet era Skryabin was regarded as the composer who most convincingly represented the revolutionary character of the era and thus appealed not only to musicians but also to the fledgling authorities and the newly widened concert-going public. Only the works of Beethoven were heard more frequently than Skryabin's during this period, and the last piano sonatas were often played at recitals. The Commissar for Public Enlightenment, Anatoly Lunacharsky, was well known for his boundless admiration for Skryabin as man and composer. He still wrote about him in 1930, the year after his resignation from office: 'Skryabin well understood the instability of the society in which he lived . . . he felt the electricity in the air and reacted to its disturbance. In his music, we have the great gift of the Revolution's musical Romanticism' (*V mire muzïki*, Moscow, 1930). Skryabin's singular political beliefs have been described as a vein of socialism and these, along with his friendship with Plekhanov have been stressed by Soviet biographers such as Del'son. Skryabin's revolutionary, apocalyptic and essentially optimistic vision had great appeal and resonance for artists working in a society which in many senses was post-apocalyptic, revolutionary in political and social terms and which initially engendered optimism in large parts of the creative community and intelligentsia.

The cultural change which had taken place by the 1930s brought an end to the official favour in which Skryabin was held posthumously. After World War I and the deprivation of the civil war years, Skryabin's vision began a slow decline. By the later 1920s his mysticism found far fewer sympathizers and had less resonance in a radically changed society. Two comments – one anonymous, the second from Shostakovich – sum up the attitudes of the Stalinist era. Skryabin was criticized for his 'acute and morbid neuropathic egocentricity, [for being] totally un-Russian in his themes, and more anti-people than anything in the whole of Russian music'. By then, he was their 'bitterest enemy' (Bowers, 1969). This fall from grace was subsequently reversed: by 1972 his rehabilitation was so complete that a stamp depicting him was issued in the Soviet Union on the centenary of his birth.

The official view during the later Soviet period towards Skryabin is however neither one of the unconditional condemnation nor the idolatry that characterized the three decades after his death. In the continuing process of revising and rewriting the cultural history of Russia, Skryabin was eventually publicly heroized. However, the curious attitude of institutions such as the conservatories is demonstrated by the fact that while every student pianist will learn the op.8 and then the op.42 sets of études, Skryabin's later music – and the accompanying philosophy – tended to be viewed with nervous suspicion. It took 20 years for Varvara Dernova – long the foremost Russian Skryabin scholar – to publish her work on the late music.

Skryabin's influence on Russian composers of the early 20th century was as strong as it was on poets such as Vyacheslav Ivanov and Bal'mont. Many composers simply imitated him, his later style in particular. Indeed, Skryabin's influence was so pervasive that not only did he serve as a direct model from which less individual composers could copy but also he held a fascination for the more outstanding composers of the era following his death such as Stanchinsky, Roslavets, Lourié, Krein, Feinberg and Lyatoshyns'ky, most of whom, along with a handful of other figures less directly influenced, occupied central positions in Russian musical life from after Skryabin's death until the late 1920s.

In one way or another, Skryabin affected the development of nearly every Russian composer of the first half of the 20th century. Not only was he an idol during the early Soviet era; indeed, his influence began to take effect during his own short life: during the first decade of the century it can be seen in works by composers such as Catoire, Glier, Medtner and Vasilenko. More importantly, at this time elements of his style became discernible in the early works of Prokofiev and Stravinsky, both of whom arguably subsequently developed creative personalities as strong as his. Other composers active in Russia in the 1910s and beyond – from Aleksandrov, Myaskovsky, Polovinkin, Shaporin and Shebalin to Mosolov and Shostakovich – took one or more aspects of his music and all later defined various aspects of Soviet music in different ways. Thus Skryabin's influence reached out to the broader field of Soviet music.

Some of these composers were aesthetically quite distant from Skryabin. However, his influence was so pervasive that in the 1910s and 20s it affected even composers with quite different creative aims from his and whose music rarely sounded like his. Perhaps the most spectacular example of the unexpected nature of Skryabin's influence can be found in the case of Stravinsky, whose early works are generally thought to have been products of the St Petersburg traditions of Rimsky-Korsakov; but he too has been shown to have been influenced by Skryabin. That later Soviet music was dominated by Shostakovich, the only composer who remained in Russia with the status and position of artistic influence that Skryabin had until 1930, is paradoxical because in many respects he was the one most dissimilar to Skryabin in terms of output, philosophy, aesthetic character and musical technique. Those composers who actively eschewed Skryabin's influence from the later 1920s did so because of its pervasive nature; they made themselves artistically conspicuous in doing so. The evolution of Russian music in the 20th century can therefore be seen as having been defined not merely by ideology, as is frequently claimed, but by the paradox of and fundamental shift between Skryabin and Shostakovich. In essence, Skryabin is the most representative composer of the Russian Silver Age, arguably one of the most remarkable periods in the development of human culture.

WORKS

op.

ORCHESTRAL

op.	
—	Fantaziya, a, pf, orch, 1889 [orchestral part in second piano score only]
20	Piano Concerto, f♯, 1896
—	Simfonicheskaya poema, d, 1896–7 [pubd in piano version by N.S. Zhilyayev, 1929, full score, ed. A. Gauk, 1949]
24	Mechtï/Rêverie, 1898
—	Andante, str, 1899, unpubd
26	Symphony no.1, E, with chorus in finale, 1899–1900
29	Symphony no.2, C, 1901

43 Symphony no.3 'Bozhestvennaya poema/Le poème divin', C, 1902–04
54 Poema ėkstaza/Le poème de l'extase [Symphony no.4], 1905–08
60 Prometey, poema ognya/ Prométhée, le poème du feu, solo pf, orch, org, chorus, 1908–10

PIANO

— Noktyurn, A♭, 1881–2
— Canon, d, 1883
1 Val's/Valse, f, 1885
— Fuga, 1885–6
— Mazurka, C, 1886
— Sonata-fantaziya/Sonata fantasie, g♯, 1886
— Val's/Valse, c♯, 1886 [labelled op.6 no.1]
— Val's/Valse, D♭, 1886
— Variatsii na temu Yegorovoy [Variations on a Theme by Mlle Yegorova], 1887
— Sonata, e♭, 1887–9
2 Tri p'yesï/Trois pièces, 1886–9
— Stranitsa iz al'boma Monigetti/Feuillet d'album de Monighetti, A♭, 1889
3 Desyat' mazurek [Ten Mazurkas], 1889
— Mazurka, F, ?1889
— Mazurka, b, ?1889
4 Allegro appassionato [after Sonata, e♭, movt 1], 1892
5 Dva noktyurna [Two Nocturnes], 1885–90
6 Sonata no.1, f, 1892
7 Dva eksprompta v vide mazurki/Deux impromptus à la mazur, 1892
8 Dvenadtsat' etyudov/Douze études, 1894
9 Prelyud i noktyurn dlya odnoy levoy rukoy/Prélude et nocturne pour la main gauche seule, 1894
10 Dva eksprompta/Deux impromptus, 1894
11 Dvadtsat' chetïre prelyudii/Vingt quatre préludes, 1888–96
12 Dva eksprompta/Deux impromptus, 1895
13 Shest' prelyudiy/Six préludes, 1895
14 Dva eksprompta/Deux impromptus, 1895
15 Pyat' prelyudiy/Cinq préludes, 1895–6
16 Pyat' prelyudiy/Cinq préludes, 1894–5
17 Sem' prelyudiy/Sept préludes, 1895–6
18 Kontsertnaya allegro/Allegro de concert, 1896
19 Sonata no.2 'Sonata-fantaziya/Sonate-fantasie', g♯, 1892–7
21 Polonez/Polonaise, b♭, 1897
22 Chetïre prelyudii/Quatre préludes, 1897
23 Sonata no.3, f♯, 1897
25 Devyat' mazurek/Neuf mazurkas, 1898–9
27 Dve prelyudii/Deux préludes, 1900
28 Fantaziya/Fantasie, b, 1900
30 Sonata no.4, F♯, 1903
31 Chetïre prelyudii/Quatre préludes, 1903
32 Dve poemï/Deux poèmes, F♯, D, 1903
33 Chetïre prelyudii/Quatre préludes, 1903
34 Tragicheskaya poema/Poème tragique, B♭, 1903
35 Tri prelyudii/Trois préludes, 1903
36 Satanicheskaya poema/Poème satanique, C, 1903
37 Chetïre prelyudii/Quatre préludes, 1903
38 Val's/Valse, A♭, 1903
39 Chetïre prelyudii/Quatre préludes, 1903
40 Dve mazurki/Deux mazurkas, 1903
41 Poema/ Poème, D♭, 1903
42 Vosem' etyudov/Huit études, 1903
44 Dve poemï/Deux poèmes, 1904
45 Tri p'yesï: Listok iz al'boma/Feuillet d'album; Fantasticheskaya poema/Poème fantasque; Prelyud/Prélude, 1904
46 Skertso [Scherzo], C, 1905
47 Quasi-valse, F, 1905
48 Chetïre prelyudii/Quatre préludes, 1905
49 Tri p'yesï: Etyud/Etude; Prelyud/Prélude, Gryozï/Rêverie
51 Chetïre p'yesï: Khrupkost'/Fragilité; Prelyudiya/Prélude; Okrïlyonnaya poema/Poème ailé; Tanets tomleniya/Danse languide, 1906
— Prelyudiya [Prelude], F♯, 1907
52 Tri p'yesï: Poema/Poème; Zagadka/Enigme; Poema tomleniya/Poème languide, 1907
53 Sonata no.5, 1907
56 Chetïre p'yesï: Prelyudiya/Prélude; Ironiya/Ironies; Nyuansï/Nuances; Etyud/Etude, 1908
57 Dve p'yesï: Zhelaniye/Désir; Laska v tantse/Caresse dansée, 1908
58 Listok iz al'boma/Feuillet d'album, 1910
59 Dve p'yesï/Deux pièces: Poema/Poème; Prelyudiya/Prélude, 1910
61 Poema-noktyurn/Poème-nocturne, 1911–12
62 Sonata no.6, 1911–12
63 Dve poemï/Deux poèmes: Maska/Masque; Strannost'/Etrangeté, 1911–12
64 Sonata no.7, 1911–12 [known as the 'White Mass']
65 Tri etyuda/Trois études, 1911–12
66 Sonata no.8, 1912–13
67 Dve prelyudii/Deux préludes, 1912–13
68 Sonata no.9, 1912–13 [known as the 'Black Mass']
69 Dve poemï/Deux poèmes, 1912–13
70 Sonata no.10, 1912–13
71 Dve poemï/Deux poèmes, 1914
72 K plameni, poema/Vers la flamme, poème, 1914
73 Dva tantsa/Deux danses: Girlyandï/Guirlandes; Tyomnïye ogni/Flammes sombres, 1914
74 Pyat' prelyudii/Cinq préludes, 1914

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— Keistut i Birut [Keistut and Birut] (op, Skryabin), 1891 [fragment]
— Romans [Romance] (A. Skryabin), 1v, pf, 1894
— Variatsiya II [Variation II], G, str qt, 1899 [for Variatsiya na russkuyu temu [Variations on a Russian Theme], collab. with Artsïbushev, Blumenfeld, Ewald, Glazunov, Lyadov, Rimsky-Korsakov, Sokolov, Winkler]
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JONATHAN POWELL

Skrypnyk, Oleksy [Aleksey Viktorovich] (*b* Kirovsk, Voroshilovgrad region, 14 Aug 1955). Ukrainian composer. In 1986 he graduated from the Donets'k Musical-Pedagogical Institute, where he studied composition with A.I. Nekrasov; after being admitted into the Ukrainian Union of Composers in 1988 he returned to the institute in 1989 to teach music theory and composition. He was appointed pro-rector in 1996, five years after the institute had been renamed the Prokofiev State Conservatory. He was the winner of the Ostrovsky and Revutsky prizes (1990 and 1991 respectively) and takes part in various festivals both within the Ukraine and internationally, in 1991 winning third prize in the Mar'yan and Ivanna Kots's composition competition at the Second International Kiev Music Festival.

Skrypnyk's output – which covers a considerable range of genres – includes works employing jazz and rock groups which are often organically incorporated into more traditional ensembles; the results are notable for their eclecticism with frequent recourse to aleatory means in addition to a host of other contemporary methods. He has researched the use of aleatory methods by Ukrainian composers, and part of his dissertation on the subject has been published in the collection *Voprosï muzïkal'nogo iskusstva* ['Questions of musical art'] (vol.1, Donets'k, 1996).

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Chbr and solo inst: Str Qt, 1984; Peremena [Change], pf, 1985; Scherzo, str qt, 1985; Suite, pf, 1985; 2 minatyurï dlya detey [2 Children's Miniatures], pf, 1989; Rezvïy myachik [Frisky Little Ball], pf, 1989; Scherzo, ens of dömbras, 1993; Toccata, acc, 1994; Metamorfozï, gui, dömbra, 1996
Works for rock group, chorus

INESSA RAKUNOVA

Skrzypczak, Bettina (*b* Poznań, 25 Jan 1962). Polish composer and musicologist. At the same time as taking her school-leaving examinations she concluded her study of music in Bydgoszcz with a piano diploma. She then attended Poznań Conservatory and University, gaining her diploma in musicology in 1985 and in composition (with Andrzej Koszewski) in 1988. She continued composition studies with Thomas Kessler at the Basle Musikakademie's Studio for Electronic Music (1988–9), and, at the academy, with Rudolf Kelterborn (1989–92). Besides her activities as a composer she works as a musicologist and music journalist and teaches theory and music history at the Lucerne Conservatory. She is on the board of the Boswil Künstlerhaus Foundation.

The categories of modes of procedure, tonal colour and tonal area are at the heart of Skrzypczak's composing. The harmonic processes occurring in her works are usually a function of timbre, and this also creates a strong spatial effect in her orchestral works, in a manner reminiscent of the sound techniques of Polish music in the 1960s. In her two concertos, various tonal continuities worked out with a fine feeling for sound are created between the solo instrument and the body of the orchestra. Her procedural developments are often pursued until they break down in chaotic circumstances, before finding their way back into an organized structure. She has won many awards, such as at the Zagreb Biennale in 1988, the Tadeusz Baird competition in Warsaw in 1990 and the 10th Mannheim international competition for women composers in 1994.

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Vocal: Lieder, S, va, pf, 1991; Lob der Erde, choir, perc, 1991; Acaso, choir, cl, vc, 1994
Orch: Verba, 1987–8; Caleidoscopio, str orch, 1991; Variabile, 1991; SN 1993J, 1995; Ob Conc., 1996; Pf Conc., 1998
Chbr: Bellaire, perc sextet, 1985; Sonate, 2 pf, 1985; Str Qt, 1985; In una parte, tpt, hn, trbn, perc, 1986; Inside – Outside, str, pf, perc, 1986; ABC, tape, 1987; What is black, what is white, perc duet, 1987; Perc Trio, 1989; Str Qt, 1991; Notturno, fl, 1992–3; Str Qt, 1993; Decision, wind octet, db, 1994; Fantasie über polnische Landschaften, ob, 1997

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PATRICK MÜLLER

Skuherský, František Zdeněk (Xavier Alois) (*b* Opočno, 31 July 1830; *d* Budweis [now České Budějovice], 19 Aug 1892). Bohemian composer, theorist and teacher. Born into an educated family of physicians, he attended grammar school in Königgrätz (now Hradec Králové) and Prague, and medical school in Prague and Vienna for four terms before giving up medicine in favour of music. He had been a keen amateur musician and composer since he was 12 and had graduated from the Prague Organ School, where he was a pupil of Karel Pitsch (1846–7). After two years as a music teacher to Count Hardegg of Seefeld he studied with J.B. Kittl in Prague for a short time. From 1854 to 1866 he worked in Innsbruck, first as a theatre conductor, then as the director of the musical society and as choirmaster at the university church. There he performed symphonic and choral music, taught at the school attached to the musical society and wrote operas (which were unsuccessful). He failed to win the position of director of the Prague Conservatory (1865), but was appointed director of the Prague Organ School in 1866. He improved both its organization and its artistic results; among his pupils were J.B. Foerster and Janáček. He was also choirmaster at churches in Prague (St Hastal's and Holy Trinity), court pianist to Ferdinand V (1869), director of the court chapel and lecturer in music theory at the faculty of philosophy in Prague (1879, at the Czech university from 1882). Illness compelled him to retire in 1890.

Skuherský was an advocate of the reform of church music and was active in the Association for Advancement of Sacred Music (1884); in his own sacred compositions he combined the principles of the Cecilian movement with a musically richer and more modern conception. His vocal music was more Romantic in manner. He wrote the first systematic theory of composition in the Czech language; in harmony, he promoted progressive theories and brought to bear on them a scientific point of view. He renounced the principle of constructing chords in 3rds and allowed modulation between any keys. Some of his ideas influenced Janáček and Hába.

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Der Liebesring (romantische Oper, 3, H.T. Schmied), Innsbruck, 26 Feb 1861; Cz. version as Lóra (2, K. Krása), Prague, Provisional, 13 April 1868
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OTHER

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Inst: Máj, sym. fantasia after K. Mácha, 1874, perf. Brno, 22 April 1877; 3 Fugues, orch, 1883–4; Sym. for wedding of Franz Joseph I and Elisabeth; Pf Qnt, 1871; Str Qt, 1871; Pf Trio, 1871–2; salon pieces, pf, org works

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JIŘÍ FUKAČ

Skulte, Ādolfs (*b* Kiev, 15/28 Oct 1909). Latvian composer and teacher. He graduated from Vītols's composition class at the Latvian State Conservatory, Rīga, in 1934 and continued his studies in the practical composition class, 1934–6. In 1936 he was appointed to teach composition there, holding the chair in composition from 1948 to 1972 (professor from 1952). He is teaching composition at the Latvian State conservatory at present. From 1952 to 1954 he was also president of the Soviet Latvian Composers' Union.

Skulte is a symphonist *par excellence*, who shows a particular liking for large forms and music for the stage. A master of brilliant orchestral colour and displaying a penchant for picturesque programme music, he has an individual style which often leans on the melodic and metrical characteristics of Latvian folk music. His first orchestral works were influenced by impressionism, as is evident, for example, in the symphonic poem *Viļņi* ('The Waves', 1934). In 1950 he was awarded the USSR State Prize for the music to the film *Rainis* (1949) and the same year saw the first production of his *Brīvības sakta* ('The Brooch of Freedom'), a brilliant example of Latvian ballet in symphonic style and a work which voices the idea of the nation's freedom. As a highly accomplished teacher, Skulte has trained such Latvian composers as Grīnups, Imants Kalniņš, Kalsons, Zemzaris, and others.

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Op: Princese Gundega (4, after A. Brigadere), 1971; Eža kažociņš [Hedgehog's Coat] (children's op, 3, after V. Plūdonis), 1979
Ballets: Brīvības sakta [The Brooch of Freedom] (3, after Y. Rainis), Rīga, 1950; Negaiss pavasarī [Thunderstorm in Spring] (3 A. Ozoliņš), Rīga, 1967
Choral: Rīga (cant.), 1951; Kā guļ bērni [How the Children Sleep], unacc., 1968; Jūra [The Sea], unacc., 1971; Quasi una sonata, chbr chorus, 1983
Orch: Rainis, suite, 1949 [from film score]; Sym. no.1 'Par mieru' [For Peace], f, 1954; Horeogrāfiskā poēma [Choreographic Poem], 1957; Sym. no.2 'Ave sol' (Rainis), chorus, orch, 1959; Sym. no.3 (Kosmiskā simfonija), 1963; Sym. no.4 'Jaunatnes', 1965; Sym. no.5, 1974; Sym. no.6, 1976; Sym. no.7 'Saudzējiet dabuo!' [Preserve Nature!], 1981; Sym. no.8, 1984; Sym no.9, 1987
Chbr and solo inst: Str Qt, G, 1935; Pf Sonatina, 1956; other pf pieces
Film music, incid music

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JĒKABS VĪTOLIŅŠ/ARNOLDS KLOTIŅŠ

Slack-key guitar. A style of guitar playing and tuning originating in Hawaii in the 19th century. A variety of 'open' tunings are used, i.e. with the strings slackened from the standard guitar tuning to form an open major chord. The thumb of the right hand plays the bass while the other fingers play the melody and improvise, and the strings are fretted in the normal way with the fingers of the left hand. The enormous influence that this style had on guitar-playing technique in the USA is often underestimated. Another technique, in which the strings are fretted using a metal bar (a 'steel'), led to the development of the HAWAIIAN GUITAR and, later, the PEDAL STEEL GUITAR.

□

Slade, Julian (Penkivil) (*b* London, 28 May 1930). English composer, lyricist and librettist. The son of a distinguished barrister, he was educated at Eton and Trinity College, Cambridge. As an undergraduate he wrote the musicals *Lady May* and *Bang Goes the Meringue* and, upon leaving in 1951, decided to become an actor. He went to the Bristol Old Vic Stage School and then joined the company at Bristol's Theatre Royal. For a brief period he was an actor, but turned to writing in collaboration with other company members. Following the success of this first show, *Christmas in King St*, Slade became the company musical director and house composer. His first London success was through his music for *The Duenna* which transferred from Bristol in 1953. The following year *Salad Days*, a light piece written with Dorothy Reynolds to play to the strengths of the Bristol company, achieved spectacular success in London, running for a record 2289 performances. Using simple songs, a plot presented through affectionate caricature, and with accompaniment from two pianos, its small scale and engaging naivety has proved enduring and resulted in many revivals. Ellis's *Bless the Bride* was an acknowledged influence and Slade adopted some of its period lyricism, although did not follow that show's musical model in subtle characterization or extended forms. *Free as Air* (1957) shows a similar unpretentious approach, with Slade's diatonic and often pentatonic melodies, and uncomplicated harmonies. By the time of *Trelawny* (1972), although a more adventurous score than previously, his directness and simplicity was viewed as predictable and outdated. He never repeated the success of *Salad Days*, but maintained his associations with Bristol for whom he has written much incidental music. He has also contributed music for productions at Stratford-upon-Avon and the Regent's Park Open Air Theatre.

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(*selective list*)

dates those of first London performances unless otherwise stated

Musicals (where different, authors shown as lyricist; book author): Christmas in King St (Christmas entertainment, J. Slade, D. Reynolds and J. Cairncross), Bristol, Theatre Royal, 24 Dec 1952, rev. as Follow that Girl (2, Slade and Reynolds), Vaudeville, 17 March 1960; The Merry Gentlemen (Reynolds), Bristol, Theatre Royal, 24 Dec 1953; Salad Days (2, Slade and Reynolds), Vaudeville, 5 Aug 1954 [incl. I sit in the sun, The Time of My Life, We said we wouldn't look back]; Free as Air (2, Reynolds and Slade), Savoy, orchd P. Knight, 6 June 1957 [incl. Let the grass grow]; Hooray for Daisy (Reynolds), Bristol, Theatre Royal, 23 Dec 1959; Wildest Dreams (2, Slade and Reynolds), Vaudeville, 3 Aug 1961; Vanity Fair (2, R. Miller; R. Miller and A. Pryce-Jones, after W.M. Thackeray), Queen's, orchd D. Gornley, 27 Nov 1962; Nutmeg and Ginger (Slade, after F. Beaumont and J. Fletcher: *The Knight of the Burning Pestle*), Cheltenham, Everyman, 29 Oct 1963; The Pursuit of Love (Slade, after N. Mitford), Bristol, Theatre Royal, 24 May 1967; Winnie the Pooh (Slade), Phoenix, 17 Dec 1970 [after H. Fraser-Simson: *The Hums of Pooh*]; Trelawny (2, Slade; Slade, A. Woods and G. Rowell, after A. Wing Pinero: *Trelawny of the Wells*), Sadler's Wells, orchd A. Ralston and A. Gould, 27 June 1972; Out of Bounds (Slade, after A.W. Pinero: *The Schoolmistress*), Bristol, Theatre Royal, 26 Dec 1973
Incid music, incl. The Duenna; Love for Love; She Stoops to Conquer; The Merchant of Venice
Television: The Comedy of Errors (comic operetta, L. Harris and R. McNab), 16 May 1954 [staged London, Arts, 28 March 1956]; Love in a Cold Climate, 1980

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JOHN SNELSON

Slancio, con (It.: 'with dash', 'with impetus'). A direction often found in violin music, particularly showpieces.

Slaoui, Houcine [al-Husīn al-Slāwī] (*b* Salé, 1918; *d* ?Salé, 7 Sept 1951). Moroccan singer, instrumentalist and songwriter. He first gained notoriety performing in *ḥalqāt*, the performance areas of public markets. Travelling with one or two percussionists and a violinist with whom he played the *gunibrī* (long-necked lute) and the *snītra* (banjo), he became quite well known across Morocco in the 1930s. His success in *ḥalqa* performance brought him to the attention of Pathé-Marconi, whose scouts took him to France to record in the 1930s and 40s. Recording and radio exposure expanded his popularity, allowing him to tour France as well as Tunisia and Algeria.

Slaoui's songwriting and performance style was heavily influenced by the work of Būjum'a al-Farrūj, a Moroccan singer from the Tafilalt. Slaoui recorded several songs of Farrūj, including *Ayyāmnā* (Our days) and *Yā mouj ghannī* (Sing, O waves). In recordings Slaoui introduced many new instruments to Moroccan *sha'bī* (popular) song; he broke stereotypes by using the *'ūd* (lute), an instrument associated with Middle Eastern and Arab-Andalusian classical traditions, to play songs of the *ḥalqa*, and also featured the *qānūn* (zither), the clarinet, the claves, the piano and the accordion. In French cabarets he was exposed to other North African musical traditions, and he subsequently incorporated material from the Tunisian *maqām* repertory in songs such as *Yā ghrīb lik Allah*. Another innovation was the topical nature of his

lyrics, which sometimes took the form of humorous yet sharply critical observations about contemporary Moroccan society; songs such as *Hadi ras'ek* (Watch your head) and *Al-amīrikān* (The Americans) addressed the impact of wartime rations and American soldiers on daily life.

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TIMOTHY D. FUSON

Slap-bass [slap]. An effect produced on the double bass by means of an exaggerated pizzicato technique: the string is drawn away from, or across the fingerboard at high tension and then released suddenly. The resulting note is accompanied by a percussive click or slapping sound as the string hits the fingerboard (*see* DOUBLE BASS, §5). It was widely used in jazz before the swing era, and consequently in revivals of music of that period; it was also prominent in the jump music of Louis Jordan (*see* JIVE) and in early rock and roll, notably in the playing of Al Pompilli with Bill Haley and the Comets. Double bass players in many areas of music (e.g. avant-garde jazz and contemporary art music) continue to employ slap-bass as one of a range of percussive effects. An effect known as slapping used on the ELECTRIC BASS GUITAR involves the player slapping the string with the side of the thumb and 'popping' higher strings with the index or middle finger, creating a very rhythmic, percussive sound, characteristic particulary of FUNK and funk-rock. Notable exponents include STANLEY CLARKE, Marcus Miller and Les Claypool.

ALYN SHIPTON

Slapstick. *See* WHIP.

Slargando. *See* ALLARGANDO.

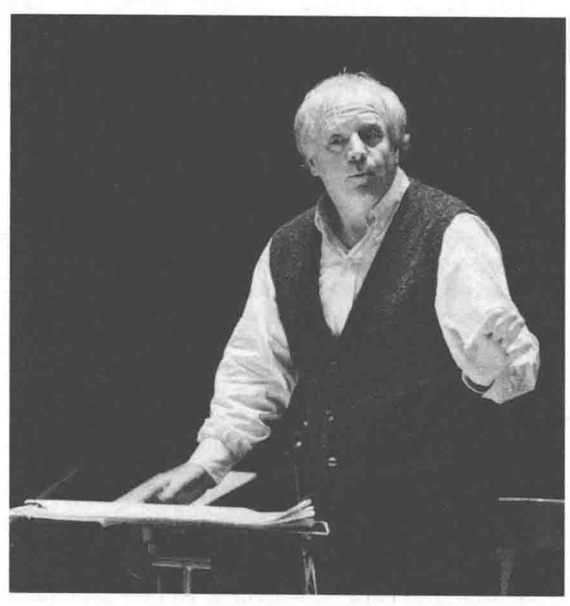
Slatford, Rodney (Gerald Yorke) (*b* Cuffley, 18 July 1944). British double bass player. His first lessons were at the age of 14, after which he entered the National Youth Orchestra and studied with Eugene Cruft and later with Adrian Beers at the RCM. He held appointments as principal double bass with the Midland Sinfonia (1965–74) and the English Chamber Orchestra (1974–81) and played with the Nash Ensemble from its foundation in 1965 until 1994. He formed a duo with the pianist Clifford Lee in 1968 and made his London début in 1969, after which he appeared internationally as a soloist and lecture recitalist. With Lee he gave the premières of Lutyens's *The Tides of Time* (1969), Maconchy's Music for double bass and piano (1971) and Lennox Berkeley's Introduction and Allegro (1971), all of which are dedicated to him. Slatford was professor of the double bass at the RCM from 1974 to 1984, when he was appointed head of the School of Strings at the RNCM. He made many recordings, including most of the chamber repertory with double bass. He retired from the concert platform in 1994 in order to concentrate on teaching and broadcasting. In 1984 Slatford founded the Yorke Trust for the teaching of the double bass to children. His research into the repertory for his instrument led him to found a publishing company, Yorke Edition, devoted to the double bass literature.

MARGARET CAMPBELL

Slatkin, Felix (*b* St Louis, 22 Dec 1915; *d* Los Angeles, 8 Feb 1963). American violinist and conductor. He began violin studies with Sylvan Noack at the age of six. At the Curtis Institute, Philadelphia, he continued string training with Efrem Zimbalist and also studied conducting with Fritz Reiner. Although he frequently appeared with leading American orchestras as a soloist, he joined the violin section of the St Louis SO in 1931 and two years later became assistant leader. He moved to Los Angeles in 1937, and served as leader of the 20th-Century Fox studio orchestra. After wartime service in the US Air Force, he formed in 1947 the Hollywood String Quartet, the other members of which were originally Paul Shure (violin), Paul Robyn (viola) and Slatkin's wife Eleanor Aller (cello). This ensemble toured and recorded extensively until it was disbanded in 1961. In his later years Slatkin concentrated on playing in films, 'pops' concerts and recordings, his taste and classical training proving assets even in commercial enterprises. His sons are the conductor Leonard Slatkin and the cellist Fred Zlotkin.

MARTIN BERNHEIMER/R

Slatkin, Leonard (Edward) (*b* Los Angeles, 1 Sept 1944). American conductor. Grand-nephew of Altschuler, son of violinist and conductor Felix Slatkin and cellist Eleanor Aller, he studied the viola, violin, piano and composition before taking conducting courses at Indiana University (1962) and Los Angeles City College (1963). He also studied with Walter Susskind at Aspen, Colorado, in 1964 and, from 1964 to 1968, with Morel at the Juilliard School of Music, where he took the BMus. He made his Carnegie Hall début in 1966 conducting the Youth SO of New York. His mentor, Susskind, appointed him assistant conductor at the St Louis SO in 1968, promoting him to associate in 1971, associate principal in 1974 and principal guest conductor in 1975. From 1977 to 1979 he was music director of the New Orleans Philharmonic SO,



Leonard Slatkin, 1999

returning to St Louis as music director in 1979, a position he held until 1996. In that period he transformed St Louis into a leading American ensemble, earning a 30-disc recording contract with BMG, broadcasting weekly national radio concerts and making tours of Europe and Asia. Like Rattle in Birmingham, Slatkin chose to work for many years with a regional orchestra open to his ideas of balance and voice-leading, his commitment to new and American music and his intense periods of score study. Slatkin's loyalty was returned by an ensemble which became remarkably flexible and fluent in its readings.

While building the St Louis orchestra Slatkin also accepted guest engagements with leading orchestras in Europe and the USA and with the Chicago Lyric Opera, the Vienna Staatsoper and the Metropolitan. He has also directed summer concerts for the Cleveland Orchestra and for London's South Bank American Music Festival (1994). In 1996 he was appointed music director of the National SO of Washington, DC, and in 1999 music director of the BBC SO. His conducting is distinguished by a powerful sense of line, a sure command of form and acute attention to polyphonic detail. Although persuasive in standard repertory, as his recordings of Classical and Romantic symphonies, from Haydn to Elgar, reveal, Slatkin also favours such contemporary tonal composers as Adams, Barber, Castelnuovo-Tedesco, Corigliano, Ives and Piston. He holds an honorary doctorate at Juilliard and is a fellow of the American Academy of Arts and Sciences and an honorary member of the RAM.

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CHARLES BARBER

Slatkonia, Georg (*b* Laibach [now Ljubljana], 1456; *d* Vienna, 1522). Austrian ecclesiastical administrator. A distinguished churchman, for 21 years he was leader (*obrister Capellmeister*) of Emperor Maximilian's Hofmusikkapelle. Slatkonia began his studies at the University of Ingolstadt but transferred after one year to the University of Vienna, where he received the baccalaureate in 1477. He became a chaplain to the emperor as early as 1495 and three years later assumed the post of Kapellmeister for Maximilian's newly formed Hofkapelle at Vienna. Slatkonia is pictured in the *Triumphzug Maximilians*, seated at the rear of the carriage behind the choristers and instrumentalists of the Hofkapelle. Isaac singled him out for special mention in the *secunda pars* of his 'imperial' motet, *Virgo prudentissima*. In 1513, when Vienna became a bishopric in its own right, Slatkonia was the first bishop. He is shown in his bishop's mitre on a commemorative plate now in the Stephansdom at Vienna, where he served for almost 25 years.

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LOUISE E. CUYLER

Slatyer, William (*b* Tykeham, nr Bristol, 1587; *d* Otterden, Kent, Feb 1647). English clergyman and music editor. He graduated at Oxford University in 1609 and became a Fellow of Brasenose College; he later took the degrees of BD and DD (1623). In 1616 he became treasurer of St David's Cathedral, and for a while he was chaplain to the queen consort, Anne of Denmark. From 1625 until his death he was rector of Otterden. In 1630 he was censured by the Court of High Commission for publishing a book of metrical psalms, to which was attached 'a scandalous table to the disgrace of religion, and to the encouragement of the contemnors thereof'. The book was called *Psalmes or Songs of Sion Turned into the Language, and Set to the Tunes of a Strange Land* (London, 1642). In some copies the 'scandalous table' has been removed, but it survives in one (*GB-Cu*). It names various ballads and secular songs, as well as a few psalm tunes, to which Slatyer's versions may be sung. They include 'Walsingham', 'Barder Forsters Dreame', 'What if a day' and 'In sadnesse'. Slatyer declared that the metrical psalms were 'intended for Christmas Carols, and fitted to divers of the most noted and common, but solemne tunes, everywhere in this land familiarly used and knowne'. He also published *The Psalmes of David in 4 languages and in 4 parts, Set to the Tunes of our Church* (RISM 1643[6]), with metrical versions in Hebrew, Greek, Latin and English. Most of the settings here are by Thomas Ravenscroft; the others are by John Bennet, Edward Blancks, William Cobbold, Dowland and Kirbye. (*DNB* (E.I. Carlyle))

PETER LE HURAY/NICHOLAS TEMPERLEY

Slavenski [Stolzer, Štolcer, Štolcer-Slavenski], **Josip** (*b* Čakovec, 11 May 1896; *d* Belgrade, 30 Nov 1955). Croatian composer. His father gave him his first instruction in music, then in 1913 he entered the Budapest Conservatory where his teachers included Kodály and Siklós. His studies were interrupted in 1916 by army service and at the end of the war he was forced to return to his father's business in Čakovec. In 1921 he went to study in Novák's masterclasses at the Prague Conservatory. Having completed his studies in 1923 he returned to Croatia and taught for a year at the music school of the Zagreb Music Academy. In 1924 he moved to Belgrade, where he stayed for the rest of his life (except for a period in 1925–6 spent in Paris); he taught first at the Stanković School of Music, then at the music school of the Belgrade Academy (1937–45), becoming in 1945 professor of composition at the latter. Slavenski first attracted attention when in 1920 his orchestral Notturno op.1 was performed in Zagreb; in 1924 his First String Quartet was performed with success at the Donaueschingen Festival. Kleiber conducted his symphony *Balkanophonia*, first in Berlin in 1927 and then in various musical centres in Europe and the USA. Slavenski thus became the first Yugoslav composer of the 20th century to make an international reputation. At home, however, after the first success in 1920, he had to face the hostility of the then conservative Belgrade public and critics. After 1938 he composed very little; his works were seldom performed between 1940 and 1956 and he was almost forgotten. It was only after his death that his stature was recognized.

Initially Slavenski developed as an autodidact. The rich folk music of his native region, Medjimurje in north-western Croatia, left a decisive impact on him, and his youthful fascination with the sounds of church bells and the intricate combinations of their upper partials greatly contributed towards the formation of his harmonic idiom. His early compositions, dating from the time of his Budapest studies, show a blend of spontaneity with a

strong desire for experiment. Polytonality and bold dissonances occurred in his piano pieces as early as 1913, at a time when many southern Slav composers were still treating material borrowed from folk tradition in a predominantly Romantic way. Such interests brought him close to the music of Kodály and Bartók, and his academic studies deepened the mastery of counterpoint, which remained a vital ingredient of his style. He continued to experiment with new ideas throughout the 1920s: the Sonata for violin and organ contains sonorities which foreshadow electronic music, and the Piano Sonata uses aleatory technique. Slavenski's interest in folk music broadened in the late 1920s to encompass that of the whole of the Balkans, and the culminating result of this was his *Balkanophonia*. He was equally attracted by the mystical and ritual aspects of music, as may be seen from *Chaos*, a movement from the unfinished *Heliophonia*, and *Religiophonia*, the latter generally considered to be his masterpiece. During the 1920s and 30s he was one of the very few Yugoslav composers who showed an awareness of the searching spirit of the avant garde abroad. His imaginative use of percussion instruments may occasionally recall Varèse, whose works he did not know. He had no predecessors in Yugoslav music and no followers in his lifetime. When after his death his music became better known, it was already too late for it to exercise a direct influence on Yugoslav composers, though his creative use of folk music and his experiments of the 1920s provided a necessary impulse.

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BOJAN BUJIĆ

Slavický, Klement (*b* Tovačov, Moravia, 22 Sept 1910; *d* Prague, 4 Sept 1999). Czech composer and conductor. After receiving a basic musical education from his father, he studied at the Prague Conservatory (1927–31) with Jirák (composition), Dědeček (conducting) and Stupka (viola). He then took part in the masterclasses of Suk (1931–3) and Talich (1934–5). An appointment with Czech radio followed (for a time he was conductor of the radio orchestra); on leaving he devoted his attention to composition, although he was active in the administration of the Artistic Society (1939–72) and the Union of Czechoslovak Composers (1949–69). Slavický's music has its roots in Moravian folklore and he has been strongly influenced by Janáček and Novák. However, an individual character was already evident in the Woodwind Trio, and he developed a style of excited dramatic feeling and deeply expressive quality. One of his most important works, *Lidice*, displays his moral reactions to the German occupation; other major works include the Sinfonietta no.1 and the *Zpěv rodné země* ('Songs of my Country'). He worked slowly and deliberately and produced no occasional music.

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JOSEF BEK

Slavík, Josef (*b* Jince, nr Příbram, Bohemia, 26 March 1806; *d* Budapest, 30 May 1833). Czech violinist and composer. His father, the teacher Antonín Slavík, taught him the rudiments of violin playing. At the age of nine Josef became a member of an amateur quartet which met in the flat of the count's clerk Josef Lábor in Horschowitz (now Hořovice). Under the patronage of the owner of Hořovice castle, Count Eugen z Vrbna, Slavík entered the Prague Conservatory (1816–23), where he studied the violin with B.V. Pixis, and theory and composition with B.D. Weber. He appeared for the first time at a conservatory concert on 30 March 1821, playing Mayseder's Polonaise in E. Two further school appearances attracted the attention of the critic for the Leipzig *Allgemeine musikalische Zeitung*, who predicted a great artistic career for the young violinist. After completing his studies in Prague he was a member of the Estates Theatre orchestra (1823–6), where he made friends with the soprano Henriette Sontag (who later helped him with his début in Paris). He also became associated with the Prague literary circle which included the foremost Czech historian, František Palacký. He appeared at several concerts in Prague, the Teplitz (now Teplice) spas, Carlsbad (Karlovy Vary) and Horschowitz.

In 1826 Slavík left for Vienna, where he made a living teaching the violin; when he failed to gain tuition from Mayseder, he prepared himself for the concert platform on his own. He became acquainted with Schubert, who dedicated to him the Fantasia in C D934; he performed it for the first time at a concert on 20 January 1828. Together with the composer, Slavík rehearsed Schubert's last string quartet. In 1828 he met Paganini in Vienna; their friendly relations and Paganini's approval during his stay in Vienna greatly influenced Slavík's further artistic development. Paganini embodied Slavík's ideal of virtuoso violin playing and became his model. In October he left for Paris, but he was unable to make his name against the strong international competition there.

In March 1829 he returned to Vienna to take up an appointment in the Viennese Hofkapelle (to which he had belonged previously as an unpaid member). He worked to perfect his playing, especially its musical expressiveness, which in recent years he had somewhat neglected while concentrating on technique. He gained great popularity with the Vienna concert public and audiences in Bohemia, where he toured regularly. His friendship with Chopin dated from December 1830 to June 1831. Chopin showered him with superlatives in his letters, and they planned to compose jointly variations for violin and piano on a theme by Beethoven. Slavík's Viennese concerts in 1832 and his last, on 28 April 1833 before the beginning of a proposed concert tour, were great artistic triumphs. In spite of illness he started the journey to Budapest, but there he fell ill again and died suddenly.

From his youth Slavík was interested in violin bravura and solving technical problems; this tendency appeared in his first compositions, such as the demanding Variations in E (*c*1820), dating from the period of his Prague studies. The Violin Concerto in F♯ minor (1823) is formally and expressively more mature, and contains features of the Romantic instrumental concerto. It was probably Slavík's graduation piece and in later years became one of the standard numbers in his programmes, although Pixis at the conservatory had rejected it as being meaningless and unplayable. Only a few of his works survive: the early variations, an incomplete copy of the F♯ minor concerto, the Caprice in D for violin solo, Grand Potpourri for violin and piano with Diabelli's edition of the Rondino in E for violin and piano, the Polonaise in D for piano, Variations on the G string on motifs from Bellini's *Il pirata* and a single movement of his best work, the Violin Concerto in A minor. Most of his other compositions are known only as titles in concert programmes, but even from this small and incomplete legacy it is possible to discern Slavík's artistic orientation as a Romantic virtuoso composer. He was the first modern Czech violinist to achieve an international reputation.

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ALENA NĚMCOVÁ

Slayer. American death metal group. It was formed in 1981 by Kerry King (*b* Los Angeles, 3 June 1964; guitar), Jeff Hanneman (*b* Oakland, 31 Jan 1964; guitar), Tom Araya (*b* Chile, 6 June 1961; bass and vocals) and Dave Lombardo (*b* Havana, 16 Feb 1965; drums), who was replaced by Paul Bostaph (*b* San Francisco, 26 March 1964) from 1992 to 1996 and since 1997. They got their start by playing cover versions of songs by Iron Maiden and Judas Priest but eventually became the most successful and respected death metal band, due in part to their musically precise and speedy performances. Araya was a particularly influential death metal vocalist, and the rest of the band's members were highly regarded instrumentalists. Their lyrics frequently feature extreme violence and references to Satan, and are often cast in terms of defiant celebration as a response to a world filled with evil. Their calculatedly brutal, transgressive, sometimes chaotic-sounding music has caused controversy; ambiguous references to the horrors wrought by Nazism, such as in 'Angel of Death' on *Reign in Blood* (Def Jam, 1986), gained them some white supremacist fans and caused record distribution problems. In the mid-1980s, Slayer was considered one of the 'big four' of speed metal along with Metallica, Anthrax and Megadeth.

ROBERT WALSER

Šlechta, Milan (*b* Prague, 18 Oct 1923; *d* Prague, 24 April 1998). Czech organist. He played the piano from childhood and studied the organ at the Prague Conservatory with Wiedermann (1942–7) and at the Academy of Musical Arts (1947–51); at the same time he studied musicology and English at Prague University (1946–8). While a student he began to give broadcasts (1949) and a year later made his concert début with a recital of works by Bach. His performance at the organ competition in Ghent in 1955 led to an invitation to give several concerts in Ghent and Brussels in 1956. Subsequently he toured to the Netherlands, Britain, France, Italy, Yugoslavia, Germany, the USSR and other European countries. His playing was distinguished by a sense of style, accentuated

by a well-considered choice of stops, technical brilliance and great musicality. He was among the most erudite of Czech organists. In 1964 he was appointed to teach at the Academy of Musical Arts in Prague; he was also an artistic adviser on organ construction. His repertory included works by early Czech masters (Černohorský, Seger, Vanhal, Kopřiva), by Bach, and by French composers, notably the complete organ works of Franck and music by Dupré, Vierne and others. He contributed articles on organ music to *Hudební rozhledy* and edited early Czech organ music.

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ALENA NĚMCOVÁ

Sledge, Percy (*b* Leighton, AL, 25 Nov 1941). American soul singer. A former hospital orderly, he had a major hit with his first recording, *When a Man Loves a Woman* (1966). Composed by Cameron Lewis and Andrew Wright and produced at the South Camp studio in Sheffield, Alabama, by Quin Ivy (a local disc jockey), the song was given a sparse arrangement featuring a Farfisa organ played by Spooner Oldham which offset Sledge's impassioned vocals; the recording was said to have been the primary inspiration for Procol Harum's *A Whiter Shade of Pale*. Sledge followed this with *Warm and Tender Love*, composed by Bobby Robinson. Oldham and Dan Penn composed two further Sledge recordings, *It tears me up* and *Out of Left Field*. His final pop hit was *Take Time to Know Her* (1968), but he continued to perform and record in the southern states. Although Sledge was black, he had grown up listening to country music and one critic described his vocal tone as 'Jim Reeves with grit and feeling'; he was a key exponent of what came to be called country soul, a style which amalgamated elements of both genres. See also B. Hoskyns: *Say It One Time for the Brokenhearted: the Country Side of Southern Soul* (London, 1987).

DAVE LAING

Slegel [Schlegel]. Netherlandish family of organ builders from Zwolle. Jorrien (i) (*d* before 5 March 1568) built a new organ for Osnabrück Cathedral, 1545–7, and with the help of his sons Cornelis (*d* 1593) and Michiel (*d c*1585) also built a new organ for the Broerenkerk in Zwolle in 1556–7. His sons built new instruments for St Martini, Stadthagen, in 1559–60, for Aalten and Nienburg in 1560, the Unserer Lieben Frauenkirche, Bremen, in 1561, Osnabrück Cathedral before 1570, and for the Marienkirche, Osnabrück, in 1571. Jorrien (ii) (*d* after 1615), son of Michiel, built new organs for the St Marien convent at Berg, Herford, and for St Marien, Lemgo, both in 1587 (the latter survives in altered condition); he became a citizen of Osnabrück in 1592. Michiel's son Jan (*d* before 7 Oct 1604) was organist of the Grote Kerk in Zwolle as well as an organ builder; he built a new instrument in Hattem, 1577–95, and one for the Reinoldikirche in Dortmund, 1591–6. Another Jan (*d* after 1684), grandson of the first, built a large organ for St Nicolaaskerk (Bovenkerk), Kampen, 1670–72 (many stops survive), and rebuilt his grandfather's instrument at Hattem, 1677–80 (which still survives). The specifications of the Slegel organs at Zwolle, Stadthagen and Herford, and of another at Warendorf have survived; they show *Hauptwerke* of seven or eight stops, and *Brustwerke* of four, supplemented by a 'full' Pedal. The full complement on a Slegel instrument consisted of Praestant 8′, Oktave 4′ and Mixtur, with perhaps also a Prinzipalquinte 2⅔′ and a Quintadena 16′. The *Hauptwerk* would have had 8′ and 2′ stopped and open flutes, the *Brustwerk* 4′ and 1′; the *Brustwerk* would also have had a Rauschende Zimbel. Trompete 8′ on the *Hauptwerk* and Krummhorn 8′ on the *Brustwerk* were divided into bass and treble. The principal sphere of the Slegels' activities lay outside their homeland, in the western areas of northern Germany, and they left their mark on the style of that region.

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HANS KLOTZ

Sleigh bells. *See* BELL (i), §1.

Slentando (It.: 'becoming slower'). *See* RALLENTANDO.

Slezak, Leo (*b* Mährisch-Schönberg [now Šumperk], Moravia, 18 Aug 1873; *d* Egern am Tegernsee, Germany, 1 June 1946). Austrian-Czech tenor. Discovered and trained by the well-known baritone and teacher Adolf Robinson, he made a promising début at Brno on 17 March 1896, as Lohengrin. His early career was somewhat chequered; and his Covent Garden début, again as Lohengrin, on 18 May 1900, was ruined by the pandemonium aroused by the news of the relief of Mafeking. By contrast, his career in Vienna, whither he was called by Mahler in 1901, was brilliant and prolonged; he remained one of the leading tenors of the house until the mid-1920s, and subsequently made occasional guest appearances until a final *Pagliacci* in 1933.

During the interim Slezak had become internationally famous, especially after a period of study with Jean de Reszke in 1907. A marked improvement was noted on his reappearance at Covent Garden in 1909, when he sang Otello with robust power and beauty of tone. That autumn he made his first appearance at the Metropolitan Opera as Otello, to still greater acclaim; he remained with the company for four consecutive seasons, singing, among other parts, his main Wagner roles (Tannhäuser, Lohengrin, Walther), Verdi's Manrico and Radames, and Tchaikovsky's Hermann, and frequently appearing under the direction of Toscanini and Mahler. In later years he became well known as an interpreter of lieder, and later still made a new career for himself in 'comic uncle' roles in German and Austrian films. His irrepressible sense of fun comes out in his several autobiographical books; a similar volume by his son, the actor Walter Slezak, called *What Time's the Next Swan?* (New York, 1962), alludes to the tenor's celebrated stage whisper on an occasion when the swan in *Lohengrin* began to move off before he



Leo Slezak as Radames in Verdi's 'Aida'

had stepped aboard. Such anecdotes, together with his immense stature and ample girth, might suggest that Slezak was more of a 'character' than a serious artist. But the verdict of the New York critics during his seasons there, as well as numerous recordings made over a period of 30 years, prove the contrary. There were certain flaws in his technique, but at his best he combined great warmth and brilliance of tone with clear enunciation and a most delicate use of *mezza voce*. His lieder recordings are intensely expressive, but verge on the sentimental.

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DESMOND SHAWE-TAYLOR/R

Slezské Národní Divadlo (Cz.: Silesian National Theatre). Opera and drama company founded in OPAVA in 1945.

Slide (i) (Fr. *coulé*; Ger. *Schleifer*). An ornament consisting of two short notes making a conjunct approach to the main note. The direction is usually upwards with the ornament on the beat, but downward motion is also found and an unaccented interpretation is occasionally possible.
See ORNAMENTS, §8(v)(f).

□

Slide (ii) (Fr. *glissade, port de voix*; It. *portamento*). In string playing the name given to an expressive method of changing smoothly and fairly rapidly from one note to another position (*see* SHIFT). The movement of the shifting finger along the string between two pitches is entirely audible without any of the intervening notes being distinguishable (*see* PORTAMENTO (ii)). In singing, the term slide is used as a synonym for vocal portamento (*see* PORTAMENTO (i)).

ROBIN STOWELL

Slide (iii) (Fr. *pompe*; Ger. *Zug*; It. *pompa*). On wind instruments, an airtight telescopic joint used to vary the length of the instrument and thus alter the pitch of the notes that can be sounded. On the SLIDE TRUMPET and the TROMBONE the slide can be moved freely and is long enough to allow a lowering of several semitones. Most brass instruments and some others incorporate at least one TUNING-SLIDE which is sufficiently stiff not to move in the course of performance. On some instruments such a slide not only allows tuning to match the other instruments of an ensemble but may be extended to lower the pitch by one or more semitones, giving a different transposition.

ARNOLD MYERS

Slide (iv). In Western guitar playing, especially blues, country and rock, the slide is an object held in the player's left hand to stop the strings above the fingerboard rather than fret them in the usual way with the fingers. Any object of suitable size, smoothness and weight may suffice, but most commonly used are glass bottlenecks, steel bars, metal combs or knives. *See also* STEEL.

TONY BACON

Slide (v). *See* JACKSLIDE.

Slider. In the WIND-CHEST of an organ, the slider is the perforated strip of wood placed between one hole admitting wind from the channel below and a second under the toe-hole of the pipe(s) above; when pulled or pushed directly (from its ends) or indirectly (from the stop-knobs at the console) the slider admits wind to that toe-hole. A single slider simultaneously controls all the pipes operated by one stop, and is thus perforated with as many holes as there are pipes for that stop (*see* ORGAN, §II). The nap of a carefully graded sheepskin leather under the slider has typically been used to make sure that wind does not escape between the slider's holes. The careful fitting of sliders has always taxed the skill of the organ builder, especially where sliders are superimposed, as in some types of COMBINATION ACTION. The vast majority of organs built between 1500 and 1850 had slider chests, at first for the CHAIR ORGAN only since multiple or spring chests were thought preferable for the bigger departments; the slider soundboard has since been revived as the system truest to the perfected classical organ. The term itself has an uncertain history; 'register' is used in some French and English sources (cf the harpsichord register, similarly a perforated strip of wood moving lengthwise), but it was not until 1837 (in Joshua Done's *A Complete Treatise on the Organ*) that the term became current in writing about organs.

PETER WILLIAMS/MARTIN RENSHAW

Slide trumpet (Fr. *trompette à coulisse*; Ger. *Zugtrompete*; It. *tromba da tirarsi*). A trumpet fitted with a slide mechanism whereby the length of the instrument can be altered while it is being played, thus making it possible to fill in gaps in the natural harmonic scale (it is classified as an aerophone: chromatic trumpet). It was used on the Continent during the Renaissance and Baroque periods

and, in another design, in England in the 17th and the 19th centuries.

According to evidence first presented by Sachs and later refined by Polk, Höfler, Welker and others, the Renaissance slide trumpet was made with the mouthpiece attached to a long cylindrical mouthpipe that telescoped inside the instrument's first length of tubing (fig.1). The player held the mouthpiece against his lips with one hand, moving the instrument back and forth on the mouthpipe with his other hand; depending on the length of the instrument, three or four positions were obtainable. When the instrument was in a closed position, it could scarcely be distinguished from the contemporary natural trumpet.

The straight natural trumpet was already in use in Flanders around 1330–50 in the alta (*see* ALTA (i)), the basic formation of which soon consisted of a shawm, a tenor shawm and a trumpet. Shortly before 1400 instrument makers learned to bend brass tubing; the earliest documentation of an S-shaped trumpet is a carving from the Worcester choir stalls, dated 1379 (the dating *c*1397 in Galpin, *Old English Instruments of Music*, 4/1965, p.149 seems to be a misprint). The single-slide



1. Renaissance slide trumpet (left) and treble shawm: detail from 'Christ and Music-Making Angels' by Hans Memling, completed c1492 (Koninklijk Museum voor Schone Kunsten, Antwerp)

trumpet seems to have been introduced shortly afterwards – according to Polk (1997) between 1400 and 1420, probably first in Burgundy, then in the Cologne-Flanders area – and was soon ubiquitous. It was used until the invention of the double slide around 1490 (this date according to Baines (1951) and Höfler; not earlier, despite Downey's reservations 1993), after which time the trombone gradually took over the single-slide trumpet's former function.

During this roughly 100-year period many shapes of slide trumpet co-existed: straight (both short and long, one of which can be seen in Hans Memling's Nájera altarpiece from *c*1490, fig.1); U-shaped (from an illustrated Bible from Padua, late 14th century, *GB-Lbl* Ms.15277, f.34); S-shaped (perhaps best exemplified by Michael Pacher's carving of two angel trumpeters from an altar showing the Coronation of the Virgin, from 1471–81, St Wolfgang im Salzkammergut, St Wolfgang); very long with a short folded section (as in the *Très Riches Heures* of Jean, Duke of Berry, *c*1411/1413–16, *F-CH* MS 65; *see* TRUMPET, fig.10*b*); folded with the non-parallel tubing lying in a kind of loop (popular in the north, as in the Memling painting mentioned above); and folded with parallel tubing like the later Baroque trumpet (from mid-century and possibly called 'clareta' or 'clarette'). There were also 'proto-trombones' with a single slide and in which the second bend of tubing lies behind the player's head (for example in a painting of the Coronation of the Virgin by the Master of the Life of the Virgin, *c*1480 in Munich, Bayerische Staatsgemäldesammlungen). With all due caution Höfler has determined on the basis of surviving illustrations that the lengths of such instruments could have been about 120 cm at the beginning of the 15th century, about 180 cm towards mid-century and later, and about 240–360 cm at the end of the century.

Terminology and nomenclature in a period of transition are always problematic. Early mentions of 'pusun', for example in Basle in 1410, could refer to either the long straight trumpet or perhaps the slide trumpet; 'trompette saicqueboute', in Burgundy in 1468, probably meant a slide trumpet, not yet the trombone; and various scholars including Höfler, Welker and McGee have shown that the brass instrument depicted on the Florentine 'Adimari wedding chest' of *c*1443–65 can no longer be termed a trombone, as had previously been thought (for illustration *see* ALTA(i)). By 1422 the trumpet in the alta – perhaps already a slide trumpet – was apparently known at the Burgundian court as the *trompette des ménestrels* to distinguish it from the natural trumpet or *trompette de guerre*. In Spain, where the alta consisted of four 'ministrers de xalamies' (shawms) and one 'trompeta de ministriers' as early as 1418, the slightly later term 'trompeta bastarda' probably referred to the slide trumpet.

The close connection between slide trumpet and trombone should not be surprising, since both instruments were then played in the alto-tenor range. Johannes de Grocheio (*De musica*, *c*1300) showed that the trumpet played predominantly in the second octave of the harmonic series, the octave in which prime, 5th and octave are present.

In addition, trumpet style for secular instrumental music was described in an early 15th-century German treatise (*PL-WRu*, IV.Qu.16, f.148): '*Trumpetum* and *stampania* may have two or three parts and wander

frequently to the 5th or the diapason, i.e. the octave, in the manner of a trumpet [*tube*] or a lyre'.

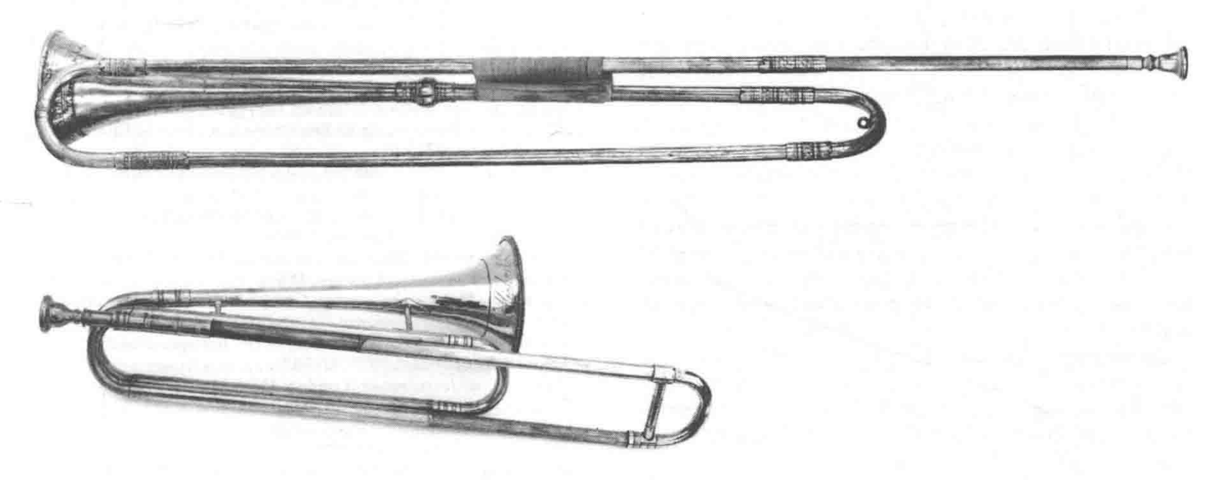
Johannes Tinctoris (*De inventione et usu musicae*, *c*1487) stated that the alta performed for church festivals, the weddings and banquets of the nobility, and for numerous other festivities both public and private, sacred and secular, 'very gracefully and with rich invention'. The usual repertory of the alta consisted of basses danses, in which the slide trumpet generally played the contratenor part with its characteristic leaps. The music was generally memorized or even partially improvised, but it could also be written out. The repertory of the ship's trumpeter Zorzi from *c*1444–9 contains various tenor and contratenor parts (*GB-Lbl* Ms. Cotton Titus A XXVI); in 1447–8 he was joined by two pipers, Girardo and Borttolomaio.

Certain 15th-century church compositions by Grossin, Loqueville, Lantins, Franchois de Gemblaco, Fontaine and others include the indication 'trompetto' or 'tuba' (chiefly in the contratenor parts) (see Heyde and Safowitz). Although it has been suggested that these parts may have been performed on other instruments in imitation of the slide trumpet, scholars now consider them to have been vocal imitations of the instrument. It was not until late in the century that wind instruments combined with voices.

Some later illustrations of slide trumpets, notably one in Jost Amman's *Stände und Handwerker* (Frankfurt, 1568), include a cross-piece with which the player seems to manipulate a double slide (fig.3). Thus the question is raised as to whether slide trumpets were always exclusively of the single-slide type.

The *Türmer Horn* ('tower watchman's horn') depicted in the early 16th century by Virdung (*Musica getutscht*, 1511) and Martin Agricola (*Musica instrumentalis deudsch*, 1529) may have been a slide trumpet. Trumpeters had been installed as tower watchmen as early as 1376 in Görlitz; the more usual terms were *Zugtrompete* and *tromba da tirarsi*. A Kassel inventory of 1573 recorded 'three German trumpets with their slides and mouthpieces' and another from 1601 mentioned two 'slide [*Zugk*] trumpets'. Thus it seems unlikely that the slide trumpet was invented in 1648 by the Weimar court conductor Adam Drese, as Downey has provocatively suggested. Still another inventory from the Wenzelskirche in Naumburg in 1658 spoke of 'two brand-new slide trumpets'. The only surviving example of such an instrument came to a Berlin collection (Musikinstrumenten-Museum, Staatliches Institut für Musikforschung) in 1890 from that church; made in 1651 by Huns Veit of Naumburg, it is pitched in modern E♭ and has a single slide nearly 56 cm long (fig.2*a*). G.C. Wecker, Kuhnau, J.S. Bach and J.L. Krebs wrote music for the slide trumpet; Gottfried Reiche owned one when he died in 1734. J.E. Altenburg (letter of 1767; *Versuch*, 1795) referred to the slide trumpet as used by tower watchmen and by *Kunstpfeifer* to play chorales. Another version of the slide trumpet, called the FLAT TRUMPET, was used in England in the late 17th century.

Towards the end of the 18th century in England a type of slide trumpet was developed in which the bend of tubing nearest the player's chin was a slide that could be drawn towards the player by a finger cross-piece on a bar fixed lengthwise inside the loop of tubing (fig.4). John Hyde, in his *New and Compleat Preceptor for the Trumpet & Bugle Horn* (London, *c*1798), described one of the earliest instruments of this type as a 'Chromatic Trumpet ... invented by J. Hyde, and made by Woodham' that allowed every note of the harmonic series to be lowered one semitone. The early models had a double watch-spring mechanism to return the slide to its normal position; later ones from about 1860 used a band of rubber. Surviving examples of 'Harper's Improved' model, licensed to John Köhler of London in 1833, are of both types (Bate Collection, Oxford). The standard English slide trumpet was in F, with crooks to lower the pitch to E, E♭, D or C (or by combining crooks, to D♭, B, B♭ or A) and had sufficient length in the slide to lower the pitch of open notes by a semitone or, in some instances, by a whole tone. Despite the advent of valved trumpets and cornets, English players – notably the Harpers, father and son – continued to play the slide trumpet throughout the century, taking up the cornet only occasionally for passages of great technical intricacy. In 1890, W. Wyatt introduced a doubly folded slide trumpet with more positions (an instrument of this type is now in the Padbrook collection.). Two other English variants were the large-bore short-model slide trumpet with a double fold, first built in 1815 (known as the REGENT'S BUGLE) and the 'patent ortho-chromatic slide trumpet' with



2. Slide trumpets: (a) by Huns Veit, Naumburg, 1651 (Musikinstrumenten-Museum, Berlin); (b) by Michael Saurle, Munich, c1820 (Musikinstrumentenmuseum, Stadtmuseum, Munich)



3. Slide trumpet, apparently with a double slide: woodcut from Jost Amman's 'Stände und Handwerker' (Frankfurt, 1568)

forward-extending slide, manufactured by Boosey about 1892.

In France the noted trumpeter J.D. Buhl rejected a German slide trumpet by Haltenhof of Hanau, brought to France in 1823, because of its cumbersome slide mechanism. However, in the mid-19th century Adolphe Sax in Paris made a slide trumpet of the English type, with a single watch-spring mechanism (now in the Bernoulli collection, Historisches Museum, Basle, Switzerland). F.G.A. Dauverné developed an instrument with the slide located in the bend nearest the bell, so that its movement was away from the player; six positions were possible. Courtois and Sax manufactured instruments of this type but French players preferred the *cornet à pistons* and the slide trumpet was generally little used in France.

An unusual type of slide trumpet, with two double bends of tubing (now in the collection of the Stadtmuseum, Munich), was made in about 1820 by Michael Saurle of Munich (fig.2*b*). Of the two bends in the tubing at the bell end of the trumpet, the inside one can be used as a tuning-slide and the outside one as a double-slide mechanism.

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EDWARD H. TARR

Slide whistle. *See* SWANEE WHISTLE.

Slim, H(arry) Colin (*b* Vancouver, BC, 9 April 1929). Canadian musicologist. After receiving the BA from the University of British Columbia, Slim began graduate studies at Harvard University, and took the PhD in 1961. He taught at the University of Chicago from 1959 to 1965, then joined the staff of the University of California at Irvine. In 1972 he was appointed professor of music at the University of Chicago and in 1973 he became professor of music at the University of California at Irvine. From 1989 to 1990 he was president of the AMS and he received an honorary doctorate from McGill University in 1993. He retired in 1994.

Slim's earlier writings focussed on the keyboard and vocal music of Renaissance Italy; his later work is chiefly concerned with the iconographic representation of Renaissance music, musicians and instruments, particularly in the 16th century. His editions are remarkable for their high quality of scholarship, and they demonstrate Slim's breadth of interests.

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PAULA MORGAN

Slingerland. Firm of percussion instrument makers. It was established in Chicago in 1921 as the Slingerland Banjo and Drum Co. by H(enry) H(arvey) Slingerland (*b* Netherlands; *d* Chicago, March 1945). Some time before 1941, however, the firm discontinued its banjos and devoted itself exclusively to the production of drums, becoming the Slingerland Drum Co. For many years the firm operated its own tannery and made its own heads. It specialized in the manufacture of machine timpani with an internal cable mechanism to connect tensioning screws to a pedal locking system. After World War II, and under the directorship of the founder's son, the company moved to larger premises in Niles, Illinois. In 1955 the patents of the Leedy Manufacturing Co. were acquired from C.G. Conn, but manufacture of its drums continued for only some three years. By 1978, when the J.C. Deagan Co. was purchased, Slingerland had become one of the world's largest percussion instrument manufacturers. By working closely with performers, the company developed a number of technical improvements to its products, including solid maple and five-ply drum shells, self-aligning lugs, various snare assemblies, and synthetic bar material for use on certain xylophones. In 1970 Slingerland became part of the C.G. Conn group of companies, and in 1984 the firms of Slingerland and Deagan were purchased by Larry Rasp (a former employee) and Sandra Rasp; Slingerland/Deagan's name was changed to the Sanlar Corporation. A year later Sanlar went out of business; the Slingerland name and product line were sold first to Fred Gretsch Enterprises, then, in 1994, to Gibson Musical Instruments, who established Slingerland as a subsidiary, manufacturing a full drum kit, including snare and bass drums, tom-toms and related hardware.

EDMUND A. BOWLES

Slit-drum (Fr. *tambour de bois, tambour à fente*; Ger. *Schlitztrommel*). An idiophone percussion tube or percussion vessel in the classificatory system of Hornbostel and Sachs – not a true drum. It is used for musical or signalling purposes (*see* TALKING DRUM) and made by cutting, burning or gouging one or more slits in the wall of a hollowed-out piece of wood. Slit-drums vary in size from gigantic, consisting of whole tree-trunks which are sometimes covered with a roof for protection (see illustration), to small portable ones like the temple block. On many slit-drums, especially in Africa, the two sides (or lips) of the slit are carved to different thicknesses so that at least two pitches can be produced. In areas where tonal languages are spoken, this enables the drum to be used for conveying messages by reproducing pitch phonemes, generally as conventional formulae; this is true, for example, of the Igbo regions of Nigeria, where the use of double as well as single slits extends the range of speech patterns that can be imitated. Elsewhere, as in Oceania,



Giant slit-drums at the village of Fonah on the coast of north Ambrim, Vanuatu

signalling codes are made up of arbitrary sequences of long and short beats. Sachs (p.37) discussed the ritual use of the slit-drum and the sexual symbolism implicit in its shape. Slit-drums are sometimes called slit-gongs, a term that Sachs rejected (p.30).

Slit-drums occur in several distinct regions of the world. In China, Korea and Japan they are used as ritual instruments and also in urban theatrical and village ensembles. Recently in China a slit-drum chime was invented for orchestral use comprising a number of *muyu* slit-drums of differing size tuned to a scale. Slit-drums (sometimes very large ones) may occur among hill tribes in India, for instance in Assam near the border with Myanmar and in one area of Madhya Pradesh. From Myanmar, Thailand, Vietnam and Malaysia slit-drum distribution continues into the islands of Indonesia and the Philippines and in a broad band south-eastwards among the Pacific islands stretching as far east as the Cook Islands. Another region of slit-drum use is Central and West Africa stretching from Angola and Zambia in the south to Mali and Senegal in the north-west (Laurenty recorded the names for over 100 different slit-drums in former Zaïre). Pre-Columbian civilizations of the Americas also used slit-drums, of which the best-known surviving types are the *teponaztli* of Aztec Mexico and the *tun* or *tunkul* of the Mayan Indians of Guatemala. Elsewhere in this region slit-drums have been reported in Cuba (several types), Costa Rica, Ecuador and Peru. Small slit-drums are used in Western dance and jazz bands,

most being simplified forms of the Chinese *muyu* or like the rectangular orchestral WOODBLOCK.

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PETER R. COOKE

Śliwiński, Jan (*b* 1844; *d* 1912). Polish organ builder. He was one of the best and most prolific Polish organ builders. He trained with Cavaillé-Coll, subsequently working for him from about 1866 to about 1876 in Paris. In 1876 he founded his own large factory in Lemberg (now L'viv). He built 79 instruments before 1892, mainly in what is now Poland, the Ukraine, Slovakia, Romania and Hungary. Among his large organs are those built for St Pierre Cathedral, Le Vigan, France; the Franciscan church, Kraków; Our Lady of the Snows and the Conservatory, L'viv; the Catholic church, Kherson (Ukraine); the Franciscan church, Krosno; Luc'k Cathedral; and the parish church in Grybów. Although there is no complete record of his organs, he apparently built well over 150 instruments and trained several apprentices who continued his line. Śliwiński's extant organs betray a strong French influence, although reed stops were usually omitted, being then in disfavour with the Polish clergy (influenced by the Cecilian Movement). He also made reed organs of various sizes and good quality.

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JERZY GOŁOS

Śliwiński, Józef (*b* Warsaw, 15 Dec 1865; *d* Warsaw, 4 March 1930). Polish pianist, conductor and teacher. The son of Jan Śliwiński, organist of Warsaw Cathedral and professor at the Music Institute in Warsaw, Józef began his piano studies with Juliusz Janotha and Kazimierz Hofman, continuing with Rudolf Strobl, Leschetizky in Vienna (1886–7) and Anton Rubinstein in St Petersburg (from 1890); he also studied the interpretation of Chopin's works with Karol Mikuli. His fame as one of the most talented pianists of his generation was established at the outset of his career with concerts throughout Europe, including Vienna, Warsaw, St Petersburg, Paris and London. He also made three concert tours in America to great critical acclaim (1894, 1902 and 1903). He was particularly esteemed in Russia, where he worked as a teacher in Riga (1910–14), Mitawa, Rostov and, from 1914 to 1918, in Saratov, as director of the conservatory. He also studied conducting in Riga, and in 1915 made an acclaimed conducting début in Warsaw. After he returned to settle in Poland in 1918 he combined his career as pianist with a conducting post at the Warsaw PO. In his later years he taught the piano at the Music School of Wielkopolska in Poznań. His unexpected death prevented him from making the gramophone recordings scheduled for 6 March 1930, though his playing is preserved on piano rolls (mainly of Chopin) made in Leipzig.

Śliwiński was acknowledged as one of the inheritors of the Romantic pianistic tradition of Anton Rubinstein. His playing was characterized by a light, silken touch, beautifully sustained cantilena lines, an acute feeling for Chopinesque rubato and a virtuoso technique. In addition to his exemplary Chopin interpretations, he was also a superb exponent of Schumann and Liszt. In his youth he composed a number of songs (before 1888) and some variations for piano (before 1892).

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BARBARA CHMARA-ŻACZKIEWICZ

Sloane, A(lfred) Baldwin (*b* Baltimore, 28 Aug 1872; *d* Red Bank, NJ, 21 Feb 1925). American composer. He received his musical training from teachers in his home town. He was among the founders of Baltimore's Paint and Powder Club, an amateur theatrical group, for whose productions he composed some of his earliest songs. In the early 1890s he moved to New York, where his songs were interpolated in musicals and employed by vaudeville singers; one of his earliest successes was *When you ain't got no money, well you needn't come around*, introduced by May Irwin. He presented his first complete Broadway score, for *Jack and the Beanstalk*, in 1896. From 1900 to 1912 he wrote the music for 24 Broadway shows, including his best work, *The Mocking Bird* (1902), and the less successful *Lady Teazle* (1904) for Lillian Russell. His most famous song was 'Heaven will protect the working girl', sung by Marie Dressler in *Tillie's Nightmare* (1910), but its success lay more in Edgar Smith's amusing lyrics and Dressler's performance than in Sloane's music. With the blossoming of new talent in the American musical theatre around the time of World War I, demand for Sloane's work all but disappeared and his music was heard only infrequently. His last scores were for the *Greenwich Village Follies* of 1919 and 1920 and the posthumously produced *China Rose* (1925). Although Sloane was, in his brief heyday, the most sought-after and prolific writer of musical comedies and revues, his melodies were devoid of distinction; his music exemplified the competent but uninspired composition that critics of the time commonly characterized as 'tinkly' and 'reminiscent'.

GERALD BORDMAN

Slobin, Mark (*b* Detroit, 15 March 1943). American ethnomusicologist. He received the BA (1964) and the PhD (1969) at Michigan University, the latter under W.P. Malm. In 1971 he was appointed to the faculty of Wesleyan University, where he was made professor in 1984. He served as editor of *Asian Music* (1972–87) president of the Society for Asian Music (1987–9) and president of the Society for Ethnomusicology (1989–91). The focus of his early work was the music of Central Asia, particularly of northern Afghanistan, where he conducted fieldwork (1967–8, 1971 and 1972). In the mid-1970s he turned his attention to Eastern European Jewish music, concentrating on music found in the USA. His ethnographic work on Yiddish songs, Yiddish theatre, Klezmer musicians and cantors was complemented by research and writing on the theory and method of ethnomusicology. He has been in the forefront of efforts to forge links between ethnomusicology and sister disciplines such as folklore, performance studies, anthropology, sociolinguistics and cultural studies; he has also made

documentary videos and directed theatre projects. As an educator, he has played a key role in the development of the World Music Program at Wesleyan University and its model of a 'world music community'. He has also worked to open up a dialogue with scholars in the former Soviet Union and Eastern Europe.

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THEODORE LEVIN

Slobodskaya, Oda (*b* Vilna [now Vilnius], 28 Nov 1888; *d* London, 29 July 1970). Russian soprano. She studied at the St Petersburg Conservatory and joined the company of the Mariinsky Theatre, where she made her début in 1919 as Lisa in *The Queen of Spades*. During the following years she sang most of the principal soprano parts of the Russian repertory and appeared also as Sieglinde, Marguerite (*Faust*), Elisabeth de Valois and Aida. In 1922 she was invited to sing the part of Parasha in the first performance of Stravinsky's *Mavra* in Paris; and thenceforward she began to make extensive appearances outside Russia. She sang Fevroniya in Rimsky-Korsakov's *Legend of the Invisible City of Kitezh* in Italian at La Scala in 1933, and in 1936 took part in a Russian season at the Teatro Colón, Buenos Aires. In London she sang Venus in *Tannhäuser* (1932, Covent Garden); Natasha in Dargomïzhsky's *Rusalka*, with Chaliapin (1931, Lyceum); Palmyra in Beecham's production of Delius's *Koanga* (1935, Covent Garden); and Khivrya in Musorgsky's *Fair at Sorochintsï* at the Savoy and on an English tour, in 1941 and subsequent years. By then Slobodskaya had made her home in England, where she was much in demand by the BBC, both for concert performances of opera (notably as the heroine of Shostakovich's *Lady Macbeth of the Mtsensk District*) and for recitals of Russian song. She possessed the imagination and the vivid temperament to convey to an audience ignorant of Russian the precise mood of each song, whether elegiac, boisterous, satirical or childlike. As her many recordings reveal, these rare interpretative powers were matched by a beautiful and ample voice of characteristically Slavonic colour and by a technical mastery which showed itself especially in supple and sustained legato phrasing. Slobodskaya retained her vocal and interpretative powers to an advanced age, making records as late as 1962.

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DESMOND SHAWE-TAYLOR

Slonimsky, Nicolas (*b* St Petersburg, 15/27 April 1894; *d* Los Angeles, 25 Dec 1995). American composer and writer on music of Russian birth. At the St Petersburg Conservatory he studied the piano with his aunt, Isabelle Vengerova, and then composition with Kalafati and Shteynberg. In the USA he taught at the Eastman School of Music (1923–5) and then for two years was Koussevitzky's secretary. He conducted the Boston Chamber Orchestra (1927–34) and the Harvard University Orchestra (1927–30). During the 1930s and early 1940s he conducted in Europe and in North and South America, becoming known for his first performances of Ives, Varèse, Riegger, Cowell, Chávez and other composers of the Americas. He was a lecturer at Colorado College (1940, 1947–9), Peabody Conservatory (1956–7) and the University of California at Los Angeles (1964–7). In 1962–3 he travelled throughout eastern Europe as a lecturer under the sponsorship of the State Department.

Slonimsky was responsible for some of the major music reference works in English. He edited Thompson's *International Cyclopedia of Music and Musicians* from the fourth edition (1946), and under his guidance *Baker's Biographical Dictionary* continued its pre-eminence as an American bio-bibliographical source with expanded bibliographies and consistently accurate information on a wide range of musicians. He was also a member of the editorial board of the *Encyclopedia Britannica*. As a composer, he wrote a wide variety of works, from orchestral compositions to solo piano pieces. The titles and texts of his music often reveal a whimsical turn of mind, a trait also evident in his *Lexicon of Musical Invective* (1952) and in some of the entries in his reference books.

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PAULA MORGAN

Slonimsky, Sergey Mikhaylovich (*b* Leningrad, 12 Aug 1932). Russian composer, pianist and teacher. The son of the writer M.L. Slonimsky and a relative of the composer and musicologist Nicholas Slonimsky, he began to study composition at the age of 11, with Shebalin. From 1945 to 1950 he attended a special music school for gifted children, where he was taught the piano by S. Savshinsky and composition by Arapov and Vol'fenzon. In 1955 he graduated from the Leningrad Conservatory in Yevlakhov's composition class, and in 1956 in V. Nil'sen's piano class. In 1958 he completed a postgraduate course on the theory of music, instructed by Ter-Martirosian. Since 1959 he taught music-theoretical disciplines, and since 1967 composition, at the Leningrad Conservatory. He has taken part more than once in folkloristic expeditions, and has recorded Russian folksongs. He is a Candidate of Arts (1963, for his dissertation on Prokofiev's symphonies), professor (1976), laureate of the State M. Glinka Prize (1983) and People's Artist of Russia (1987). He runs musical gatherings devoted to the popularization of Russian 20th-century music (especially from the 1920s). He is a member of the Composers' Union.

Slonimsky belongs to the generation who came into being as composers after World War II. Since the middle of the 1950s he has been interested in the musical avant garde and in a decisive stylistic renewal. Among his first works, which attracted attention by their use of non-traditional media, were the *Karneval'naya uvertyura* ('Carnival Overture', 1957) and the F minor Symphony (1958). Not uninfluenced by Stravinsky's folklorism, he became one of the pioneers of the 'new folklore wave' at the beginning of the 1960s, with his vocal cycle *Pesni vol'nitsï* ('Songs of the Runaway Serfs', 1960) and his opera *Virineya* (1967). He subsequently gravitated more towards archaic folk materials, towards medieval music and also the avant garde; these apparently contradictory tendencies may be seen in various compositions, both in parallel and separately (*Kontsert-buff* ('Concerto-Buffo', 1964–5) the cantata *Golos iz khora* ('A Voice from the Choir', 1964) and others).

Since the end of the 1950s Slonimsky has employed, in certain cases, the 12-tone system, and since the 1960s he has used aleatory, and sonoristic techniques, non-traditional graphic notation and quant rhythm. He made use of instrumental theatre in the *Dialogi* ('Dialogues', for wind quintet, 1964) and *Antifonï* ('Antiphons', for string quartet, 1968). In his later works he is frequently and unexpectedly paradoxical, and in striving to make his own all compositional models of past and present music presents them in an unbroken extravagance of generic symbiosis. Alongside the grotesque in *Kontsert-buff* and the extremely complicated counterpoint of *Simfonicheskiy motet*, he writes a Concerto for orchestra, electric guitar ensemble and solo instruments, and the *Prazdnichnaya muzïka* ('Festive Music') for balalaika, spoons and orchestra.

He has written ten symphonies: this particularly academic genre dominated Slonimsky's output of the 1980s. Although the second of these appeared 20 years after the first, the following six were written over just three years. Various models of sonata-symphonic cycle are presented there: lyrical-epic, pastoral, those with signs of narrative drama of the novelistic type (for example, the Fourth Symphony, dedicated to the composer's father, the writer Mikhail Slonimsky). In the later symphonies he displays a tendency towards post-Mahlerian massive cycles; the tragic Ninth Symphony depicts the catastrophes which have befallen humanity in the 20th century. The same theme is depicted through mythological images in the symphonic fresco *Apollon i Marsiy* ('Apollo and Marsyas'), commissioned by Ricordi. The programmatic Tenth Symphony *Krugi Ada* ('Circles of Hell') – written under the influence of the *Divina Commedia* by Dante Alighieri – is divided into nine parts ('circles') which follow without a break. The complex numerical symbolism of Dante's poem is reflected in the serial transposition of rows, and the composer pays great attention to effects of timbre and the various ways of creating sound on wind instruments.

Slonimsky's continued interest in the problems facing humanity and in tragic conflicts is reflected in his five operas, which represent various types of operatic drama in different periods of world history and literature. The steady success of *Virineya*, written in the traditions of Soviet opera, was no protection against the lengthy impossibility – due to censorship – of performing his second opera, *Master i Margarita* ('The Master and Margarita'), based on the novel by Bulgakov, which in 1955 had been published after years of disfavour under Stalin. The new type of chamber opera which he attempted to create remained unperformed for over 20 years, and it was only after another decade that the composer wrote his opera-ballade *Mariya Styuarda* ('Mary Stuart') in the style of European grand opera. The right to the première of this piece was contested among several leading theatres. Slonimsky followed the same path with his next opera, *Gamlet* ('Hamlet'), whose genre he defined as *dramma per musica*. This suggests the operas of Monteverdi, typological signs of which have enriched the musical lexicon of the late 20th century. In his fifth opera, *Ivan Grozniÿ* ('Ivan the Terrible'), he returns to tragic events in Russian history and renews the particular form of folk musical drama, which he modernizes under the name of

'Russian tragedy'. In his vocal cycles he favours the poets of the 'silver age' and his contemporaries (Akhmatova, Mandel'stam, Daniil Kharms, Yevgeny Reyn and Iosif Brodsky).

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(*selective list*)

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LARISA GEORGIEVNA DANKO

Slovakia. Country in Central Europe. From 1018 the territory of the Slovaks was part of Hungary and in 1526 it was brought, together with Bohemia and Moravia, under Habsburg rule. The administrative division into the Austrian (Cisleithan) region and the Hungarian (Transleithan) region was created after declaration of the dual monarchy in 1867. In the Hungarian region a policy of aggressive oppression of minorities (including the Slovaks) was promoted, eroding the conditions for the development of Slovak culture. After 1918 the territory of Slovakia was incorporated into the new state of Czechoslovakia and was able to build its own cultural identity. In 1993 Slovakia became an independent state.

I. Art music. II. Traditional music.

I. Art music

1. To 1526. 2. 1526–1760. 3. 1760–1830. 4. Musical nationalism. 5. Since 1918.

1. To 1526. The first mention of music in the territory of present-day Slovakia dates from the end of the 8th century, when the Christianization of the central European Slavs began. In 863 the Byzantine missionaries Cyril and Methodius came to the Great Moravian Empire and laid the foundations of Slavonic liturgical chant, formed by the synthesis of Eastern (Byzantine) and Western (Latin) elements. After the incorporation of the territory of the Slovaks into Hungary in 1018 Western Gregorian chant became predominant. One of the most important monuments of Gregorian chant, equal in importance to the Nitra Gospel (11th century, with ekphonetic neumes) and the Pray Codex (late 12th century, with notation pointing to French and Italian models), is the Bratislava Missal (*c*1341). Like numerous liturgical manuscripts of the 15th and 16th centuries (e.g. the Spiš Gradual and Antiphoner of Juraj of Kežmarok, *c*1426; some four antiphoners from Bratislava and two large graduals from Košice, 15th and 16th centuries), the Bratislava Missal contains examples of indigenous liturgical music (sequences, tropes, rhymed offices etc.). Sacred songs were also sung in the vernacular. Secular music in the Middle Ages was largely practised by minstrels, the *igrici* who were at the same time musicians, dancers and jugglers. The earliest evidence of their existence dates from the 13th century.

Polyphony was cultivated chiefly in the larger towns such as Bratislava (also known as Pressburg and Pozsony), Kremnica, Levoča (Leutschau, Lőcse), Kežmarok, Spišské Podhradie, Bardejov and Košice, between the 15th and the 17th centuries. The repertory up to the end of the 15th century consisted of a large number of antiquated pieces (organa, conductus, polytextual motets), as in the

Trnava manuscript (*c*1400) or in fragments from Spiš and Košice (*c*1460–70).

2. 1526–1760. Bratislava, which became a coronation city in the 16th century, held its dominant position in the cultivation of sacred music. From St Martin's Cathedral the extensive polyphonic collection of Anna Schuman has been preserved, which contains antiphons, responses and hymns written in white mensural notation. The Franciscan library also houses a collection of 16th-century polyphony. The inventory lists from St Martin's Cathedral (1617, 1700) and from the Protestant church (1651, 1657) point to an influx of 17th-century Italian music, which came to western Slovakia via Vienna. Information on musical life of the second half of the 17th century can also be found in the inventory lists from other centres in Slovakia (e.g. from the Piaristic monasteries in Svätý Jur, Prievidza, Podolinec and churches in Pruské and Prešov).

The regions of Spiš and Šariš in eastern Slovakia provide important source materials documenting the cultivation of music in the 16th century and the 17th. The music collections from Bardejov and Levoča include motets, masses and vocal concertos by Franco-Flemish composers, Italian and German music of the late Renaissance and early Baroque and works by local composers. The major composers of polyphony in Slovakia were Johannes Ján Šimbracký (*d* 1657, organist in Spišské Podhradie between 1646 and 1648), whose music was influenced by Lutheran German *musica poetica* (e.g. that of Michael Praetorius and Schütz); Zachariáš Zarewutius (*c*1605–1667), organist in Bardejov, 1625–67; Samuel Marckfelner (1621–74), organist in Levoča; S.F. Capricornus (1628–65), music teacher and Kapellmeister in Bratislava from 1649 to 1657, who developed the South German and Italian *stile concertato*; Johann Kusser (1626–96), Capricornus's successor in Bratislava; and N.M. Pollentarius (*d* 1681), music director in Kremnica. Vernacular hymns, sung by the congregation in unison, played an important role in the period of the Reformation and Counter-Reformation, not only in the confessional conflict but also in the development of the Slovak language and Slovak culture, including art music. Some of these hymns were transmitted orally, others in manuscript hymnbooks, such as the *Ľubický spevník* (Ľubica Hymnbook) and the Prešov Gradual, but most in printed collections, such as the hymnbook of J. Silván (1578), the Protestant *Cithara sanctorum* (1636) and the *Cantus catholici* (1655).

In contrast to vocal polyphony, Baroque instrumental music drew much of its material from folksong and dance. The most important collections, such as the Vietoris manuscript (*c*1675–9), *Pestrý zborník* (a tablature book from Levoča, *c*1675), the Eleonora Susana Lányi collection (1729), Anna Szirmay-Keczer's collection of songs and dances (1730) and two Uhrovec manuscripts (1730, 1742), contain, in addition to local and foreign dance music, a large number of arrangements of folksongs for keyboard, wind and strings as well as for ad lib groups.

This was paralleled in sacred music by the late high Baroque forms of the sacred aria and pastorella (a particular type of the central European Christmas carol) for smaller vocal and instrumental ensembles, which were also greatly indebted to folk music. Most of the principal exponents of these forms were west Slovak Franciscans. Some of them, such as Paulinus Bajan (1721–92) and Georgius Zrunek (1734–89), were musicians of merit. Their music was intended for a broad rural population. On the other hand, the music of F.X. Budinský (1676–1727), Pantaleon Roškovský (1734–89) and Gaudentius Dettelbach (1739–1818) contains strong Italian traits.

3. 1760–1830. Music of the Classical era was swiftly and favourably assimilated in Slovakia. Contemporary copies and even some autographs of works by the major composers are common in Slovak libraries. Except in Bratislava and Košice, where most of the aristocracy lived, the church remained the centre of musical life; and the majority of local composers were orientated towards sacred music.

During the Classical period Bratislava, owing to its proximity to Vienna and its political and economic importance, was one of Europe's leading musical centres. Whereas previously musical patronage had been dispensed by members of the royal family, the wealthy aristocracy (notably the Esterházy, Grassalkovich, Erdödy, Apponyi and Pálffy families) and the ecclesiastical establishment, now the bourgeoisie began to take a dominant role in the spread of musical culture, through the municipal societies organizing public concerts and theatre performances. Bratislava's flourishing musical life was stimulated by the high quality of the city's music education and music journalism (notably in the *Pressburger Zeitung*), by distinguished local instrument makers and by a number of able composers, including Anton Zimmermann, cathedral organist and master of music to Cardinal Josef Batthyany in the mid-18th century, who composed symphonies, concertos and chamber music, among other works; Georg Druschetzky (Jiří Družecký), renowned for his music for wind instruments and his operas and other works for the theatre; the keyboard player and composer F.P. Rigler; J.M. Sperger; and F.X. Tost.

In the region of western Slovakia music was intensively cultivated in the towns (Skalica, Malacky, Trenčín, Prievidza, Pruské, Žilina), in religious centres (Trnava, Nitra, Svätý Jur) and in the residences of the nobility (Dolná Krupá, Hlohovec, Želiezovce). Many well-trained musicians and composers lived and worked in the region (Augustin Smehlík, Norbert Schreier, Alojz Schliester etc.). Musical activities of central Slovakia were particularly developed in the mining centres (Kremnica, Banská Štiavnica, Banská Bystrica); composers there included František Hrdina, Anton Hiray and Anton Aschner. The cultural tradition in the region of Spiš developed in Levoča, Kežmarok, Ľubica, Spišská Kapitula, Spišské Podhradie, Podolinec and other towns, and was influenced by the co-existence of different nationalities (including a substantial German population) and faiths. Most local compositions were backward-looking in style, adopting a Baroque rather than Classical idiom. In eastern Slovakia, where there was little bourgeois or aristocratic patronage, musical life was dominated by the church. The sacred works of several local composers, notably Ľudovít Skalník, Jozef Janig and, especially, F.X. Zomb, organist and teacher in Košice, were valued throughout Slovakia.

4. Musical nationalism. The development of musical nationalism in Slovakia was closely connected with the study and cultivation of folk music in other European cultures. A number of manuscripts and printed books containing folksongs and national hymns date from the 1830s and 40s. The culmination of this activity was a three-volume edition of Slovakian folksongs, *Slovenské*

spevy (1880–1926), containing more than 2000 songs. Folksong formed the basis of the popular choruses and songs of several amateur composers (Blažej Bulla, Štefan Fajnor, Miloš Francisci, Ľudovít Izák, Jan Kadavý, Milan Lichard and Miloš Ruppeldt) and of Ľudovít Vansa, who trained professionally in Prague. The first important Slovak nationalist composer was Ján Levoslav Bella (1843–1936), who composed orchestral, chamber and sacred music as well as the opera *Wieland der Schmied*. Most of his compositions, however, do not realize the ideas about Slovak music expounded in his theoretical writings (1873). He succeeded in creating a synthesis of his professionalism and a Slovak nationalist spirit only in a few works of the earliest and latest (after 1920) creative periods.

Musical associations and choral societies were important disseminators of music during the 19th century. They cultivated both sacred and secular music, often in the same programme. The choral societies in the country towns of Martin, Liptovský Mikuláš and Tisovec were particularly significant for their propagation of nationalist musical ideals. Several composers, notably Ján Egry, Leopold Dussínký, the brothers Andrej and František Žaškovský, Alexander Kapp and Oldrich Hemerka, composed church music in an international idiom which was widely performed throughout Slovakia. The church music society of St Martin's Cathedral in Bratislava, founded in 1828, had a particularly high reputation. Although the teaching of music developed mostly on a private basis, the first Slovak public music school had been opened in 1775 in Bratislava. During the 19th century some towns tried to set up municipal music schools, and in 1830 a school modelled on the conservatory in Prague was opened in Trnava.

The spirit of Slovak musical nationalism was developed in the works of Mikuláš Schneider-Trnavský (1881–1958), who composed mainly church music and lyrical song cycles, and in the chamber and orchestral music of Mikuláš Moyzes (1872–1944). Viliam Figuš-Bystrý (1875–1937) was the composer of the first Slovak opera, *Detvan*. Frico Kafenda (1883–1963), a pianist and teacher trained in Germany, wrote mainly chamber music in a late Romantic style. Alexander Albrecht (1885–1958), a friend of Bartók and director of the church music society at St Martin's Cathedral, Bratislava, from 1921, cultivated a more progressive idiom.

5. Since 1918. The professionalization of Slovak musical culture had profound and far-reaching effects. The establishment of various musical institutions on a national basis started soon after the creation of the first Czechoslovak Republic in 1918. These included the opera ensemble of the Slovak National Theatre (1920), Hudobná a Dramatická Akadémia pre Slovensko (Music and Drama Academy in Slovakia, 1928) and the Bratislava RSO (1929), as well as the department of musicology at the Comenius University in Bratislava (1921). From the late 1920s a progressively orientated group of composers emerged, whose works often aimed at a synthesis between the tonality of traditional Slovak folksong and modern modal harmonic structures. This group included Alexander Moyzes, Eugen Suchoň, Ján Cikker, Ladislav Holoubek, Andrej Očenáš, Dezider Kardoš, Šimon Jurovský, Jozef Kresánek and Tibor Frešo.

The stylistic development of Slovak music in the second half of the 20th century was accompanied by a gradual removal of the doctrines of socialist realism enforced during the period 1948–89 when Slovakia belonged to the Soviet bloc. In the 1960s a group of avant-garde composers emerged who drew their inspiration from a broad spectrum of 20th-century European music, especially from the Second Viennese School, the Darmstadt School and the Polish avant garde. This group includes Ivan Hrušovský, Roman Berger, Pavol Šimai (who emigrated to Sweden in 1968), Miro Bázlik, Juraj Pospíšil, Ilja Zeljenka, Jozef Malovec, Ivan Parík, Dušan Martinček, Ladislav Kupkovič (who emigrated to Germany in 1969), Peter Kolman (who moved to Austria in 1977), Tadeáš Salva, Jozef Sixta, Juraj Beneš and Juraj Hatrík. From the 1980s a number of composers, including Vladimír Godár, Iris Szeghy, Martin Burlas, Peter Zagar, Peter Martinček and Daniel Matej, wrote in an essentially postmodern idiom.

The position of music in postwar society was closely connected with the systematic state control of culture in Slovakia. The communists decreed that music should be widely accessible to all strata of society, and developed institutions to this end. The position of Bratislava, capital of Slovakia, was reinforced as the centre of national music life, and new institutions were created, notably the Slovak PO, the High School of Musical Arts (both established in 1949), the State Music Publishing House (1951, from 1970 OPUS) and the Slovak Music Fund (1954). From 1951 musicological research was concentrated in the Institute of Musicology at the Slovak Academy of Sciences. After the fall of communism in 1989 the Union of Slovak Composers became the Slovak Music Union representing the interests of composers, performers and musicologists. The Slovkoncert Music Agency organized concert life in Slovakia and arranged foreign tours for Slovak artists.

These institutions have helped to form a whole new generation of composers, performers and musicologists in Slovakia. These include the conductors of the Slovak PO (Ľudovít Rajter, Ladislav Slovák, Bystrik Režucha, Ondrej Lenárd), the chorus directors Juraj Haluzický, Štefan Klimo and Ladislav Holásek, and Bohdan Warchal, conductor of the Slovak Chamber Orchestra; the pianists Michal Karin, Rudolf Macudziński, Klára Havlíkova, Eva Fischerová-Martvoňová, Helena Gáfforová, Peter Toperczer, Marián Lapšanský and Daniela Varínska; the organists Ferdinand Klinda, Ivan Sokol and Ján Vladimír Michalko; the string players Tibor Gašparek, Peter Michalica, Juraj Alexander and Jozef Podhoránsky; the early music ensemble Music Aeterna; the Moyzes Quartett; and the singers Lucia Popp, Edita Gruberová, Peter Dvorsky, Sergej Kopčák, Magdalena Hajóssyová, Peter Mikuláš and Martin Babjak.

Jozef Kresánek, professor of musicology at the Comenius University in Bratislava from 1956 to 1980, was the founder of modern musicological research in Slovakia. His distinguished contemporaries and successors have included the music historians Richard Rybarič and Darina Múdra, the ethnomusicologists Ladislav Leng, Alica Elscheková and Oskár Elschek, the acoustician Miroslav Filip and the theorists Ladislav Burlas and Peter Faltin. The results of their research were reflected in the journals *Slovenská hudba* ('Slovak music', founded 1957) and *Hudobný život* ('Musical life', founded 1969) as well as in the annuals *Hudobnovedné štúdie* ('Musicological studies'), *Musicologica slovaca* (founded 1955) and *Hudobný archív* ('Musical archives', founded 1974).

The cultivation of folk traditions has been an important aspect of contemporary Slovak music. In addition to the presentation of authentic folk music at festivals and competitions, folksong has also been cultivated in stylized forms by the Slovak National Folk Ensemble and the youth ensemble Lúčnica.

The establishment of the Opera of the State Theatre in Košice (1945) was followed by similar opera companies in Prešov (1948) and Banská Bystrica (1959). After World War II a network of primary music schools was created throughout Slovakia, conservatories were founded in Žilina, Košice and, later, in Banská Bystrica, and music teaching to degree level was established at institutes in Trnava, Nitra, Banská Bystrica and Prešov. Regular concert life began in the eastern and central regions of Slovakia with the formation of the State PO in Košice (1969) and the State Chamber Orchestra in Žilina (1974). The principal monuments of Slovak music are held in the music department of the Slovak National Museum in Bratislava, the J.N. Hummel Museum in Bratislava, the Literary and Music Museum in Banská Bystrica, the Museum of Keyboard Instruments in Markušovce and the Matica Slovenská in Martin.

The most important international festival in Slovakia is the Bratislava Festival, established in 1965. The Central European Festival of the Performing Arts has been held annually in Žilina since 1990, and the Festival of Historic Organs takes place each year in various churches throughout Slovakia. Smaller summer festivals are held in Bratislava and in other towns, especially spas. Other recent festivals include the Biennale Melos-Étos, devoted to new music, and a festival of contemporary chamber music organized by the Slovak section of the ISCM.

See also BRATISLAVA and KOŠICE.

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II. Traditional music

Slovakia is situated at the intersection point of western and eastern European cultural areas. This is reflected in its folk music, which is based on east European elements but contains many features of west European origin, especially in the newer style. Slovak folk music has served as a bridge between the folk music of the two areas by introducing styles and elements of west European melodies and harmonic and tonal principles to Hungary, the Ukraine and other areas. Through transformation and assimilation, it has acquired a remarkable stylistic variety. Bartók, referring to central European folk music in general in a letter of 1911, wrote: 'in this country, it seems, the Slovak people is the richest in folk song. In almost every village they know different songs'. Slovakia in its central European position unites old European styles and new European folk music developments. Old Slav and non-Slav elements are balanced in its history and presence.

1. Sources. 2. Historical styles. 3. Regional music areas. 4. Folksong genres. 5. Cross-cultural relations. 6. Instruments and instrumental music.

1. SOURCES. The sources for Slovak folk music are manifold. In the Middle Ages there was a social group of folk epic singers called *igric* or *igrec* ('player') who performed mainly in villages but also at court. They can be traced in 12th- to 18th-century sources, which describe various ordinances, prohibitions and penalties against them. 15th- and 16th-century sources show greater interest in folksongs and were frequently cited in editions of spiritual songs and to a lesser extent in folkdance music: many central European sources mention such dances as the *haiduc* and *ungaresca*.

Collecting on a large scale began in the 17th and 18th centuries, some results of this activity being the Vietoris manuscript, a collection of harpsichord pieces (see Burlas, Fišer and Hořejš), a collection by Anna Szirmay-Keczer of violin pieces (see Kresánek, 1967) and four manuscripts from Uhrovec containing almost 800 melodies (see Terrayová, 1990). In the 19th century such groups as the Friends of Slovak Songs began systematically collecting and editing folksongs; they collected about 5000 Slovak folksong melodies including 2000 published in the *Slovenské spevy*, available in a new edition. Similar work was done from the 1870s onwards by the Matica Slovenská. Among later important collectors were Bartók, H. Bím, A. Halaša, Janáček, J.E. Jankovec and Jozef Kresánek. After 1950 extensive fieldwork was started by the ethnomusicology department of the Institute of Musicology of the Slovak Academy of Sciences, and in the folk music department of Bratislava Radio. 26,000 Slovak folksong melodies had been published by 1995; there is also a stock of 90,000 folk music transcriptions and more than 110,000 recorded folksongs and instrumental melodies in the archives. Study is aided by computers. Historic and regional studies have been supplemented by basic methodological studies in folk music analysis, systematization, comparison and cross-cultural relations. Electronic melographic and spectrographic devices are used for transcription and sound analysis, as are graphic and written kinetic dance notations. Instrumental folk music, folk instruments and folkdance receive great attention and are widely documented on film and video.

2. HISTORICAL STYLES. The many different styles of contemporary Slovak folk music may be classified according to their historical strata, regional characteristics and folk music genres. (Style in this context refers to a group of melodies or melodic types with a similar or identical musical structure.) These are discussed in a hypothetical chronological order.

The 'magico-ritual style', whose recitative-like melodies have a tonal skeleton of a 2nd or 3rd, is represented by about 2200 songs, 1·5% of all the Slovak folksongs collected. 51% of them are in a free melodic form based on simple motivic formulae and short repeated lines; 31% show two- or four-section structures with four to six syllables per line. Melodic structure and content are largely determined by the texts. These songs are associated with ceremonies for the winter and summer solstices and with harvest and funeral rites. Children's songs and play songs are also found in this style, which is similar to eastern Slav ceremonial songs and more generally to the European children's repertory. Melodic types are not clearly differentiated; they consist of static formulae moving around a tonal skeleton, as shown in ex.1. All

Ex.1 Spring ceremonial song, Rožňava district; rec. M. Danková, transcr. A. Elscheková



transcriptions are of recordings in the sound archives of the Slovak Academy of Sciences.

The 'peasant style' is characterized by the interval of the fourth which acts as the skeleton or frame for the melody: the central tone and the note a 4th above are the most important notes of the melody. 4–5% of collected Slovak folksongs (about 5000 melodies) belong to this 4th-tonal style. The frame of a perfect 4th is sometimes extended to more complicated forms, such as that

juxtaposing two 4th frames, authentic and plagal; this is common in the '5th formation' of dance-songs (i.e a phrase repeated a 5th lower). Ex.2 is representative of this style, with rhythmically expanding cadences (i.e. note values increasing towards the end of a phrase). It cannot be organized into regular bars and, as in 75% of the songs in the peasant style, it has four sections. 62% of these four-section melodies are isometric with six-syllable lines; their form varies (e.g. *AABB*, *ABAB*, *AABC* or *ABCD*). The tempo of performance is crotchet = *c*100, the prevailing durational values being a crotchet and a quaver. Types of song in this category are harvest and hay-making songs, wedding and christening songs, and laments and lullabies. The most beautiful and characteristic melodies are the *trávnice*, the hay-making or meadow songs (as in ex.2), whose texts are predominantly based on subjects drawn from nature.

The 'shepherd style' developed between the 14th century and the 18th, with a melodic structure built on the framework of a 5th. It represents 30% of the collected Slovak folksong repertory. This style is partly a continuation of earlier traditional Slovak peasant styles and partly the result of acculturation from the period of the 'Valachian colonization'. The mountain regions of central and north Slovakia were sparsely inhabited and insufficiently exploited economically. The nobility therefore encouraged sheep-rearing by giving various rights and privileges to shepherds when they settled in these regions. These privileges brought to Slovakia Valachian shepherds from Romania (13th to 15th centuries), the Ukraine (15th to 16th centuries) and the northern side of the Tatra mountains (17th to 18th centuries). Every wave of immigration brought new cultural elements which were assimilated and transformed, as the mountain areas were mostly settled by Slovaks from the plains and lowlands. This new economic, social and cultural development resulted in the Valachian musical style. The social and economic hardship of the 17th century, deepened by the Turkish wars, brought misery to the country and greater oppression for the serfs; the result was an increase in feudal warfare. One of the most spontaneous forms of protest against the ruling class was flight into the mountains where bands of outlaws and robbers were formed. The songs and dances that arose out of these circumstances greatly influenced the shepherd culture and indeed represent some of the most beautiful examples of this style.

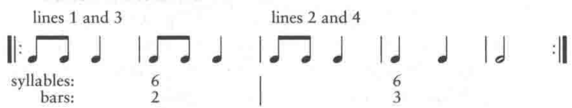
The shepherd style is characterized by the following structural features: the intervals of a 5th, or a 3rd and a 5th, form the framework of the music, remaining unchanged throughout; the melodic line is usually descending; augmentation of note values takes place as the melodic line proceeds, with notes of longer value at cadences; 62% of the melodies are in the F mode, robber songs are often in the G mode, and the C and D modes are also fairly common; closed forms are unknown, but there is a tendency towards periodic forms, in which a phrase is repeated with slight variation, for example *AA′B* or *ABB′*. In later examples of the shepherd style, the characteristic range of a 5th is expanded, probably as a result of the influence of instrumental music (on the bark horn, flute and string ensembles) and polyphonic singing. Contact with more recent songs or songs of Western origin has also exerted some influence.

Ex.2 Hay-making song, Liptovský Mikuláš district; rec. and transcr. A. Elscheková

♩ = 120
SOLO CHORUS
Hra-baj ďie-vča hra-baj, to ze - le- nuo se - no,
ja bi ho hra ba - la (hej) ňe mam na ko se nuo.

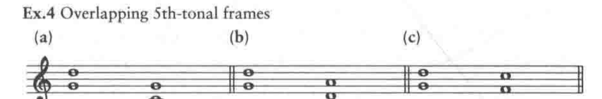
In 55% of these songs the melodic stanza consists of four six-syllable lines, of which the second and the fourth are rhythmically augmented so that lines one and three are of two bars, and lines two and four of three bars (ex.3). The robber dance-songs are built on conjunct or

Ex.3 Rhythmic and metric construction, shepherd-style songs; rec. and transcr. A. Elscheková



overlapping 5th structures: authentic (ex.4*a*), plagal (ex.4*b*) or a tone apart (ex.4*c*). These melodies consist of

Ex.4 Overlapping 5th-tonal frames



five or six lines with the form *ABC*, repeated a 5th lower, and a bimetric syllabic structure, for example 8 + 6 + 6 + 8 + 6 + 6. 20% of the shepherd songs show such a bimetric structure, as in ex.5 (6 + 6 + 7 + 7 syllables). The example is rhapsodic in character, and shows how the melody may be subtly varied from one stanza to another.

The origin of melodies constructed on a 5th is probably connected with the earlier 4th-tonal types, as transitional types are common. The interval skeleton of a 5th was

Ex.5 Shepherd's song, Púchov district; rec. H. Polomíková, transcr. O. Elschek



extended to 3rd–5th and further to 4th–6th structures. Two- and three-part homophonic singing, in which, however, both heterophony and polyphony may occur, is another characteristic feature of this style.

Besides robbers' and shepherds' themes there are narrative, ballad and love motifs, as well as songs connected with weddings, christenings, harvest and other such events. Dance-songs are typical of the shepherd style; for example the *haiduc* (robber) dance *odzemok*, the bear dance and sheep dance, as well as the Christmas carols and songs to Christmas plays enacted by shepherds.

The last stage of Slovak folk music development consists of a harmonic-melodic style refered to as the 'new song style'. This style originated in the 16th and 17th centuries, attaining stability and its principal features in the 19th century. The birth of the new style was accelerated by various factors: the influence of Baroque art and popular music; folksongs of Western (German) origin; market songs from Poland, Bohemia and Moravia; and, in the late 19th century, the urban music of Gypsies.

The final note of a melody functions also as the main note of an arched melodic structure, in what is termed 'contrary fifthing', that is, the transposition of a phrase (A) a 5th higher (A^5); this arises from the new (to this tradition) tonal relationship of the tonic and dominant. The formal types AA^5BA and AA^3BA have become very common, showing a preference for a closed formal structure with the repetition of the first phrase at the end. The syncopated or 'pointed' rhythm (ex.6) appears in

Ex.6 Syncopated or 'pointed' rhythm

about 30% of the new songs and is applied in a free, often improvised, manner. Isometric and bimetric structures occur approximately equally in four-line melodic stanzas. It is characteristic for the third line to have a different number of syllables from the other three (e.g. 12 + 12 + 10 + 12 or 14 + 14 + 12 + 14) and to employ some rhythmic and metric contrast. The number of syllables has increased beyond the six to eight of the earlier styles and now lies between eight and 25 syllables to a line, thus allowing a new type of longer melody. In contrast to the smooth melodies with small intervals of the earlier styles, melodies of the new style show a free use of large intervals (ex.7).

Another aspect of these new songs is their changed thematic content and social function. Representative genres are ballads, love songs, military and recruiting songs, and humorous, social and emigration songs. This

Ex.7 Young men's song, Rožňava district; rec. J. Hlaváč, transcr. A. Elscheková



Noteheads in brackets indicate variants in the melody.

new song style at present constitutes 60–70% of the collected Slovak folksong repertory.

Folk music of the 20th century showed some new elements: for example, in the richness of polyphonic singing in all parts of Slovakia, and in the merging of traditional forms with modern popular dance-songs of the 1930s and 40s. Another significant change was the emotional style of performance. The texts of the songs were closely related to everyday life.

In the 1940s and 50s new folksong genres came into use: songs about Slovak national rising, partisan songs, songs about the cooperatives in villages and about industrialization and the events changing rural social structure. The texts of these new genres of folk poetry are sung to traditional melodies selected from the earlier and new styles. This technique of singing new texts to older melodies was also common in the revolutionary work songs of the 19th and 20th centuries. There has been a conscious revival of folksong and music in ensembles in towns, schools and among young people as well as on radio and television programmes. A new powerful revival began in the late 1960s associated with folk music instruments and instrumental music. Festivals, folk music meetings, seminars, competitions, jamborees and other events were an important part of this revival. Rediscovering, imitating and reconstructing older traditions were the basis of the folk music revival, and the function and character of folk music changed due to the musical transformation of different styles. Cooperation between folk music practice and folk music research influenced this process.

3. Regional music areas. Different music areas or dialects have developed in response to particular regional, cultural, social, geographical and musical conditions. They consist of a special configuration of the known historical styles, whereby individual stylistic elements are integrated in a relatively new formation. There are four main regions, which are divided into the sub-styles of smaller regions, valleys and villages with folk musics of their own.

The significant feature of west and south Slovakia is that the earliest magico-ritual and 4th-tonal peasant styles are found in their most typical and developed form. This is because from the 5th century this region was the oldest central cultural area of the western Slavs. The shepherd style plays an inferior role there. The new song style predominates though it shows many common elements with the melodic formulae of the earlier styles, for example, melodies of small range with five to six notes, two- or three-line structures and short motifs. The influence of western European elements is strongest in this area. 8% of the region's melodies originate in the earlier styles, 30% are 5th-tonal but without clear connections with the shepherd style and 60% belong to the new repertory.

The mountain regions of north and central Slovakia constitute the largest and richest music area. 60% of the songs there originate in the shepherd style, and in some villages of north Slovakia (e.g. Terchová) almost 60% of the songs are in the F mode. In the north the 'Podhalan tonality' (*d–f♯–g–a–b–c♯′–d′–e′–f′*), based on the natural scale of flutes without finger-holes, is characteristic, while the G mode is favoured more in central Slovakia. The origin of these modes in Slovak folk music is connected with folk instruments (the shepherds' horn, flutes without

finger-holes and the *fujara*, a duct flute with three finger-holes). In this region partsinging and parlando performance play an important role.

East Slovakia forms the third music area. 80% of the songs are performed in *tempo giusto*. The melodic structure is characterized by repetition, transposition and the sequential repetition of miniature motivic formulae. An important aspect of these songs is their use for accompanying dance. The melodies on the whole are longer and have a greater range than in other areas. Cadences of a 4th are typical and therefore hypomodes (i.e. plagal) predominate. Closed forms such as *AABA* or *ABBA* are most common. The rhythm is organized exclusively in two-beat bars, as is characteristic of 90% of Slovak folksongs. In east Slovakia, the alternation of 2/4 and 3/4 metres occurs in the *karičky*, a round-dance performed by girls, without instrumental accompaniment. In this region archaic tonal elements are coupled with a feeling for harmony and modern formal principles.

The regions of Gemer and Spish are characterized by their texture of musical styles and form an independent regional style. They are situated between the north and central mountain regions and the east Slovak region; thus there is an integration of elements of the shepherd style with east Slovak modern folksong style. More than 20% of Gemer songs show hypomodal features. In Spish remarkable rhapsodic melodies alternate with dance in *tempo giusto*. The fluctuation between fixed metric and free performance has resulted in many 5/8 and 7/8 melodies; they are performed slowly in a rhapsodic and declamatory manner.

In all the regions mentioned the predominance of one style is the result of stylistic integration due to the coexistence of other regional and historical styles. These are not isolated from each other, the cross-currents between the different styles being a typical feature of Slovak folk music.

4. Folksong genres. Slovak folksongs cover a wide variety of functions and thematic content. In general there is no static dependence of a single text on a single melody, but certain text groups are connected with a melodic type or style. A firm connection between music and texts exists only in a few old-style songs and in the popular or composed songs of the 19th century. Individual performers may tend to relate certain melodies in specific texts, but this is not an indication of regional practice. Some songs are performed only during their respective ceremonies or events, among them songs for the ceremonies of 'burying winter' (*morena*, *smrt*, *kyselica*), the advent of spring and summer (St John's Day), laments, Christmas carols, lullabies, harvest and wedding songs. These song genres are homogenous both in musical and textual structure although there are melodies of great historic and typological variation among them. Their function, performance and similarity of content give them common unifying features.

5. Cross-cultural relations. As Slovakia is in central Europe, it has come into close cultural contact with its nearest neighbours and also with wider areas of east and south-east Europe. The earliest musical styles show similarities to the magico-ritual melodies of the east and south Slavs (Ukrainians, Bulgarians, Serbs, Croats and Slovenes), indicating that they are remnants of a common Slav folk music style. The 4th-tonal peasant style (see §2 above) shows some relation to this ancient Slav style but can be qualified as the first stage of development of specifically Slovak folk music (starting in the 5th and 6th centuries). The 15th- and 16th-century musical style was built on this basis. Economic conditions and migrations, however, led to the introduction of foreign music, partly from east Europe and the Balkans, and partly through the German miners' colonization in the 13th and 14th centuries. Under these new influences there arose a new style, which would be expected to be heterogeneous, but since the beginning of the 18th century (according to historical sources) it has, in fact, been one of the most homogeneous Slovak folk music styles in which it is difficult to differentiate single elements of foreign origin (Romanian, Ukrainian etc.). This form of the shepherd style was brought from Slovakia to the Tatra region of south Poland and to south-east Moravia by Slovak colonists in the 18th century. After the defeat of the Turks, more Slovak colonists travelled in thousands to south-east Europe to settle depopulated areas, especially north and south-east Hungary, west Romania, north Serbia, Croatia and Bulgaria. In this way new areas of Slovak culture were established, which developed relatively independently in the 19th and 20th centuries as a result of cultural contact with their foreign ethnic surroundings.

During the 18th century Slovakia played a central role in the distribution and transformation of the new musical style in middle Europe. Important new relationships supplemented the older ones, and Bartók, characterizing these relations in 1934, estimated that 38% of Hungarian folk melodies were of Slovak-Moravian origin (although 15% of Slovak folksongs developed under the influence of the new Hungarian music style, which should be understood not as an ethnic style but as a style of the multi-ethnic Hungarian state). Cross-cultural relationships vary regionally within Slovakia: the folk music of west Slovakia has a close affinity with that of south Moravia; east Slovak folk music is related to that of west Ukraine; and cross-influences between Slovak and Hungarian folk music can be seen mainly in south Slovakia and north Hungary. The regional development of Slovak folk music is partly based on these ethnically differentiated relationships.

6. Instruments and instrumental music. There are more than 200 different types of folk music instruments in use in Slovakia, spread over the central and western territories. The richest is the aerophone group with a predominance of duct flutes, of which 35 types have been discovered. These include flutes without finger-holes and others with two, three, five or six holes; they are made of wood, bark or metal with a single or double bore. The most typical is the *koncovka* (end-blown flute) without finger-holes, where closing and opening of the end and overblowing are used to change the pitch. A rare European folk instrument of the duct flute group is the *fujara* which is more than 180 cm long and has three finger-holes. The little shepherds' flute with six finger-holes is widely distributed over the country and has its own typical repertory and playing technique. The *dvojanka* (a double duct flute) and the transverse flute are both played with great virtuosity and expressiveness (see illustration).

The single reed is found in the *drček* and *fanfarka* (clarinet-like instruments) and in the *gajdy* (bagpipe), which has a long bass drone pipe and a chanter with five

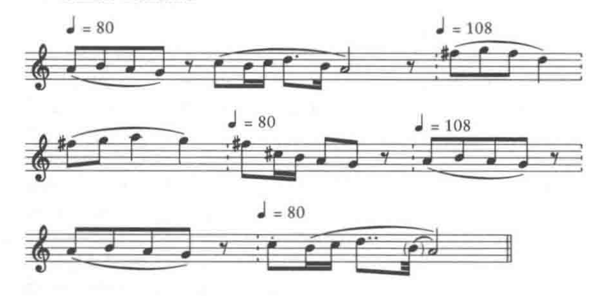


Slovak fujara (duct flute, left) and dvojanka (double duct flute)

or six finger-holes. The most common form of bagpipe has a double chanter, that is, a counter-pipe joined to the melody pipe. A rarer type of bagpipe has two supplementary drones ('little drones'), so that these instruments can produce four- or five-part music. Some double-reed instruments are played by children, especially the *trubka* made of various materials, such as bark or corn stalks. Bark and wooden trumpets are found all over Slovakia but are becoming more rare.

There are about 50 different idiophones in Slovakia, some of which are regarded as musical instruments proper, others merely as children's toys. Membranophones are rare. Bowed string instruments used are the violin and double bass, the short *oktávka* (octave-violin),

Ex.8 Robber dance-song, played on *fujara*, Zvolen district; rec. J. Rybár, transcr. O. Elschek



shlopcoky (scuttle-shaped violin) and *kôrová basa* ('bark bass'), a double bass whose ribs are of bark. Struck and plucked string instruments are the *cymbal* (dulcimer) and zither.

Instruments are played solo, in combinations such as bagpipe and flute or bagpipe and violin, or in diverse ensembles of bowed string instruments consisting of first and second violin, counter-violin or viola and double bass. In east and south Slovakia this ensemble is completed by the dulcimer and in west Slovakia by the clarinet or trumpet. In addition, brass bands with about eight members play as folk music ensembles in the villages of west Slovakia.

Solo instrumental genres serve various functions. They may act as a signal (horns, bone flutes or rattles), as an acoustic accompaniment to ceremonies (clappers, rattles or bells), and above all in a purely aesthetic function for self-entertainment (*fujara* or flutes). The only solo instrument used for dance accompaniment is the *gajdy*. All the string ensembles serve for entertainments in which dance predominates, but singing and other forms of entertainment are also included.

Instrumental music mainly derives from the song repertory. Pure instrumental melodies are rare, although the vocal melodies are substantially transformed in motivic content, melismatic variation and rhythm, and often have a shifting tonal basis when played on instruments (ex.8; the central note in this example moves between *a′* and *g′*, while the melody is built on the 4th–6th-tonal frame of *a′*-*d′*-*f*♯′).

A regional style of ensemble playing has developed in Slovakia. Its special characteristics include a richly ornamented leading voice performed on the first violin, sometimes supported by a second violin playing in 3rds

Ex.9 *Haiduc* dance-song, Brezno district; transcr. O. Elschek



or presenting a new decorated melodic line, as in ex.9, where there are two main melodic voices. The other bowed instruments supply a chordal harmonic accompaniment. The *cymbal* (when used) provides both melody and harmony in arpeggiated figurations, enriching the instrumental colour of the ensemble.

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RICHARD RYBARIČ/ĽUBOMÍR CHALUPKA (I), OSKÁR ELSCHEK (II)

Slovak Philharmonic Orchestra. Orchestra founded in 1949 in BRATISLAVA.

Slovenia (Slov. Republika Slovenija). Country in Europe. It is situated between the gulf of Trieste, east Alps, and the River Drava. Although populated by Slavs, it was divided between several Austrian duchies in the Middle Ages and remained within Austria-Hungary until its incorporation in 1918 into the state of Yugoslavia. In 1992 it became an independent republic.

I. Art music. II. Traditional music.

I. Art music

1. The Middle Ages. 2. The Renaissance. 3. The Baroque and Classical periods. 4. Romanticism. 5. The 20th century.

1. THE MIDDLE AGES. In the 6th century CE migrating Slavs established the state of Caranthania, which included the territory of present-day Slovenia. The beginnings of Slovenian music can be traced in the state of Caranthania back to the arrival of Christianity in the 8th century, when plainchant was introduced and the Kyrie was sung during religious services. The *Conversio Bagoariorum et Carantanorum* manuscript of 871 testifies to their widespread use. Singing in the Slovenian vernacular is documented in the *Brižinski spomeniki* (*Freisinger Denkmäler*) manuscript, which probably dates from the end of the 10th century and is the oldest extant Slovenian and Slavonic text. Other sources state that the Kyrie was sung in Slovenian on the occasion of the enthronement of the Caranthanian dukes. The period from the 11th to the 15th century is a time when Slovenian sacred music began to come into existence, influenced by some elements of German sacred song. The tradition of art music developed first in churches and subsequently in monasteries. In 753 the Caranthanians built their first cathedral; its existence is well documented in various codices and surviving fragments of choral chants from the 10th and 11th centuries and also in later reports of performances of polyphonic music. Secular music was spread mainly by minstrels and German Minnesinger, who included Ulrich von Liechtenstein in the 13th century and the poet-composer Oswald von Wolkenstein in the 15th century. Both bear witness to the popularity of Slovenian folksong among the nobility. The emphasis during that time was largely on interpreting music. This is also the period when we can first talk about the phenomenon of music migration. Jurij Slatkonja, born in Ljubljana (at the time the centre of Carniola dominion), for example, was a Viennese bishop and Kapellmeister to Maximilian II.

2. THE RENAISSANCE. After the line of Caranthanian dukes died out in the 13th century, the Slovenians were ruled by the Habsburgs for the next six centuries. The unfavourable social circumstances in the 16th century were aggravated by peasant uprisings and particularly by Ottoman incursions, which impeded the development of the Slovenian ethnic group for two centuries. However, Catholic music in monasteries and churches was unaffected, while the development of Protestant music paralleled that in the German lands. Its leading exponent, Primus Trubar, and his collaborators published more than 50 books in the second half of the 16th century, among them a translation of the Bible in 1584. The first Slovenian printed book, the *Catechismus* of 1550, also contained a number of songs and their tunes in mensural notation. The first Slovenian hymnbook, *Eni psalmi*, appeared in 1567 and was followed by four enlarged editions. However, Protestantism was suppressed by the end of the century. Among Protestant musicians, the German-born Wolfgang Striccius (*b* *c*1555–60) was Kantor of the Ljubljana Estates School from 1588 to 1592 and an outstanding composer of German songs. Slovenian composers who worked abroad included Jacobus Handl (Gallus), one of the leading European late-Renaissance composers, Georg Prenner, a native of Ljubljana, and Daniel Lagkhner, a native of Lower Styria (now Maribor).

3. THE BAROQUE AND CLASSICAL PERIODS. The early Baroque period was heavily influenced by the Counter-Reformation, whose ideological leader was Tomaž Hren, the Prince-Bishop of Ljubljana, who procured the latest music from Italy. This is confirmed by several volumes of music in the manuscript section of the Slovenian National and University Library, as well as the *Inventarium librorum musicalium ecclesiae cathedralis labacensis* of 1620, which lists more than 300 items. After Hren's death music in Slovenia was promoted principally by the Ljubljana Jesuits, in the Jesuit theatre and in the church of St James. They staged religious plays with music (from 1598) and operas. Although documentation for the first half of the 17th century is scarce, reliable information

exists for the years 1652, 1655 and also for 1660, when on the occasion of Emperor Leopold I's visit to Ljubljana an Italian opera (*comedia italiana in musica*), was performed. Among émigré Slovenian composers, Gabriel Plavec, nicknamed Carniolus, worked in Mainz, Isaac Posch in Carinthia and Carniola, and J.B. Dolar in Ljubljana and Vienna. The Italian baroque composer Gabriello Puliti worked at various times in Capodistria (now Koper), where the composer Antonio Tarsia was employed as cathedral organist. Giuseppe Tartini was born in Pirano (now Piran) and received violin instruction in Capodistria. The heart of Slovenian musical life in the early 18th century was the aristocratic Academia Philharmonicorum, founded in Ljubljana in 1701 on Italian models as the first European music institution of this kind established outside Latin and Anglo-Saxon territory. The society gave concerts of choral and orchestral music, took part in both ecclesiastical and secular celebrations, and also organized annual regattas on the Ljubljanica river.

With the rise of the middle class in the second half of the 18th century several new societies were formed in Slovenia, among them the revival circle of Baron Žiga Zois, which fostered a growing national consciousness among Slovenians still separated by provincial borders. In music the new spirit was first felt in the field of opera, although the first Slovenian opera, *Belin*, composed by Jakob Zupan in 1780 or 1782, does not survive. The earliest extant operatic music in Slovenian is the incidental music *Figaro* by J.B. Novak (1790). In 1794 the Philharmonische Gesellschaft was founded in Ljubljana. The first concert society of its kind in central Europe, it brought together the Slovenian- and German-speaking sections of the middle class and nobility. Its repertory was orientated towards contemporary Viennese composers, and both Haydn and Beethoven were elected to honorary membership. Apart from Zupan, Novak and a number of Slovenian amateur composers, most of the composers active in the late 18th and early 19th centuries were foreigners. The pianist, singer and composer Francesco (Franz) Pollini, born in Ljubljana, was aquainted with Mozart in Vienna and later settled in Milan. Matej Babnik (Babnig) was active in Budapest, and Jurij Mihevec (Miheuz, Michaux) in Vienna, Paris and Mennecy.

4. Romanticism. The March Revolution of 1848 brought a sharp increase in the activities of Slovenian nationalists and a programme for a united Slovenia, with its own parliament in Ljubljana. The newly formed Slovensko Društvo (Slovenian Society) organized bésede, political and cultural events in which music played a patriotic role. In the 1860s bésede were succeeded by čitalnice (reading rooms), cultural societies which devoted much time to music, often with a nationalistic emphasis; this meant the beginning of a new concert life. The organization of the čitalnice was taken over by the Glasbena Matica (Musical Centre), founded in 1872 in Ljubljana, and other similar organizations on Slovenian ethnic territory. The activities of the Glasbena Matica were initially focussed on a choir which soon achieved international success, and in 1896 performed in Vienna under Dvořák. The German Ständisches Theater in Ljubljana (later the Landestheater, where Mahler conducted in the 1881–2 season) ensured the domination of the German and Italian repertory, at the expense of national opera, until the closing years of the century. The Dramatično Društvo (Dramatic Society) was founded in 1867 and gave rise to the Slovenian Opera, which from 1892 was housed in the new Deželno Gledališče (Regional Theatre) in Ljubljana, initially sharing the theatre with the German ensemble. The Slovenska Filharmonija (Slovenian PO) was founded in 1908 and was conducted until 1912 by Václav Talich. A consciously national idiom was cultivated by composers such as Fran Gerbič, the naturalized Czech Anton Foerster, and Benjamin Ipavec, who worked in Graz. In the years preceding World War I new Slovenian music was promoted by the magazine *Novi Akordi* ('New Chords', 1901–14). Anton Lajovic was the leading composer of the younger generation, which also included Risto Savin, Emil Adamič, Janko Ravnik and Marij Kogoj. Their idioms incorporated elements of late Romanticism, neo-Romanticism, Impressionism and Expressionism.

5. The 20th century. National hopes were dashed after World War I when Slovenia was incorporated into the state of Yugoslavia. The central role of the Ljubljana Glasbena Matica continued, but several of its activities became independent. In 1919 a conservatory was founded, which became the Academy of Music in 1939. The Slovenian Opera was renamed the Opera of the Slovenian National Theatre in 1918; the company flourished especially between 1925 and 1939, when the composer and conductor Mirko Polič was its musical director. New choirs and chamber ensembles were founded, along with the amateur Orchestral Society and, in 1934, the professional Ljubljana PO. Specialist music magazines included *Nova muzika* ('New music', 1928–9), *Zbori* ('Choirs', 1925–34) and *Pevec* ('Singer', 1921–39), while the most enduring Slovenian music magazine, *Cerkveni glasbenik* ('Church musician'), was published from 1878 to 1945. The interwar generation of Slovenian composers was characterized by an eclectic range of styles, from Romanticism to modernism. The 1920s were dominated by the Expressionist composer Marij Kogoj, a pupil of Schoenberg, and the 1930s by Slavko Osterc, whose works embraced avant-garde techniques, neoclassicism and Expressionism. Matija Bravničar and Vilko Ukmar worked along similar lines to Kogoj, while a circle of composers around Osterc included Karel Pahor, Marijan Lipovšek, Pavel Šivic and Danilo Svara. The music of Lucijan Marija Škerjanc reveals the influence of French Impressionism within a fundamentally late Romantic idiom.

After the communist revolution in 1945, the Socialist Republic of Slovenia was established within Yugoslavia. This became an independent republic in 1992. Systematic musicological research in Slovenia began in 1962, when the study of the history of music was shifted from the Academy of Music (which became part of Ljubljana University in 1975) to the department of musicology at Ljubljana University. The department has published the *Muzikološki zbornik* ('Musicological annual') since 1965. An institute of musicology was established at the Slovenian Academy of Sciences and Arts in 1980; since 1983 it has produced the publication Monumenta artis musicae Sloveniae.

The Slovenian Opera developed in the postwar years and achieved an international reputation. A permanent opera company was re-established in Maribor, where a symphony orchestra was founded in the 1990s. In 1948 the Ljubljana PO was reconstituted as the Slovenska Filharmonija. Leading conductors and soloists have

worked with the orchestra, including several natives of Slovenia: the tenor Anton Dermota, the mezzo-soprano Marjana Lipovšek, the flautist Irena Grafenauer, the violinist Igor Ozim and the pianist Dubravka Tomšič Srebotnjak, a pupil of Rubinstein. The Slovenian national radio broadcasting station re-established its symphony orchestra in 1955 (the present-day Simfoniki RTV Slovenija), its chamber choir (Komorni Zbor RTV Slovenija) was founded in 1945 and its youth choir (Mladinski Zbor RTV Slovenija) in 1957. The tradition of choral singing is also maintained by the Slovenski Komorni Zbor (Slovenian Chamber Choir). The chamber ensemble Ave (1984) has become a leading European choir, and the Carmina Slovenica an internationally renowned youth choir. Chamber ensembles in Slovenia include the Trio Lorenz, Trio Tartini, Ansambel Slavko Osterc and Slovenicum. Foremost among the publishers of Slovenian music is the Society of Slovenian Composers, with its series *Edicije* ('Editions'), focussing mainly on the works of contemporary Slovenian composers. Specialist music magazines have included *Naši zbori* ('Our choirs', 1946), *Grlica* ('Turtledove', 1953–88), the re-established *Cerkveni glasbenik* (1976–) and *Slovenska glasbena revija* ('Slovenian music magazine', 1951–60).

In the immediate postwar years Slovenian composers tended to retreat from the advanced idiom of the pre-war period, although the influence of socialist realism was limited. In the early 1960s, however, links with the European avant garde were re-established under the influence of Darmstadt, Paris and the new Polish music, as well as of the Slovenian avant-garde composers of the inter-war generation. A new avant-garde generation was established by Primož Ramovš and the young composers of the Ljubljana Pro Musica Viva group: Alojz Srebotnjak, Milan Stibilj, Darijan Božič, Ivo Petrič, Jakob Jež, Igor Štuhec and Lojze Lebič. Their work uses the techniques of dodecaphony and serial organization, and has latterly encompassed aleatory and electronic music. Another facet of the Slovenian avant garde is represented by Vinko Globokar, who is also a noted trombonist, Božidar Kos (working in Australia), Janez Matičič and B. Kantušer, both active in Paris, and Pavle Merkù active in Trieste. Other composers whose work is based mainly on 12-note techniques include Matija Bravničar, Vilko Ukmar, S. Koporc, Danilo Švara, Zvonimir Ciglič and Janko Ravnik. After their earlier neo-classical phase Marijan Lipovšek, Uroš Krek and Pavel Šivic later turned to modernism. Dane Škerl, Karel Pahor, D. Žebre, Marjan Kozina and Lucijan Marija Škerjanc cultivated a neo-classical or post-Romantic idiom. The younger generation of Slovenian composers, whose leading representative is Uroš Rojko, inclines towards postmodernism.

See also LJUBLJANA and MARIBOR.

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II. Traditional music

Slovenia is situated between various cultural regions: the Alps in the north, Central Europe to the east, the Mediterranean in the west, while the south of Slovenia is culturally connected to the Balkans. The Slavs settled the territory that is now Slovenia in the 6th century CE bringing characteristic song themes (particularly epic and mythological songs) and instruments. The remnants of ancient and medieval traditions have been preserved in bordering regions (like Prekmurje and Haloze in the east, Soško and Rezija in the west, Bela krajina in the south and Notranjska in central Slovenia). Regional musical identities differ strongly among themselves. Bela krajina and Istria have Musics which show the influence of Middle Eastern traditions which came with early settlers and refugees.

Equally tempered musics had not been heard until World War II. With the arrival of the radio in cities and villages, semitone equalization started and tempered instruments entered most bands. Traditional vocal music of the 20th century has no instrumental accompaniment; this only occurs in old songs accompanied by zithers, dulcimers, Rezian zithers and *bunkulas* (three-string bass). A distinctive accompaniment to church holidays and

ceremonial occasions is the solemn chiming of church bells (*pritrkavanje*).

1. Vocal. 2. Instruments. 3. Research.

1. Vocal. Slovenian traditional vocal music comprises children's play and dance songs, counting games, rhythmic texts (for children and rituals), supplications and exclamations, ritual songs (and songs bound to life-cycle rituals, lullabies, lovers' songs, death songs and laments), calendrical songs (for various festivals, saints' days, Midsummer Night, Christmas and Epiphany carols, thrashing songs for 28 December, rhythmic blessings for abundant crops or a fertile year), epic songs, ballads and lyrical love songs.

These songs are predominantly performed by a chorus, most frequently with three voices. The middle voice is the leading one (*naprej*), especially in boys' singing from Alpine and central Slovenian villages during the second half of the 20th century. Singers in Carinthia, and probably elsewhere in Slovenia, used to prefer singing in five voices (*na štrko*, denoting four voices above the bass). While in the Stajersko region they used *na tretko*, denoting three voices above the bass. These forms of singing are the remnants of a medieval style (*triplum*, *quadruplum*). The leading voice always sang ahead of the other singers, melodically leading the group. The highest male voice (a remnant of falsetto) was particularly appreciated.

In Prekmurje, for Midsummer Night songs are in the form of a canon and, in some Istrian traditions, a two-part texture is used. In northern Slovenia (Carinthia) 'pleasant singing' is considered to be 'calm' singing, leaning on rising tones, while in Rezija an older guttural style is preferred. In Prekmurje, in the east, traditionally the songs have anhemitonic pentatonic melodies, while in Rezija, which is considered to have older traditions, the melodic material mostly draws from tetrachords, using a drone/ostinato and sometimes an added upper 5th. Tetratonic and pentatonic melodies have been noted throughout Slovenia. Another characteristic feature of Slovenian singing is the crossing of voices. Performers are aware of the relative importance of the text and music; the more important the content of the text, the plainer the musical style, and vice versa.

The guttural singing style slowly disappeared during the 20th century (practised after World War II only in Rezija, in Bela krajina due to the influence of refugees, and partially in Stajerska and Prekmurje under the influence of the Croatian guttural style). Improvisation also died out, kept up in Rezija until the second half of the 20th century (in both instrumental and vocal music), and in Prekmurje and Porabja (in dulcimer and fiddle playing). The characteristic five-part singing style was forgotten by the second half of the century and rubato rhythm (with shifting accents derived from the text) and changeable tempo were gradually dropped in favour of the stretching and accenting of favoured harmonies (especially in Koroska). The typically Slovenian three- and five-part styles were replaced by four-part singing after World War II, under the influence of western European choral singing.

2. Instruments. Bone whistles (similar to prehistoric ones found in the region) are still found. The *žvegle* are transverse flutes played in Haloze/Štajerska until the 1980s, which derive from medieval instruments (other instruments derived from medieval ones include the *drumlice* jew's harp, sometimes home-made, and the *gadalo*, a struck clay pot). Bagpipes of various types can be found, a Western type with one or two drones, a double clarinet with or without a bag (*diple*) and an untempered instrument without a drone. The last performer on the reed panpipes stopped producing and playing in 1997. Other aerophones include long, wooden alphorns (played up to the 17th century), trumpets made of bark, whistles made from leaves and grass, and various children's instruments made from autumn fruits and blades of grass.

At the end of the 19th century accordions with a distinctive penetrating sound were taken up. At first they had buttons (diatonic accordions) and were later followed by those with keys (piano accordions). Tempered band instruments started to replace older untempered and quieter village instruments.

The *oprekelj* (dulcimer) can be seen in church frescos of the 14th century. It was played with wooden sticks which were wrapped in felt or leather, creating a typically piercing sound. The last performer on the *oprekelj* died in Notranjska in 1979. The plucked zither was found in Slovenia from the 17th century onwards. These were intially home-made instruments with from 7 to 12 strings, 2 to 4 of which were melodic, the rest accompanying drones. It was plucked with a wedge (*biglo*). After World War II it was mostly played in western and Alpine Slovenia and is still found in Prekmurje. This instrument was replaced in villages and towns by manufactured harmonic zithers (of different sizes), mainly from Austria and the former Czechoslovakia, which had numerous accompanying strings. During the 14th century the Turks brought the *tamburice* to the region and this instrument became especially widespread during the pan-Slavic revival movement.

During the 18th and 19th centuries the most widespread ensemble in Slovenia was the trio consisting of violin, dulcimer and double bass. Into the early 20th century the *cimbale* (large dulcimer) was still played in an ensemble of violins, violas and clarinets in eastern Slovenia (Prekmurje and Porabje). The sticks of the *cimbale* were wrapped in cotton wool, producing a velvety sound. The ensembles played rhapsodic melodies and lively dances and were known as 'bands' or 'fiddlers' groups'.

The duo of *citíra* (fiddle) and *bunkula* (little bass or cello with three strings) used to perform in Rezija (now in Italy). The *bunkula* is tuned a 3rd higher than the western European cello. The fiddle was held against the player's chest, the *bunkula* between the player's knees (*gamba*). The fiddle player would play 2nds, 3rds and 4ths against a constantly sounding drone, while keeping time with alternate stamps of the feet. The Slovenian instrumental tradition derives from that of medieval players, the performer must play one or more instruments, sing the local song repertory and also play the fool.

After World War II pop-folk music (performed by ensembles of accordions, clarinets, trumpets, double bass, guitars and a singer) spread widely across the region and was also played by Slovenian immigrants abroad. The musicians usually paraphrase the tunes of the Alpine region and the melodies of the L. Slak and V. Avsenik ensembles. Nearly every village now has its own pop-folk ensemble.

3. Research. The collecting of traditional songs had already started in Slovenia during the 18th century.

Separate volumes of extensive systematic collections of traditional songs were published quite early (8686 transcriptions do not have notations) and edited by K. Štrekelj (*Slovenske narodne pesmi*, 1895–1923). The collecting of instrumental music and instruments remained rather modest until the second half of the 20th century (the exception being the instrumentarium from Rezija, which was already being studied during the 19th century). The first recordings were made by J. Adlešič in Bela krajina in 1912. The Folklorni Institut was established in 1934, headed by France Marolt, and started collecting instrumental music and traditional dances. It was renamed Glasbeno Narodopisni Institut (musical folklore institute) in 1956 and became part of the Slovenian Academy of Arts and Science in 1972. It has collected about 30,000 recordings of traditional music (including transcriptions approximately 50,000 items).

The institute's collections include, the extensive works of Z. Kumer (vocal and instrumental music and texts of traditional songs), V. Vodušek (mostly vocal music and its structures), J. Strajnar (vocal and instrumental music), M. Ramovš (dance tradition) and works by younger researchers like I. Cvetko (children's musical tradition) and Marko Terseglav (the lyrical tradition of songs). Extensive research on eastern Slovenia has been done by J. Dravec (vocal music), on western Slovenia by the composer P. Merkù (the musical tradition of Slovenes in Italy) and in Austrian Carinthia by B. Logar. Traditional instruments and instrumental music have been researched extensively not only by F. Marolt, but by R. Hrovatin, D. Hasl (the *žvegle* in Haloze), B. Ravnikar, Mira Omerzel-Terlep and Matija Terlep (the instrumental tradition and the collecting of instruments and D. Marušič in Istria (vocal and instrumental music). Numerous recordings of vocal and instrumental music have been preserved in the Musical Archives of Radio Slovenija by Jasna Vidakovič since 1973. The Music Department (called the Folklore Centre of Radio Slovenija since 1996) carries on with frequent recordings and prepares weekly programmes of 30 minutes entitled *Slovenska zemlja v pesmi in besedi* ('Slovenia, its music and its words').

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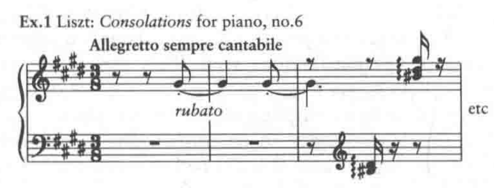
IVAN KLEMENČIČ (I), MIRA OMERZEL-TERLEP (II)

Slur [bind]. In musical notation, a curved line (or square bracket etc.) extending over or under a succession of notes to indicate their grouping as a coherent unit, for example in legato performance, or for purposes of phrasing. The term is also applied to the musical effect associated with the notational slur, which is invariably a sense of coherence and continuity. In general, on string instruments, all notes grouped under a slur are taken within one stroke of the bow if possible, whilst for wind players and vocalists, slurs serve to some extent as breathing instructions.

The earliest form of the slur was the TIE, a term used only for slurs between notes of the same pitch, even if differently spelt, for example A♭ to G♯. In the 16th century, keyboard music, in which bar-lines were used, required some such device in order to permit the notation of chords or notes extending beyond the bar-line; the tie was not otherwise necessary at the time, since the note durations in the 16th-century repertory could all be

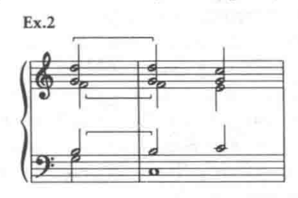
expressed in terms of single notes, dotted or undotted. The earliest source containing ties is Cavazzoni's *Recerchari, motetti, canzoni ... libro primo* (1523). Generally speaking the tie has continued to be used exclusively for notes that are not to be repeated, except when the first of the two notes tied is qualified by a staccato dot, when the tie is sometimes converted into a slur in the broader sense, and the second note is to be sounded and grouped with the first (as in ex.1).

Ex.1 Liszt: *Consolations* for piano, no.6



No general need has ever been felt to eliminate the few possible ambiguities in the use of slur and tie, but Matthay (1928) claimed that a notated slur between two notes of the same pitch was a tie only when it joined the noteheads, but a slur when it joined the ends of the stems; and Sterndale Bennett recommended the use of a squared slurmark to distinguish the tie (ex.2, from Stainer and Barrett: *Dictionary of Musical Terms*, 1898, p.58).

Ex.2



In the 17th century the slur between notes of different pitches took on the function earlier fulfilled by ligatures, since no ligature signs existed to join minims or smaller note values to each other (Praetorius: *Syntagma musicum*, iii, 2/1619). It is commonly used in 17th-century vocal music, with all the notes to be sung to a single syllable slurred (and often beamed) together. In this context the slur may be regarded as a type of ornament (*see* ORNAMENTS, §8); no connotations of phrasing etc. are normally intended. Surprisingly, this conventional vocal notation has survived all notational reforms, and it is still used in most vocal music. From the 17th century the slur was also used in instrumental music, broadly with its modern meanings of bowing (John Playford: *A Breefe Introduction*, 7/1674, p.36), breathing or tonguing. Such symbols are not at this date used rigorously or systematically, however, and must be interpreted with some latitude (for the use of the slur to indicate various types of bowstroke, *see* BOW, §II).

In some Baroque music, the slur carries rhythmic connotations. Couperin, by dotting the second of pairs of slurred quavers, indicated that they were to be played unequally, short–long; but the device is uncommon. A slur over several notes may indicate that they are to be played equally rather than as notes inégales.

From the 18th century, the slur, over white-note keyboard scales, may indicate glissando (as in ex.3); vertical slurs beside chords indicate that the chords are to be broken; and slurs over melodies generally indicate legato – the most frequent use of the sign in the period 1750–1850. Such legato slurs may be longer than in modern practice, for example in string music; or they may be shorter, for example, broken at the ends of bars

Ex.3 Weber: *Concertstück* op.79 (1823 edn)

without implying corresponding breaks in the legato. Some composers, such as Mozart, were more precise than others in their use of the slur, but no composer of this period used it precisely in accordance with post-Riemann practice (ex.3).

To speak of phrasing slurs before the second half of the 19th century is, strictly, anachronistic: it was only during that century that the beginnings and ends of slurs came invariably to carry their modern connotations of the beginnings and ends of phrases (first, according to Matthay, in the music of Joachim Raff). In consequence, Hugo Riemann believed that the notation of Haydn, Mozart, Beethoven and others was by now misleading and in need of radical revision; and he brought the slur into the service of phrasing theory (*see* ARTICULATION AND PHRASING). In his phrasing editions, in particular, Riemann used the slur (as well as the beam and other devices) to mark off *Motive* and their multiples and submultiples: these are defined in his *Musikalische Dynamik und Agogik* (1884) as basic rhythmic units of phrasing, each normally comprising a growth phase and a decay phase and each implying a subtle use of dynamics and agogics. Riemann's *Motiv* includes all that is normally implied in the modern term 'phrase', and more: some of the *Motive* in his editions, duly marked off with slurs, comprise only rests.

Schenker's reaction against the phrasing editions of Riemann and others (1925) took the form of a plea for a return to the Urtext and, with it, the 'non-phrasing' slur, connoting only legato. At the same time, Schenker's graphic analyses of tonal works use the slur for novel purposes: the groupings of *Züge*, or melodic progressions within the part-writing. Other novel types of slur in the 20th century include the square bracket in editions of early music to indicate the presence of ligatures in the original source (with variations to indicate coloration),

and graphically modified forms also to distinguish slurs added editorially from those in the original.

See also LEGATO; STACCATO; and ARTICULATION MARKS.

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GEOFFREY CHEW

Sly and Robbie. Jamaican reggae rhythm section and production team. Sly (Lowell Charles) Dunbar (*b* Kingston, 10 May 1952; drums) began playing soul-influenced reggae with Skin, Flesh and Bones in the early 1970s, while Robbie Shakespeare (*b* Kingston, 27 Sept 1953; bass guitar) was a protégé of the Wailers' esteemed bass player, Aston Barrett. In the mid-1970s, as the Revolutionaries, they recorded sessions during Channel One Studio's most productive and acclaimed period and pioneered the style of reggae known as rockers, characterized by a spacious mix with a prominent booming bass and shimmering hi-hat. Often described as robotic, this precise and mechanical sound presaged the digital movements of the 1980s and 90s. During this time they played on five Peter Tosh first albums and subsequent tours, before working with reggae's first Grammy winners, Black Uhuru.

In the 1980s and 90s many reggae musicians have made use of their services, including Dennis Brown, Gregory Isaacs, Ini Kamoze and Bunny Wailer, as well as such artists as Joan Armatrading, Bob Dylan, Mick Jagger and Carly Simon. They have incorporated the digital sound of the 1990s into work on their own Taxi Records and kept alert to new trends, notably with Chaka Demus and Pliers' successful single *Murder She Wrote* (1992). Among their own work is *Reggae Greats* (Island, 1985), *Crucial Reggae* (Taxi, 1984) and *Taxi Connection Live in London* (Taxi, 1986). They won their first Grammy award in 1999.

ROGER STEFFENS

Sly and the Family Stone. American funk group. Its original members were Sly Stone (Sylvester Stewart) (*b* Dallas, 15 March 1944), singer, keyboard player and songwriter; Freddie Stone (Stewart) (*b* Dallas, 5 June 1946), singer and guitarist; Rosie Stone (Stewart) (*b* Vallejo, 21 March 1945), keyboard player; Larry Graham (*b* Beaumont, 14 Aug 1946), bass guitarist; Greg Ericco (*b* 1 Sept 1946), drummer; Cynthia Robinson (*b* 12 Jan 1946), trumpeter; and Jerry Martini (*b* Colorado, 1 Oct 1943), saxophonist. Sly Stone sang and played with a number of bands while working as a disc jockey on the San Francisco radio stations KSOL and KDIA. When he was 20 he began producing for Autumn records; here he worked with Bobby Freeman, the Beau Brummels, the Mojo Men and the future singer of Jefferson Airplane, Grace Slick. In 1967 Sly and the Family Stone recorded a single with the San Francisco label Loadstone, before being signed by the Columbia subsidiary Epic. The group's recordings defined the subgenre of psychedelic soul. This style was equal parts psychedelic rock and soul, with traces of doo wop and funk being integral parts of the sound. On their best singles, the 1967 *Dance to the music*, the 1969 *Sing a simple song*, *Stand!* and *(I want to take you) higher* and the 1970 *Thank you (fallettinme be mice elf agin)*, the racially and sexually integrated group fused complex syncopation, multiple lead vocalists displaying deliberately contrasting timbres and ranges, production effects, altered instrumental timbres such as wah-wah guitar and fuzz bass, and multi-sectioned arrangements. Some of Sly's material, such as the 1968 *Don't call me nigger, whitey* and *Thank you for talkin' to me Africa* (1970), took on a political edge. Sly reached the apotheosis of his career with his performance at Woodstock before half a million people in August 1969. Shortly thereafter he developed a debilitating drug problem exacerbated by an ego that had become completely out of control. He was able to produce one more masterpiece, the much delayed 1971 album *There's A Riot Goin' On* (including the hit singles 'Family Affair', 'Runnin' Away' and 'Smilin''), before his personal problems slowly stripped him of his talent. In late 1972 Larry Graham left to form Graham Central Station and over the next few years the remaining members of Sly and the Family Stone gradually went their separate ways.

Sly and the Family Stone's recordings have had a significant influence on a number of musicians and performers including the Temptations, the Chambers Brothers, Parliament/Funkadelic, Prince and Miles Davis. Larry Graham's innovative 'slap bass' technique has become standard among funk bass players.

See also RIFF.

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ROB BOWMAN

Smack. *See* HENDERSON, FLETCHER.

Smallens, Alexander (*b* St Petersburg, 20 Dec 1888/1 Jan 1889; *d* Tucson, AZ, 24 Nov 1972). American conductor of Russian birth. He was taken to the USA as a child and studied at the New York Institute of Musical Art and, from 1909, at the Paris Conservatoire, returning to the USA as assistant conductor of the Boston Opera, 1911–14. After two years as conductor of Pavlova's touring company, including a South American tour, he returned to become conductor of the Chicago Opera, 1919–23. He took American citizenship in 1919. His Chicago association began when he replaced Hasselmans as conductor for the première of De Koven's *Rip Van Winkle*, and he

also gave the première of Prokofiev's *The Love for Three Oranges* at Chicago in 1921. He was musical director of the Philadelphia Civic Opera, 1924–31, where he gave the American premières of Strauss's *Feuersnot* in 1927 and *Ariadne auf Naxos* in 1928, and was also assistant conductor of the Philadelphia Orchestra, 1927–34. Later he moved towards a lighter repertory, conducting the première of Gershwin's *Porgy and Bess* at Boston in 1935 and taking a production of it on a European tour in 1952 which included its British stage première at the Stoll Theatre, London. He was conductor of the Robin Hood Dell (Philadelphia) and Lewisohn Stadium (New York) open-air concerts for several seasons, and music director of Radio City Music Hall, New York, 1947–50. Ill-health brought about his retirement in 1958, and he made his home in Sicily.

BERNARD JACOBSON

Smalley, Denis (Arthur) (*b* Nelson, 16 May 1946). New Zealand composer. He studied in New Zealand at the University of Canterbury and Victoria University and in Europe at the Paris Conservatoire with Messiaen, with the Groupe de Recherches Musicales (GRM) and at the University of York. Since 1971 he has lived in England. He taught at the University of East Anglia (1976–94) and in 1994 became professor of music at City University, London. His compositions, many of which have received international prizes, all make use of electro-acoustic resources, uniting a concern for the intrinsic timbral details of initial 'sound-objects' with the transformational potentials of studio technology. He maintains a strong belief in the 'acousmatic' (source unseen) nature of electro-acoustic music and its potential to extend sound imaginatively beyond the limitations of physical sources. Out of his concern for a perceptually based theoretical understanding of that medium, he has developed the notion of 'spectromorphology' to describe and classify the way sound spectra are shaped in time. Of his works, *Pentes* (1974), with its organic structural clarity, is regarded as one of the classics of electro-acoustic music, while more recent works, such as *Tides* (1984), *Wind Chimes* (1987), *Valley Flow* (1992) and *Névé* (1994), present powerful analogies between sound and environmental phenomena. He has also composed mixed instrumental/electro-acoustic works, notably *Piano Nets* (1990) and *Clarinet Threads* (1985), as well as *Pneuma* (1976) for amplified percussion-playing vocalists. He is committed to the effective concert presentation of electro-acoustic music, through controlled multiple loudspeaker installations, which he pioneered in the UK.

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JOHN YOUNG

Smalley, (John) Roger (*b* Swinton, nr Manchester, 26 July 1943). English composer, pianist and critic, later active in Australia. Entering the RCM in 1961, Smalley studied composition with Fricker and John White, whose wide-ranging interests he found especially stimulating, and piano with Antony Hopkins. He also studied composition with Goehr at Morley College, London (1962); with Stockhausen in Cologne (1965–6); and with Boulez during a Darmstadt summer course (1965). In 1968 he was appointed the first artist-in-residence at King's College, Cambridge, where he subsequently held a three-year research fellowship. During this time he co-founded the live-electronics ensemble Intermodulation with Souster, Peter Britton and Robin Thompson. In 1974 Smalley was artist-in-residence at the University of Western Australia, returning two years later to become a research fellow and subsequently associate professor. He eventually became a naturalized Australian. He was a prizewinner at the 1966 Utrecht International Competition for Interpreters of Contemporary Music and gave the first British performances of numerous avant-garde piano works (including some of Stockhausen's *Klavierstücke* and Boulez's Third Sonata). During the 1960s and early 70s he was an insightful critic of Boulezian zeal, writing mostly for the *Musical Times* and *Music and Musicians*.

His earliest published works – *Piano Pieces I–V* (1962–5), the String Sextet (1963–5) and the Variations for Strings (1964) – are founded on pitch serialism of a relatively free kind, with some quasi-serial manipulation of duration too. While they show a certain amount of post-Webernian fragmentation, with indeterminacy sometimes being drawn upon to the extent of allowing the performer to control the timing of events (in *Piano Piece III*, for example), a tendency towards integration maintains the upper hand, suggesting a fundamentally organicist cast of mind. Some of the *Piano Pieces* and the String Sextet show an incipient interest in techniques and forms associated with Renaissance music. This burgeoned in a series of works based on keyboard pieces by Blitheman from the Mulliner Book, including *Gloria tibi Trinitas I* for orchestra (1965, rev. 1969), *Gloria tibi Trinitas II* for soloists, chorus and orchestra (1965–6), *Missa brevis* for 16 solo voices (1966, rev. 1967), *Missa parodia I* for piano (1967) and *Missa parodia II* for piano and ensemble (1967).

The Blitheman-based works follow Peter Maxwell Davies' lead in their combination of serial, cantus firmus and (medieval) parody techniques. However, Smalley's music of the late 1960s and early 70s is more influenced

by Stockhausen: *The Song of the Highest Tower* (1967–8) is the first of several works in which Smalley sets out to investigate 'moment' form, though (again) the music often possesses a far greater degree of continuity and integration than one normally associates with that term. Indeed, *Pulses for 5 × 4 Players* (1969) achieves a grandeur that belies the inconsequentiality (using the word in a technical rather than qualitative sense) that moment form in theory enshrines.

Pulses is based on one chord. Though the effects remain highly complex, the simplicity of the basic material puts into practice Smalley's call for a 'rigorous contemplation of essentials' in contemporary composition (*MT*, cx, 1969, p.50). This rethinking of basic building blocks as well as the use of electronics and a degree of improvisation in their extension has parallels in works by Stockhausen such as *Stimmung* (1968) – also based on one chord – while the impulse thereby to enhance communicability suggests a point of contact with minimalists like Terry Riley, some of whose music was also performed by Intermodulation.

The experimental, even provisional, nature of much of Smalley's music of the Intermodulation period (some of it text-based in the manner of Stockhausen's *Aus den sieben Tagen*, though less mystical in nature) contrasts with the definitiveness of the main work composed during Smalley's first trip to Perth, *Accord* for two pianos (1974–5), which he has described as his 'real' op.1. *Accord* consolidates the move since *Pulses* and *Strata* (1970–71) to a vertically-oriented approach to composition, in which lines are generated from related chords; the opposite generally occurs in the Davies-influenced music. Many of the works written since employ material and techniques derived from this work, the harnessing of the expressive and structural potentialities of intervallic differentiation proving especially fruitful.

The Symphony (1979–81), one of a number of works that re-engage traditional genres, ends, like *Accord*, with the emergence of a single pitch class played in several octaves. This is not a return to tonality in the traditional sense so much as an expansion of resources to include pitch-centricity as one of many structural options. The range of harmonic and melodic material has also expanded, with Smalley employing tonal chords at the beginning of the Piano Concerto (1984–5) and basing certain later works – the Variations on a Theme of Chopin (1988–9), the Piano Trio (1990–91), *Poles Apart* (1990–92) and the Oboe Concerto (1995–6) – wholly or partly on mazurkas by Chopin.

One of the stimuli for *Accord* was the view of the city of Perth and its environs from a high vantage point, and alongside the 'European' works mentioned above are a number of works showing a rich interaction with Australian subject matter. These include *Didgeridoo* for four-track tape (1974), the first work Smalley completed on Australian soil; *The Southland* for chorus and orchestra (1986–8, rev. 1993); *Diptych (Homage to Brian Blanchflower)* for orchestra (1990–91), based on some of the eponymous Perth artist's work; and *Close to the Edge* for orchestra (1994–5), inspired by the miniatures of another Western Australian artist, Lesley Duxbury.

WORKS

DRAMATIC

A Round of Silence (radio score, C. Brooke-Rose), 1966

Giacometti (film documentary score, dir. D. Sylvester), 1967

William Derrincourt (music theatre, 12 scenes, Derrincourt: *Old Convict Days*), 1977–9, rev. 1984, S. Atlas, Instrumental Ens, cond. Smalley, Perth, 31 Aug 1979

The Narrow Road to the Deep North (music theatre, M. Basho), 1982–3, B. Rayner Cook, Fires of London, cond. J. Carew, London, Queen Elizabeth Hall, 29 Nov 1983

ORCHESTRAL AND VOCAL–ORCHESTRAL

Variations, str, 1964; Gloria tibi Trinitas I, 1965, rev. 1969; Study for Pulses, text composition, ww, brass, str, 1969, Scratch Orch, London, 24 April 1970; Beat Music, 4 elec insts, orch, 1970–71; Konzertstück, vn, orch, 1979–80; Sym., 1979–81; Pf Conc., 1984–5; Vc Conc., 1985–6; Diptych (Homage to Brian Blanchflower), orch, 1990–91; Chimera, 1994; Figures in a Landscape, bn, 8 vn, 2 va, 2vc, db, 1994; Close to the Edge, 1994–5

Elegies (R.M. Rilke), S, T, brass, bells, str, 1964–5; Gloria tibi Trinitas II (Bible: Revelation), S, C, T, Bar, B, double chorus, orch, 1966; The Song of the Highest Tower (A. Rimbaud, W. Blake), S, B, chorus, brass, perc, str, 1967–8; Das Sklavenschiff (H. Heine), solo vv, chorus, chbr orch, 1975, inc.; The Southland (J. Davies, T. Ismail, C. Thatcher, trad., Chief Seattle), double chorus, didgeridoos, gamelan ens, folk group (S, T, Bar, B, fl, vn, gui, accdn), 1986–8, rev. 1993

OTHER VOCAL

3 Invocations, T, pf, 1959–60, withdrawn; 3 Poems (W. De la Mare), S, pf, 1961, rev. 1970; 3 Poems of Friedrich Hölderlin, S, T, fl, ob, cl, hn, tpt, trbn, hpd, vc, 1961–5, withdrawn; The Canticle of the Rose (E. Sitwell), B, ob, cl, hn, vn, vc, perc, org, 1962, inc.; Septet (e.e. cummings), S, T, fl, ob, cl, tpt, trbn, va, vc, 1963, withdrawn; Der Lattenzaum (C. Morgenstern), Bar, trbn, 1964, withdrawn; 2 Poems (D.H. Lawrence), B, cl, t hn/trbn, pf, 1965, withdrawn; Missa brevis, 16 solo vv, 1966, rev. 1967; The Crystal Cabinet (Blake), chorus, 1967; Barcarolle (trad.), TB, s sax, 2 perc, 2 pf, 1982 [from music theatre work William Derrincourt]

OTHER INSTRUMENTAL

Chbr: Madrigal, hp, pf, brass, timp, str, 1961–2, withdrawn; Sextet, fl, cl, hn, vn, va, vc, 1962–3, inc.; Antiphony, 3 inst groups, 1963, withdrawn; Str Sextet, 1963–5; The Leaden Echo and the Golden Echo, tpt, accdn, pf, 1964, withdrawn; Missa parodia II, fl, ob, cl, hn, tpt, trbn, vn, va, pf, 1967; Melody Study I, 4 players, 1970, withdrawn; Melody Study II, 4–12 players, 1970, withdrawn; Strata, 10 vn, 2 va, 2 vc, db, 1970–71; 7 Modulator Pieces, 4 fl, 1976–7, withdrawn; Str Qt, 1978–9; Ceremony I, 4 perc, 1986–7; Strung Out, 8 vn, 2 va, 2 vc, db, 1987–8; Ceremony II, fl + pic + a fl, cl + E♭-cl + b cl, vn, vc, perc, pf, 1989, rev. 1990; Pf Trio, 1990–91; Poles Apart, fl, b cl, vn, va, vc, 1990–92

Duos, solo works: Pf Pieces I–V, 1962–5; Canticle, org, 1963, withdrawn; Capriccio no.1, vn, pf, 1966, withdrawn; Capriccio no.2, va, pf, 1966, inc.; Canon, pf, 1967 [for Stravinsky's 85th birthday]; Missa parodia I, pf, 1967; Pf Piece VI, 1969, inc.; Accord, 2 pf, 1974–5; Movement, fl, pf, 1976–80, rev. 1985; Barcarolle, pf, 1986; Variations on a Theme of Chopin, pf, 1988–9; Albumblatt, pf, 1990; Fl Variations, 1990; Landscape with Figures, bn, 1992; Music for an Imaginary Ballet, perc, 1994

ELECTRO-ACOUSTIC

Transformation I, pf, ring mod, 1968–9, rev. 1971; Pulses for 5 × 4 players, brass, perc, ring mods, 1969, rev. 1985–6; My Generator, text composition, 16 wave-generators (4 pfmrs), Intermodulation, London, 14 Oct 1971; Monody, pf, ring mod, 1971–2; Change of Direction, text composition, 1972; Memories, text composition, 4 pfmrs, 1973, Intermodulation, Witten, 28 April 1973; Zeitebenen, live elecs ens (4 players), 4-track tape, 1973; Didgeridoo, 4-track tape, 1974; Echo I, pf, tape delay, 1978, inc.; Echo II, vc, tape delay, 1978; Echo III, tpt, tape delay, 1978; Echo IV, hn, tape delay, 1983; Impulses, fl + pic, trbn + a trbn, vc, perc, pf, synth, 1986: see Orch [Beat Music, 1970–71]

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'Accord', *MT*, cxvi (1975), 1054–6
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CHRISTOPHER MARK

Small Faces, the. English pop group. Formed in London in 1965 by Steve Marriott (1947–91; vocals and electric guitar), Ronnie Lane (*b* 1946; bass guitar), Kenny Jones (*b* 1948; drums) and Jimmy Winston (organ), who was replaced by Ian McLagan (*b* 1945). A string of hits between 1966 and 1968 mirrored the general maturing of the pop scene, from the adolescent hysteria of *Sha-la-la-la-lee*, *All or Nothing* and *My Mind's Eye* to the psychedelic detached observation in *Here comes the nice*, *Itchycoo Park* and *Lazy Sunday*. The mix of hard rock and cockney-voiced music hall impudence in the last of these encapsulates the self-confidence of the time. The influence of soul and gospel on McLagan's organ style gave the band credibility with the East End mods who had lionized the hip quality of black soul artists, while Marriott's background as a child actor gave the band a strong focus on stage.

They disbanded after their successful third album *Ogden's Nut Gone Flake* (1968), Marriott forming Humble Pie while the rest joined Rod Stewart and Ronnie Wood (who later played with the Rolling Stones) as The Faces. The Small Faces reformed in 1977 but made no impact, and Jones replaced the late Keith Moon in The Who the following year. Marriott continued to perform until his death in 1991.

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ALLAN F. MOORE

Small-pipe. A Northumbrian bagpipe. *See* BAGPIPE, §5.

Smareglia, Antonio (*b* Pola, Istria, 5 May 1854; *d* Grado, 15 April 1929). Italian composer. He found his vocation listening to the music of Mozart, Beethoven and Wagner in Vienna and Graz where he was studying mathematics. In 1871 he moved to Milan to study composition with Franco Faccio, first privately then at the conservatory from 1872 to 1877. The 1873 Milan première of *Lohengrin* found Smareglia among the work's staunchest supporters, and Wagnerian opera later exercised a major influence on his own works.

His formative years in Milan were influenced by *scapigliatura*, the late Romantic, progressive trend led by Faccio, Boito and Praga. The choice of subjects and the stylistic references of Smareglia's early works reflected the *scapigliati*'s tastes and attitudes and were to become similarly decadent. Boito became Smareglia's closest friend and mentor, sharing his enthusiasm for German Romanticism and German music. Within the *scapigliatura* circle, Smareglia's apprenticeship and experiences were very similar to those of Alfredo Catalani, who attended the Milan Conservatory during the same period. His one-act 'oriental eclogue' *La falce* and Smareglia's dramatic sketch *Caccia lontana* were performed in the conservatory theatre in summer 1875 within weeks of each other and established their composers as the most promising young musicians in Milan. They also earned the support of the progressive publisher Giovanna Lucca [Giovannina Strazza], who printed Smareglia's first two operas and nearly all those of Catalani.

Smareglia's *Preziosa* (1879) and *Bianca da Cervia* (1882) seem disappointingly conventional, based as they are on the uninspired imitation of Verdi's middle-period style and *grand opéra*. Sequences of unremarkable vocal numbers strung together by dull recitatives characterize these early works, which Smareglia later disowned as 'contemptible nonsense', though they were well received by Milanese audiences and critics. A third opera, *Re Nala*, was written in Milan and had its première in Venice in 1887. This was the only failure in Smareglia's career and was subsequently destroyed by the composer. It also brought to an end his Milanese period.

In the next few years, Smareglia moved away from Italian models and assimilated Wagnerian compositional techniques, in pursuit of a more congenial form of music theatre that favoured symphonic treatment at the expense of vocal supremacy. *Il vassallo di Szigeth* (1889), *Cornill Schut* (1893) and *Nozze istriane* (1895) marked innovatory stages in Smareglia's artistic evolution, and the librettist, Luigi Illica, mediated between contemporary trends and the composer's sensibility. *Il vassallo* followed the fashion for funereal and demonic subjects that prevailed in the 1880s. A belated product of *scapigliatura*, *Il vassallo* has a weird and muddled story set in 13th-century Hungary, featuring Andor, master of Szigeth, his brother Milos (who are both in love with Naja) and their satanic vassal Rolf, who causes the woman's death by poison and Andor's killing at the hands of Milos. The

opera was first performed with great success in Vienna under Hans Richter and praised by Brahms. *Cornill Schut* (dealing with 17th-century Flemish painters) was also successfully performed in Prague and Dresden, and then in Vienna under Richter. Reviewing *Il vassallo* Hanslick noted how Smareglia had mastered 'all the new skills of orchestration'.

In 1894 Smareglia returned to Istria and stayed for a few months in Dignano where he was joined by Illica who was to work with him on the adaptation of Flaubert's *La tentation de Saint Antoine*. Illica, however, suggested that, after the furore caused by *Cavalleria rusticana*, a *verismo* subject might prove a better choice. The village life of Dignano was to hand, ready to be portrayed by the librettist, and the composer was obviously familiar with the customs and folklore of his own region. *Nozze istriane* was written in summer 1894 and had its première in Trieste with the first interpreters of *Cavalleria*, Gemma Bellincioni and Roberto Stagno, in the leading roles. In 1908 the opera reached the Volksoper in Vienna. The critic of the *Neue Musik-Zeitung*, Max Dietz, praised the work as an original synthesis of the German, Italian and Slav musical traditions. *Nozze istriane* had little in common with the *verismo* of the 1890s: the vocal parts are delicately combined with a minute and transparent instrumental embroidery; there are no violent outbursts or naturalistic shouts; the action allows for humorous scenes of Rossinian subtlety (for example, the duets between the old miser Menico and the marriage-broker Biagio). Similarities could more easily be found with Smetana's *The Bartered Bride* than with contemporary *verismo* operas.

A crucial turning-point in Smareglia's production came with *La falena* (1897) and *Oceàna* (1903), the best examples of his allusive, purely musical theatre. Wagner's *Tristan* and *Das Rheingold* had a clear influence on the last phase of the composer's evolution, but the music bears the imprint of a strong personality and the aesthetic conception has a different, original character. *La falena* and *Oceàna* are undramatic, oneiric fantasies consisting of vast, symphonic movements which convey a psychological mood (anguish, erotic frenzy) or suggest an ambience (harvest time, a seascape, night and dawn), but blur contrasts and dampen action. The texts were arranged by the young writer Silvio Benco (1874–1949), who artfully combined decadent and symbolist elements: the lustful Falena is Baudelaire's 'Sorcière au flanc d'ébène, enfant des noirs minuits' seen through D'Annunzian eyes; the evanescent sea creatures of *Oceàna*, as Benco himself wrote, are akin to the fairies of *A Midsummer Night's Dream*, and to the tritons and nereids painted by Arnold Böcklin.

Benco also wrote the libretto of Smareglia's last opera, *Abisso* (1914), an overtly D'Annunzian imitation. Like *Oceàna*, it was performed at La Scala only thanks to the wholehearted support of Boito and Toscanini. (Smareglia later orchestrated Act 1 of Boito's *Nerone* at Toscanini's invitation.) The hostility of the principal Italian publisher, Ricordi, as well as Smareglia's awkward character (worsened by the total blindness that struck him in 1900), have been blamed for the undeserved oblivion into which his operas fell. In the years that saw the creation of *Pelléas et Mélisande* and *Salome*, Smareglia remained a late 19th-century Romantic composer, a fine lyricist and an excellent orchestrator. As Benco put it in his *Ricordi di Antonio Smareglia* (1968):

> He did not belong to this world intellectually and psychologically saturated with refined drugs: he was an unsophisticated and sound man who would not conceive of leading music through the sense of sin or the fluctuations of the uncertainty of existence.

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STAGE

Caccia lontana (scena melodrammatica, F. Pozza), Milan, Conservatory, 10 Aug 1875

Preziosa (dramma lirico, 3, after H.W. Longfellow: *The Spanish Student*), Milan, Dal Verme, 20 Nov 1879, *I-Mr**, vs (Milan, 1880)

Bianca da Cervia (dramma lirico, 4, F. Fulgonio [Pozza]), Milan, Scala, 7 Feb 1882, *Mr**, vs (Milan, 1882)

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Cornill Schut (dramma lirico, 3, Illica), Prague, National, 20 May 1893 [in Cz.]; as Cornelius Schut, Dresden, Hofoper, 6 June 1893; in orig. It., Trieste, Comunale, 17 Feb 1900, vs (Leipzig, n.d.); rev. as Pittori fiamminghi, Trieste, Verdi, 21 Jan 1928, vs (Milan, 1927)

Nozze istriane (dramma lirico, 3, Illica), 1894, Trieste, Comunale, 28 March 1895, vs (Trieste, n.d.)

La falena (leggenda, 3, S. Benco), Venice, Rossini, 6 Sept 1897, vs (Leipzig, 1908)

Oceàna (commedia fantastica, 3, Benco), Milan, Scala, 22 Jan 1903, vs (Milan, 1902)

Abisso (dramma lirico, 3, Benco), Milan, Scala, 10 Feb 1914, vs (Vienna, 1913)

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MATTEO SANSONE

Smart. English family of musicians. George Smart (*d* London, *c*1805) was a publisher at 331 Oxford Street, London, from 1774 until his death. He issued many minor publications, such as country dances and sheet music. He had some skill as a double bass player, and was one of the founders of a benevolent society for musicians; he is also the only known maker of the sticcado pastrole. His wife was named Ann Embrey; among their children three became musicians: (1) George, (2) Henry, and Charles Frederick, a double bass player in the principal London orchestras. On 14 February 1806 Henry married Ann Stanton Bagnold at Stoke Poges in Buckinghamshire; their children included (3) Henry Thomas and Harriet Anne (1817–83), an amateur composer who married the painter William Callow. There is no evidence of any relationship between this family and Thomas Smart, the organist of St Clement Danes in 1783 and a composer of songs.

(1) Sir **George (Thomas) Smart** (*b* London, 10 May 1776; *d* London, 23 Feb 1867). Conductor, organist and composer. He became a chorister of the Chapel Royal in 1783, studying with Edmund Ayrton (voice), Thomas Dupuis (organ), Samuel Arnold (composition) and J.B. Cramer (piano). In 1791 he obtained the appointment of organist of St James's Chapel, Hampstead Road, and was also engaged as a violinist at Salomon's concerts. At a rehearsal of a symphony by Haydn for one of those concerts the drummer was absent, and Haydn, who was at the harpsichord, inquired if anyone present could play the drums. Smart volunteered, but from inexperience was not very successful, whereupon the great composer ascended the orchestra and gave him a practical lesson in the art of drumming.

About the same time Smart practised as a harpsichord and singing teacher. He soon showed an aptitude for conducting. In 1811, having successfully conducted some concerts in Dublin, he was knighted by the Lord Lieutenant. He was one of the original members of the Philharmonic Society in 1813, and between that date and 1844 conducted 49 of its concerts. From 1813 to 1825 he conducted the oratorio concerts given every year in Lent at Covent Garden or Drury Lane Theatre: in the course of these he gave the first English performances of Beethoven's *Christus am Oelberge* and 'Battle Symphony'. From 1818 to 1822 he conducted the City Amateur Concerts, an unusually enterprising series that included Beethoven symphonies, Mozart piano concertos (often played by Cipriani Potter), and new music by various composers. He conducted the first English performance of Beethoven's Ninth Symphony at the Philharmonic Society in 1825.

On 1 April 1822 Smart was made an organist of the Chapel Royal. In 1825 he toured Europe extensively; his detailed observations of musical practice, carefully noted in his journals, are almost comparable in scope with those made by Burney nearly half a century earlier. He was particularly interested in the size and composition of orchestras, in the details of opera production, in methods of conducting, and in performing speeds. To ascertain the proper tempos for Beethoven's symphonies he visited the composer in Vienna, and his famous conversations with Beethoven survive. He also accompanied Charles Kemble on a visit to Weber in connection with the latter's approaching journey to London to produce *Oberon*. When Weber went to London the following year he was the guest of Smart, and died in his house on the night of 4–5 June. It was mainly through the efforts of Smart and Benedict that the statue of Weber at Dresden was erected, the greater part of the subscriptions having been collected in England. In 1836 Smart introduced Mendelssohn's *St Paul* to England at the Liverpool Festival, and he performed important musical duties in connection with the coronation of Queen Victoria the next year. On the death of Attwood in 1838 he was appointed one of the composers to the Chapel Royal.

Smart was not a 'conductor' as the term is now understood. He directed music by presiding at the piano or organ, not by wielding a baton; and the qualities that made him efficient in this office were his social position, administrative ability, punctilious accuracy and thorough knowledge of performing traditions. He was also an excellent keyboard player. For several decades he was much in demand as director of musical festivals and other performances on a large scale. He conducted festivals at Liverpool in 1823, 1827, 1830, 1833 and 1836; Norwich, 1824, 1827, 1830 and 1833; Bath, 1824; Newcastle upon Tyne, 1824 and 1842; Edinburgh, 1824; Bury St Edmunds, 1828; Dublin, 1831; Derby, 1831; Cambridge, 1833 and 1835; London (Handel Festival, Westminster Abbey), 1834; Hull, 1834 and 1840; and Manchester, 1836. He was much sought after by singers wishing to learn the traditional manner of singing Handel's airs, which he had been taught by his father, who had seen Handel conduct his oratorios; among the many he so instructed were Henriette Sontag and Jenny Lind. He gave singing lessons until he was past 80. As an organist Smart



George Smart: portrait by William Bradley, 1829 (National Portrait Gallery, London)

also preserved an older tradition. He made his opinion of pedals quite clear when he was asked to play on one of the pedal organs displayed at the Great Exhibition of 1851: 'My dear Sir, I never in my life played upon a *gridiron*'.

Smart was no musical antiquarian, though his large library included a few pre-Handelian items. But his meticulous observations of the practice of his own day have proved invaluable to students of musical history. His collection of annotated programmes in the British Library gives timings of some 140 performances of chiefly orchestral music between 1819 and 1843, as well as other details. His journals provide a wealth of similar information from Paris and many cities of Germany as well as from Great Britain and Ireland.

Smart's compositions are of little importance. They include six anthems, eight glees, chants, responses, and psalm tunes. He published his anthems and glees in 1863. He edited some of Gibbons's madrigals for the Musical Antiquarian Society (1841) and Handel's Dettingen *Te Deum* for the Handel Society (1846–7).

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C.D. Maclean: 'Sir George Smart, Musician-Pianist', *SIMG*, x (1908–9), 287–307

A.H. King: 'The Importance of Sir George Smart', *MT*, xci (1950), 461–2

N. Temperley: 'Tempo and Repeats in the Early Nineteenth Century', *ML*, xlvii (1966), 323–36

W. Shaw: *The Succession of Organists* (Oxford, 1991), 15–16

C. Ehrlich: *First Philharmonic: A History of the Royal Philharmonic Society* (Oxford, 1995)

(2) Henry Smart (*b* London, 1778; *d* Dublin, 27 Nov 1823). Violinist, brother of (1) George Smart. He began his musical education at an early age and studied the violin with Wilhelm Cramer, making such progress that when only 14 he was engaged at the Opera, the Concert of Ancient Music and the Academy of Ancient Music. He was engaged as leader of the orchestra at the Lyceum Theatre in 1809, and continued there for several seasons. He was leader at Drury Lane Theatre from its reopening in 1812 until 1821. On 12 June 1819 the orchestra presented him with a silver cup as a token of their regard. He was leader of the oratorio performances given at Covent Garden and Drury Lane Theatre from the time they came under the management of (1) George Smart (1813), and was a member of the Philharmonic Society's orchestra, which he occasionally led. In 1821 he opened a piano factory, and on 22 July 1823 obtained a patent for improvements in piano construction. He composed a successful ballet, *Laurette*, produced at the King's Theatre in 1803. In 1823 he went to Dublin to superintend the début of a pupil, and was attacked there by typhus fever from which he died.

(3) Henry Thomas Smart (*b* London, 26 Oct 1813; *d* London, 6 July 1879). Organist and composer, son of (2) Henry Smart. He was educated at Highgate, and as a boy frequently visited Flight & Robson's organ factory, where he laid the foundations for his profound knowledge of organ mechanics and construction. He acquired mastery of draughtsmanship as an apprentice at Maudsley's, a famous engineering firm. After declining a commission in the Indian army, he was articled to a solicitor, but gave up law for music. His natural faculty was great, and apart from learning instrumentation from W.H. Kearns, he was largely self-taught. From 1831 to 1836 he was organist of Blackburn parish church, and his first anthem was performed there (4 October 1835). In 1836 he settled in London as organist of St Philip's, Regent Street, as critic for *The Atlas*, and as a music teacher. In March 1844 he was appointed to St Luke's, Old Street, where he remained until 1864, when he was chosen organist of St Pancras New Church, Woburn Place.

Smart was an excellent organist (especially happy as an accompanist in the service), a splendid extemporizer and a voluminous and admirable composer for the instrument, and became the leading concert organist in the country. His expertise in organ design was valued by many. Among the most important instruments he designed were those in the City and St Andrew's halls, Glasgow, and the town hall at Leeds. He was a pioneer in developing the English symphonic organ on French principles. In 1878 he went to Dublin to examine and report on the organ in Christ Church Cathedral. All his life Smart suffered from a weakness of the eyes, and soon after 1864 he became too blind to write. His compositions after that date were dictated. In June 1879 the government granted him an annual pension of £100 in acknowledgment of his services to the cause of music, but he did not live to enjoy it.

Smart wrote operas, cantatas, anthems and services, songs and partsongs; his partsongs were especially popular. His compositions were fantastically overrated by his contemporaries: Spark called him 'one of the finest composers England ever produced' and rated him second only to Bach as a composer of organ music; Broadhouse's evaluation was almost as high. Today his music seems competent, but generally mild and lacking in any feature that would seem to justify strong judgments either for or against it. Perhaps the secret of his success was the ability to write effective and singable melodies, such as the two hymn tunes which are now the only music of his that is widely known, 'Heathlands' and 'Regent Square'. Tunes such as these, suited to the newly popular trochaic metres, were cheerful and even inspiring in certain contexts, expressing the mood of religious revival that prevailed. Similar tunes appear in his organ music, his partsongs, and in other contexts where their obvious, square rhythms are less appropriate. To Bumpus, his Service in F 'stands out with majestic prominence', and for a long time it was heard in cathedrals; but it makes a feeble impression today. Bennett treated Smart as 'occupying a position between "high and dry" and "sweet and low", scouting both with equal vigour'.

WORKS

all printed works published in London

Op and choral: Berta, or The Gnome of the Hartzberg (op, Fitzball), Haymarket, 26 May 1855; 2 inc. ops; The Bride of Dunkerron, cant., Birmingham Festival, 1864; King René's Daughter, cant., 1871; The Fishermaidens, cant., 1871; Jacob, orat, Glasgow, 1873

Sacred: Full Services, F (1868), G (1871); Evening Services, G, B♭; 23 anthems; hymn tunes

Other vocal: 143 partsongs and trios, 50 duets, 167 songs

Org: 2 trios; 50 preludes and interludes (1862); Choral with variations; preludes, postludes, marches, andantes; other pieces

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N. Thistlethwaite: *The Making of the Victorian Organ* (Cambridge, 1990), 274–91

W.H. HUSK/NICHOLAS TEMPERLEY

Smbatian, Armen Bagrati (*b* Yerevan, 17 Nov 1954). Armenian composer. He studied the piano at the Yerevan Conservatory with Meliksetian (1975–80) as well as attending Mirozian's composition class (1977–81, as a postgraduate 1981–3). He then worked as a radio editor (1982–8) while he taught harmony and composition at the conservatory, of which he was later appointed professor and in 1995 rector. He was Minister of Culture and Sport in Armenia from 1996 to 98. He has won a string of prizes and gained several commissions on the international level. His work as a composer is associated with Neo-Classicism and symphonic jazz. These two areas appear separately and in synthesis, but in both cases national expression is preserved. Thus, in Neo-Classical works melodic material is frequently based on medieval Armenian vocal music (as in *Manuscript*, the first movement of the Symphony), while in the concerto-like jazz influenced works – such as *Yerkar gisher* ('A Long Night') and *Spanakan eskizner* ('Spanish Sketches') – and his piano compositions, the national element is present in the modal harmonies and aperiodic rhythms common in Armenian music. A type of descriptive thinking which is peculiarly Smbatian's finds expression in the television ballet *Lilit*, in which a logic behind unexpected combinations of sounds and structures determines the orchestral palette and the musical development.

WORKS

Inst: Fantasy, vn, pf, 1978; Orch conc., 1981; Magaghat [Manuscript], chbr orch, 1982; Pf conc., 1982; Yerkar gisher [A Long Night], jazz sym., 1983; Spanakan eskizner [Spanish Sketches], jazz sym., 1984; Legend, vn ens, pf, 1987; Sym. Poem, 1987; 3 Preludes, pf, 1988; Magaghat [Manuscript], sym., 1990; Azgayin meghediner [Folk Melodies], fl, 1990; Lilit (TV ballet, R. Kharatyan, after A. Isahakyan), orch, broadcast Yerevan TV, 1991; Pf Piece, 1991; Music-Fax, 2 pf, 1993, collab. B. McComby; Pf Trio, 1995; Variations, pf, 1996

Vocal: Gimn molodyozhi [The Hymn of Youth] (A. Dzhazoyan), 1v, orch 1979; Song Cycle, children's vv, 1989; Azgayin meghediner [Folk melodies], 1v, 1990; Hayastan (V. Andriasyan), chorus, orch, 1995; variety songs; film scores; incid music; music for cartoons

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SVETLANA SARKISYAN

Smeaton, Bruce (James) (*b* Melbourne, 5 March 1938). Australian composer. A self-taught musician, he played the baritone saxophone in jazz clubs before joining the RAAF Central Band in 1957, a post he held for six years. Following surgery for lip cancer, he turned to composition, later studying film music composition in the USA, Europe and the UK and receiving advice from Jerry Goldsmith and Charlie Russell. His early unpublished works date from the late 1950s and early 1960s and include 132 woodwind quintets as well as numerous other chamber pieces. His reputation was established during four years of writing 2500 commercial music backings (which ranged from simple diatonic jingles to complex arrangements), and with his popular songs, including *Zap-Zow* for children, *Takone* and which won industry awards *Time Slot*. His compositional versatility embraces lush orchestral scoring, polytonal writing, serialism, folk styles, pop, experimental rock, *musique concrète*, multi-tracked electronic scores and digitally synthesized music. He has written music for many Australian films and TV series since the 1970s, including *A Town like Alice*, *The Cars that Ate Paris* and *Picnic at Hanging Rock*. Smeaton has worked with several international directors including Fred Schepisi (e.g. *Roxanne*), John Duigan and Peter Yates. For *Wendy Cracked a Walnut* (1989) he collaborated with Joe Cindamo, using a network of 17 computers to convert visual patterns directly into sound while retaining composer control over timbre, pitch, rhythm and durations. Smeaton was president of the Australian Guild of Film Composers and on the board of the Australasian Performing Right Association (1978–90).

WORKS
(*selective list*)

Orch: Fantasia

Chbr: *c*200 unpubd works, 1959-64, incl. 132 ww qnts; Suite, ww qnt; 7 Pieces, fl, ob, vc; Divertissement, sax qnt; 4 Curious Dances; Suite, military band

Vocal: popular songs incl. Zap-Zow, Takone, Time Slot

Film scores: The Cars that Ate Paris (dir. P. Weir), 1974; Picnic at Hanging Rock (dir. Weir), 1975; The Devil's Playground (T. Keneally, dir. F. Schepisi), 1975; The Great McCarthy (B. Oakley, dir. J. Romeril), 1975; Eliza Fraser (dir. T. Burstall), 1976; The Trespassers (dir. J. Duigan), 1976; Summerfield (dir. K. Hannan), 1978; The Chant of Jimmy Blacksmith (dir. Schepisi), 1978; Squizzy Taylor (dir. K. Dobson), 1982; Flashdance (dir. A. Lyne), 1983; Street Hero (dir. M. Pattinson), 1984; Eleni (dir. P. Yates), 1985; Plenty (dir. Schepisi), 1985; Children of a Lesser God (dir. R. Haines), 1986; Roxanne (dir. Schepisi), 1987; A Cry in the Dark (dir. Schepisi), 1988: Evil Angels (dir. Schepisi), 1988; Wendy Cracked a Walnut (dir. M. Pattinson), 1989; Angel at my Table (dir. J. Campion), 1991

TV scores: Seven Little Australians (E. Turner), 1973; Ben Hall, 1975; Timeless Land (E. Dark), 1980; A Town like Alice (N. Shute, dir. H. Crawford), 1981; The Private Life of Lucinda Smith, 1990

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E. Myers: 'Bruce Smeaton: Resignation from APRA Board', *APRA Magazine* (1991), Nov, 16–17

CHRISTINE LOGAN

Smegergill, William. *See* CAESAR, WILLIAM.

Smelkov, Aleksandr Pavlovich (*b* Vïshniy Volochek, Kalinin province, 13 Jan 1950). Russian composer. In 1974 he graduated from the classes of Yevlakhov and Tsïtovich at the Leningrad Conservatory; he completed his postgraduate studies under Mnatsakanyan in 1977. His work is characterized by a marked traditionalism and a rejection of the avant garde as (in his own words) 'a manifestation of dark destructive forces'. He follows the traditions of Russian programmatic epic symphonism in the spirit of Rimsky-Korsakov – in the symphonic tale *Khozhdeniye za tri morye* ('Voyage Beyond the Three Seas') – and he cultivates the aesthetics of the stage parable and mystery play in works such as *Pegiy pyos, begushchiy krayem*

morya ('The Skewbald Dog Running Along the Shoreline'). He attempts to find an original solution to the problem of musical time, which 'must model the eternal, as a counterbalance to fluidity, momentariness and narrowness' (the composer). In *Klichi lesov* ('The Calls of the Forests') the Russian national theme is interpreted in an original way. The work is based on folklore melodies and signals from various regions of the country and the music contains stereophonic effects which evoke a forest landscape. An ensemble of 12 performers is written for as an orchestra of soloists; Smelkov thus approaches the aesthetic of the Second Viennese School or Hindemith. He has also written a number of essays, tales, poems and a novel.

WORKS
(*selective list*)

Stage: Pegiy pyos, begushchiy krayem morya [The Skewbald Dog Running along the Shoreline] (op-parable, 2 parts, Yu. Aleksandrov, after Ch. Aytmatov), 1984–5; Drakon [Dragon] (ballet, 2, V. Salimbayev, after Ye. Schwarz), 1989–90; Karlik nos [Pygmy Nose] (op, 2, Aleksandrov and K. Komarov, after W. Hauf), 1992–3; Pyatoye puteshestviye Khristofora Kolumba [The Fifth Journey of C. Columbus] (op-mystery, 2 movts, M. Rozovsky), 1992–3

Vocal: Tsarskosel'skaya statuya [The Statue from Tsarskoye Selo] (cant., A.S. Pushkin, A. Akhmatova, V. Livshits), chorus, 1980; Puteshestvuyushchiy prints [Travelling Prince] (cant., medieval Chin. poems), S, fl, str orch, 1984; Exegi momentum (cant., Horatius, J.W. von Goethe, G.R. Derzhavin), S, T, B, B chorus, orch, 1988; V chem tayna char tvoikh? [What is the Secret of Your Charms?] (P.I. Tchaikovsky), elegy, S, orch, 1990; Demetrius Imperator (cant., M. Voloshin), T, orch, 1991; Lebedivo, (conc., V. Khlebnikov), chorus, perc, 1993; children's choruses; song cycles (F. Tyutchev, R.M. Rilke)

Inst: Tema s variatsiyami, pf, 1971; Sonatina, pf, 1972; Str Qt no.1, 1974; Sym. no.1, 1974; Str Qt no.2, 1975; Geroicheskaya poema [Heroic Poem], orch, 1977; Trbn Qt, 1979; Pf Sonata no.1, 1982; Ov.-Toccata, orch, 1983; Sonata, fl, pf, 1985; Khozheniye za 3 morya [Voyage Beyond the 3 Seas] (after A. Nikitin), sym., 1986; Pf Sonata no.2, 1986; Pf Sonata no.3, 1986; Str Qt no.3, 1987; Pf Sonata no.4, 1988; Poėma o materi [Poem about Mother], sym. poem, orch, 1988; Klichi lesov [The Calls of the Forests], conc., orch, 1989

MARINA GALUSHKO

Smend, Friedrich (*b* Strasbourg, 26 Aug 1893; *d* Berlin, 10 Feb 1980). German musicologist, librarian and theologian. He studied Protestant theology at the universities of Strasbourg, Tübingen, Marburg and Münster (1912–14, 1918–19). In 1921 he took a licentiate in theology at Münster with a dissertation on the accounts in *Acts* of the conversion of St Paul, and their source materials. He then worked on the academic staff of the Münster University Library (1921–3) and at the Prussian State Library (1923–45). In 1945 he joined the Berlin Kirchliche Hochschule as a lecturer, but in 1946 he was appointed director of the library; from 1949 to his retirement in 1958 he held a professorship, and was also rector (1954–7). He received an honorary doctorate of theology from Heidelberg University (1951) and an honorary doctorate of philosophy from Mainz University (1954).

Respected as both a theologian and Protestant music scholar, Smend's reputation during his lifetime rested on his editions of J.S. Bach's music (his edition of Bach's Mass in B minor was most contentious), his research on parody techniques and on Bach's cantatas (1947–9). However, Smend is known today for his writings on number organization in Bach's music, a side interest which grew out of a 30-year long correspondence with his friend and colleague Martin Jansen. As a tribute to Jansen after his death, Smend published a series of articles on numerical analysis, arguing that numerical relationships in Bach's music carried symbolic or illustrative meaning and were consciously placed there by the composer. Despite a lack of documentary evidence to support his theories, Smend's solid repuation as a scholar led other writers to accept his views. His provocative methods of analysis, in which he drew on numerical systems used in poetical paragrams and cabalistic gematria, sparked similiar studies and have continued to fascinate and divide modern authors.

His father, the theologian and musicologist Julius Smend (*b* Lengerich, nr Münster, 10 May 1857; *d* Münster, 7 June 1930), was professor of theology at Strasbourg University from 1893; in 1896, with Friedrich Spitta, he co-founded the periodical *Monatschrift für Gottesdienst und kirchliche Kunst*, of which he remained co-editor until his death and to which he contributed nearly 200 articles. He also published books, chiefly on Lutheran church music, and was closely involved with the Neue Bachgesellschaft (director from 1905, president 1925).

See also NUMBERS AND MUSIC, §§1–4.

WRITINGS

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'Bachs Matthäus-Passion: Untersuchungen zur Geschichte des Werkes bis 1750', *BJb 1928*, 1–95 [W, 24–83]

'Der Kanon "per augmentationem in motu contrario" in Bachs "Musikalischem Opfer"', *ZMw*, xi (1928–9), 252–5

'Die Tonartenordnung in Bachs Matthäus-Passion', *ZMw*, xii (1929–30), 336–41 [W, 84–9]

'Bachs Kanonwerk über "Vom Himmel hoch da komm ich her"', *BJb 1933*, 1–29 [W, 90–109]

'Bachs h-moll-Messe: Entstehung, Überlieferung, Bedeutung', *BJb 1937*, 1–58

'Bachs Markus Passion', *BJb 1940–48*, 1–35 [W, 110–36]

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'Bachs Himmelfahrts-Oratorium', *Bach-Gedenkschrift*, ed. K. Matthaei (Zürich, 1950), 42–65 [W, 195–211]

Johann Sebastian Bach bei seinem Namen gerufen (Kassel and Basle, 1950) [W, 176–94]

Bach in Köthen (Berlin, 1951; Eng. trans., rev., 1985)

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'Der Pokal im Eisenacher Bach-Museum', *BJb 1955*, 108–12

'Was bleibt? Zu Friedrich Blumes Bach-Bild', *Der Kirchenmusiker*, xiii (1962), 178–90; also in *Württembergische Blätter für Kirchenmusik*, xxix (1962), 89–101; pubd separately (Berlin, 1962)

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HANS HEINRICH EGGEBRECHT/R

Smert, Richard (*b* ?Devon, *c*1400; *d* ?Exeter, ?1478/9). English composer. He was ordained priest in 1427. He was a vicar-choral of Exeter Cathedral from 1427 to about 1430 and again from 1449 to about 1478. In addition to his cathedral post, he was also rector of Plymtree, Devon, from 1435 to 1477, an indication of his privileged status. He died probably between midsummer 1478 and Michaelmas 1479. Smert composed a number of carols in the Ritson Manuscript (*GB-Lbl* Add.5665), some of which are ascribed jointly to him and to another Devon musician, John Trouluffe, and must therefore antedate Trouluffe's death in about 1473.

WORKS

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Mediaeval Carols, ed. J. Stevens, MB, iv (1952, 2/1958) [S]
all for 2 or 3 voices

Ave decus seculi, S no.86; Blessed mote thou be, G no.59, S no.119; Have mercy of me, G no.89, S no.88; Jhesu, fili virginis, G no.91b, S no.98; Man, be joyfull, G no.85, S no.82; Nascitur ex virgine, G no.58, S no.103; Nowell: Dieus wous garde, G no.6, S no.80; Nowell: the borys hede, G no.133, S no.79

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Jhesus autem hodie, G no.131a, S no.108; Jhesu fili Dei, G no.277, S no.101; O clavis David, G no.2, S no.91; Soli Deo sit, S no.87; Nesciens mater, *GB-Lbl* Add.5665

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DAVID GREER/N.I. ORME

Smetáček, Václav (*b* Brno, 30 Sept 1906; *d* Prague, 18 Feb 1986). Czech conductor and oboist. At the Prague Conservatory he studied (1922–30) the oboe with Ladislav Skuhrovský, composition with Jaroslav Křička and conducting with Metod Doležil and Pavel Dědeček. He studied musicology, aesthetics and philosophy at Prague University, where he obtained a doctorate in 1933. In 1928 he founded the Prague Wind Quintet; he remained a member for 27 years. He was an oboist in the Czech PO (1930–33) and then worked in Prague Radio and as a conductor of the radio orchestra (1934–43). From 1934 to 1946 he conducted the Prague choir Hlahol, performing a number of large-scale cantatas with the Czech PO and the Prague FOK SO, which he built into a first-rate symphonic ensemble. He taught the oboe, chamber wind playing and conducting at the Prague Conservatory and Prague Academy of Musical Arts (AMU) from 1945 to 1966.

Smetáček's international career began in 1938 with a tour of England. He showed a preference for Slavonic works, especially Czech 19th-century and contemporary music, although he often included such older Czech masters as Míča, Mysliveček and Voříšek. As a conductor his natural ability at building large musical structures was best heard in extended symphonic works, cantatas and oratorios. On foreign tours he often conducted opera: at the Teatro Colón, Buenos Aires, *Boris Godunov*, Bartók's *Duke Bluebeard's Castle*, Shostakovich's *Katerina Izmaylova* and Janáček's *Kát'a Kabanová*; in Iceland and in Berlin, *The Bartered Bride*; and at La Scala, Janáček's *From the House of the Dead*. He made many recordings. As an oboist he made successful solo and chamber appearances. He composed and arranged several works for the oboe and wind quintet, and wrote articles on organology in the periodicals *Tempo*, *Rytmus* and *Československá vlastivěda*.

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ALENA NĚMCOVÁ

Smetana, Bedřich [Friedrich] (*b* Litomyšl, 2 March 1824; *d* Prague, 12 May 1884). Czech composer, conductor and critic. The first Czech nationalist composer and the most important of the new generation of Czech opera composers writing from the 1860s. His eight operas established a canon of Czech operas to serve as models for Czech nationalist opera and have remained in the Czech repertory ever since. Such was the force of his musical personality that his musical style became synonymous with Czech nationalist style, his name a rallying point for the polemics which were to continue in Czech musical life into the next century.

1. YOUTH AND TRAINING, 1824–47. As a master brewer Smetana's father František (Franz) Smetana (1777–1857) was a comparatively rich man with cultural pretentions which included domestic music-making as a member of a string quartet. He initiated his son into the elements of music when he was four. Soon, however, he entrusted him to the care of a tradesman Jan Chmelík (1777–1849), who organized musical events for the owner of the estate, Count Waldstein, from whom Smetana's father rented the Litomyšl brewery. At first Smetana learnt the violin, but the piano took his fancy even more. He demonstrated his talent publicly at the age of six at a student concert in Litomyšl, where he played a piano arrangement of the overture to Auber's *La muette di Portici*. His father, however, had different plans for his son and so, after finishing his main schooling, Smetana continued at the gymnasium. He attended several: in Neuhaus (now Jindřichův Hradec) 1834–5, Iglau (Jihlava) 1835–6, Deutschbrod (Havlíčkův Brod) 1836–9, and finally in Prague 1839–40. Here his not very successful studies culminated in his abandoning school altogether, attracted as he was more to the social and cultural life of Prague. With fellow students he played in a quartet for which he arranged pieces heard at promenade concerts by military bands. The seriousness which even then he brought to bear on his musical activities is attested by the first list of compositions which he entered in his diary in 1841, although only one of these pieces survives intact: his *Louisen-Polka* for piano.

After the inevitable break with his father, Smetana was saved from a career as a clerk by his older cousin, Josef František Smetana, a Czech patriot and teacher at the Premonstratensian Gymnasium in Plzeň, where, under his watchful eye, Smetana completed his studies. An enthusiastic dancer, who liked entertaining a whole company, Smetana composed mainly dance and salon pieces for

piano at that time 'in total ignorance of a spiritual musical education', as he later noted on the Overture in C minor for four hands. But he also recorded his aims in his diary (23 January 1843): 'By the grace of God and with his help I will one day be a Liszt in technique and a Mozart in composition'. With the agreement of his father he returned to Prague in October 1843, having decided to devote himself only to music.

In view of his father's worsened financial circumstances Smetana was unable to depend on help from home and his plans changed into worries over his very existence. However, fortune smiled on him at the beginning of 1844 when, on the recommendation of the director of the Prague Conservatory Johann Friedrich Kittl, he acquired a place as music teacher to the family of Count Leopold Thun. Furthermore Anna Kolářová (Kolar), mother of his later wife Kateřina (Katharina), whom Smetana had worshipped from his time in Plzeň, introduced him to Joseph Proksch, with whom Kateřina was studying the piano and who now accepted Smetana as a private composition pupil. Proksch's musical institute belonged to the most important in Prague, his teaching methods were the most modern in Europe. He taught composition from the second edition (1841–2) of the latest textbook, *Die Lehre von der musikalischen Komposition* by Adolf Bernhard Marx, which, in line with Proksch's views, was based mainly on Beethoven but also drew from Berlioz, Chopin and the Leipzig circle and exerted a huge influence on Smetana's development as a composer. Smetana did indeed start from scratch. A fine series of assignments survives demonstrating a systematic development from simple harmonic exercises to a mastery of forms, crowned in 1846 by the Piano Sonata in G minor. He proudly showed the piece to Robert and Clara Schumann, who were giving concerts in Prague in January 1847 but, as we read in their diaries, they disapproved of it as being too Berlioz-like. Naturally Smetana did not confine himself to set assignments. He wrote piano pieces inspired by the refined salon and virtuoso output of the time (Henselt, Chopin, Schumann) and his first piano cycle, *Bagatelles et impromptus*. In the middle of 1847 Smetana completed his studies with Proksch and almost at the same time (1 June 1847) ended his teaching at the Thuns. The reason for his departure from the Thuns is given in his diary for 1847: 'I wanted to travel the world as a virtuoso, accumulating money and gaining a public position as a choirmaster, conductor or teacher'. He also planned to organize his own orchestra.

2. AT THE BEGINNINGS OF A MUSICAL CAREER, 1848–56. Smetana wished to secure an independent existence as a musician for himself. He tried making a living as a virtuoso, but the concert tour (to western Bohemia) of an unknown pianist with a most demanding programme (Beethoven, Mendelssohn, Chopin and Liszt filled out with his own piano fantasy *Böhmische Melodien*) ended in failure. So on 28 January 1848 he requested permission from the Provincial Government to open a music institute: his main concern was to acquire the financial means to open it. In straitened circumstances he wrote a letter to Liszt (23 March 1848), who was known for his support of young artists, asking him to accept the dedication of his piano cycle *Six morceaux caractéristiques* op.1 and help find a publisher for it. He also asked for the loan of 400 gulden. Liszt encouraged Smetana with words but no loan. He accepted the dedication and, after a reminder in December 1848 when Smetana looked him up on his way through Prague, Liszt recommended op.1 to the Leipzig publisher Kistner, who published it in 1851.

At the beginning of the summer, permission for the institute was granted and on 8 August 1848 it began its activities. Smetana supplemented his income from the generally prospering institute with fees from private lessons, especially in aristocratic families (this included visits to the castle to play to the deposed Emperor Ferdinand). Thanks to this he was able to start a family. On 27 August 1849 he married Kateřina Kolářová, who bore him four daughters, three of whom, however, died by 1856. The public concerts of the pupils from the institute, with Smetana's participation, became a respected part of Prague musical life. In addition Smetana took part in the musical life of the town as a chamber player and as an organizer of chamber concerts. In 1854 he participated in the Beethoven celebration, in 1856 in the even grander Mozart celebrations, when his piano playing was widely praised by the critics. On 26 February 1855 he organized his first and successful independent concert where he made his début as a conductor, giving the première of his *Triumf-Sinfonie*.

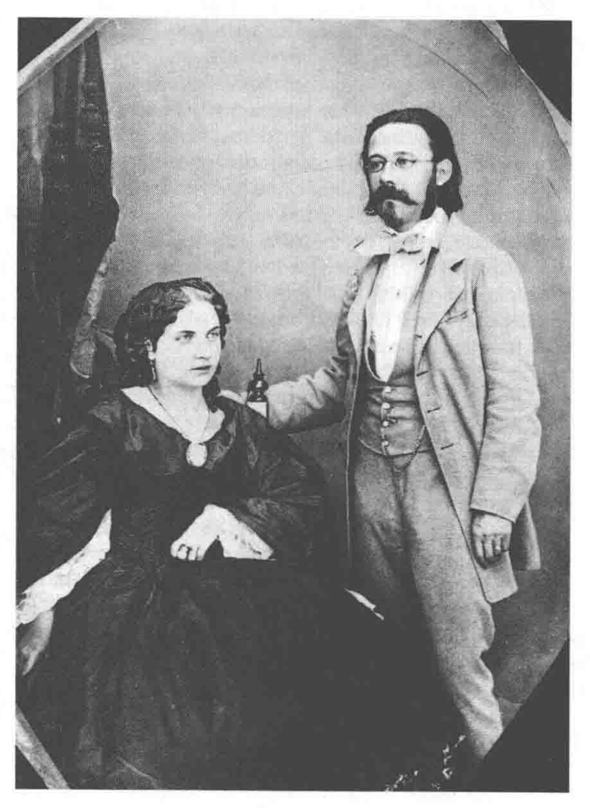
Smetana was drawn into public events especially by the group of Prague artists, Concordia, founded in 1846. And it was more an attempt to attract attention to himself than a wish to manifest deeply felt political convictions which led him to the production of occasional pieces in the revolutionary year 1848. He dedicated two piano marches to two quite different organizations, the National Guard (organized by the state to protect persons and property) and to the radical student legion, which was ultimately banned by the state. His unison march with piano *Píseň svobody* ('Song of Freedom'), his only piece up to 1860 with a Czech text, did not, however, come before the public. After the marches, which were his first compositions to be published and one of which also appeared in editions orchestrated by the bandmaster Jan Pavlis, followed the publication in Prague of his *Trois polkas de salon* and *Trois polkas poètiques*. These initiated a whole series culminating at the end of the 1870s with the *České tance* ('Czech Dances'), which tended towards a type of idealized dance 'in the manner of Chopin's mazurkas', he noted in his diary in 1859. He also contributed to the fashionable genre of albumleaves, which he later arranged in cycles. Smetana hoped for a response to his work and sent some of his pieces for an opinion to his models Clara Schumann and Liszt.

After his first substantial orchestral work, the *Jubel-Ouverture* (1848–9), he completed his first and only symphony in 1854. This *Triumf-Sinfonie*, however, intended to be dedicated to the marriage of Franz Joseph I with Elisabeth of Bavaria, is also just another example of his attempts to attain artistic and social prestige. His finest work at this point in his life was his Piano Trio in G minor. Smetana was hurt by the lack of comprehension among the Prague critics after the première. All the more satisfaction, then, he derived from Liszt's recognition of this work. At last he had occasion to get to know him personally over a longer period when Liszt was in Prague rehearsing his *Missa solemnis zur Einweihung des Basilika in Gran*, which he conducted in September 1856. By that time, however, Smetana had decided to leave Prague and take up the offer mediated by the pianist Alexander

Dreyschock to become a music teacher in the Swedish town of Göteborg.

3. IN SEARCH OF RECOGNITION ABROAD: SWEDEN, 1856–61. 'Prague did not wish to acknowledge me, so I left it', Smetana informed his parents in a letter of 23 December 1856, two months after his arrival in Sweden (16 October 1856). Although he had not fared badly financially in Prague, teaching in Göteborg, a commercially rich town, brought him more money. Apart from private lessons, immediately on his arrival he opened a music institute, and one year later a ladies' singing school. In the mid-1840s Prague was a city of culture which fêted Berlioz, Liszt and the Schumanns and with a theatre which, in the 1850s, was a meeting point where all types of opera (Meyerbeer, Verdi and Wagner) were performed. In comparison Göteborg was merely provincial. 'People are here continually firmly trapped in antediluvian artistic opinions. Mozart for them is the subject of unbounded admiration but at the same time they don't understand him. They are frightened of Beethoven, they proclaim Mendelssohn as indigestible and they are unaware of any more recent composers' (Smetana to Liszt, 10 April 1857). He added: 'Here I have a splendid opportunity to work for progress and to cultivate the taste of the people and there is an impact which I could never have achieved in Prague'. In the period of neo-absolutism after 1848 in which run-of-the-mill institutionalism reigned, Prague could provide no new job opportunities. However, Göteborg to some extent fulfilled Smetana's goal of becoming a conductor. As director he had at his disposal the music society Harmoniska Salskapet, through which, despite its being amateur, he could promote his artistic orientation. This is evident from the very names of the composers whose works he performed both at concerts of vocal-instrumental music and at the chamber cycles he initiated. His programmes included the works of Handel, Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann, Mendelssohn, Liszt, Wagner, Verdi, Rubinstein, Gade and not surprisingly Smetana. It was Franz Liszt who drew Smetana out of the artistic isolation which he suffered in Göteborg. The relationship of teacher and pupil, which Smetana maintained towards Liszt all his life, was no doubt strengthened by Smetana's two visits to Liszt in Weimar. Smetana's direction was determined by Liszt's ideas and above all by the quantity and character of the music which he now had the opportunity of getting to know. On the way to Göteborg for a second season Smetana visited Liszt in Weimar, where he heard the first performance of Liszt's *Faust Symphony*. 'Regard me as your most passionate supporter of our artistic direction who in word and deed stands for its holy truth and also works for its aims', he wrote to Liszt on 24 October 1858, a year after this first trip to Weimar. Shortly before a second visit to Liszt in Weimar (where he heard the *Tristan* prelude for the first time), Smetana was among the participants at the Künsterversammlung in Leipzig in June 1859 celebrating the 25th anniversary of the founding of Schumann's *Neue Zeitschrift für Musik*, an occasion where the Allgemeines Deutsches Musikverein was founded and the 'Neudeutsche Schule' was proclaimed. In the years 1858–61 Smetana returned intensively to his work as a composer, exploiting ideas from these trips, and writing his first three symphonic poems, *Richard III*, *Walensteins Lager* and *Hakon Jarl*. Their orchestral performances had to wait until his return to Prague.

During his stay in Sweden there were important changes in Smetana's personal life. The northern climate had badly affected the tuberculosis of his wife Kateřina, who died in Dresden on 19 April 1859, on the way home to Bohemia. During a holiday in Bohemia Smetana became acquainted with Bettina (Barbara) Ferdinandi (the sister-in-law of his brother Karel) and returned to Sweden already with the promise of marriage. These circumstances strengthened his ties to his homeland and so, after his second marriage (10 July 1860), he set off in the autumn of 1860 with Bettina and his surviving daughter Žofie to Sweden for a final season. It was not only personal reasons which drew Smetana back to his homeland. Throughout all this time he had carefully followed events at home (he read the Prague newspaper *Bohemia*) and the news which especially interested him was that of the imminent formation of a permanent Czech professional theatre, the Czech Provisional Theatre. Hopes appeared of new possibilities of employment, strengthened by political developments arising from the promises made in the emperor's October Diploma of 1860. In any event the pettiness of Göteborg's environment had already become unbearable. 'follow other goals. . . . I cannot bury myself in Göteborg. . . . I must attempt finally to publish my compositions and create for myself the opportunity to gain new ideas. . . . Therefore up into the world and soon!' (diary, 31 March 1861). After the financial failure of two final attempts at the career of a travelling piano virtuoso (Stockholm, Norrköping, Cologne, Leiden), Smetana returned home to Bohemia for good.



1. Bedřich Smetana with his second wife, Bettina

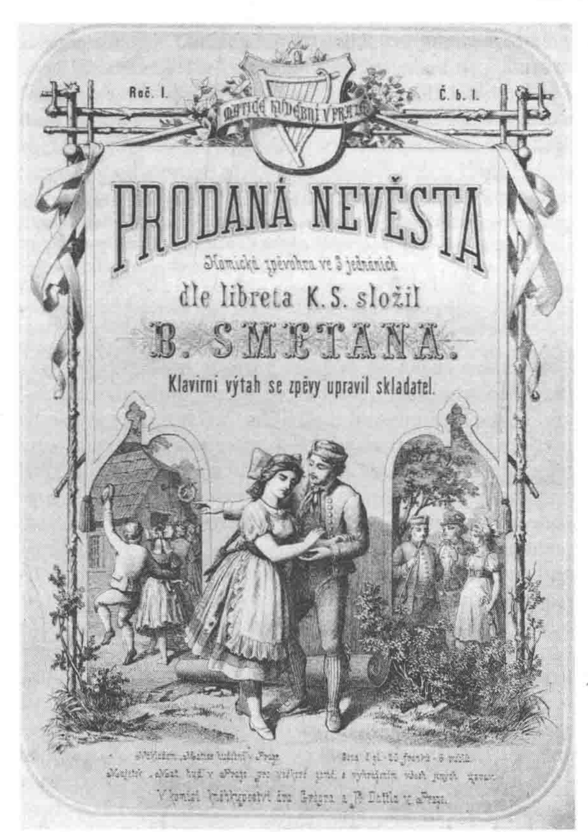
4. IN NATIONAL LIFE, 1862–74. In order to draw attention to himself Smetana organized two concerts in Prague in January 1862, a piano recital and an orchestral concert. The latter, at which the premières of the symphonic poems *Richard III* and *Wallensteins Lager* were given, demonstrated that his name was still not familiar enough to fill what was then the largest concert hall in Prague, on the Žofín island, which he had hired for the occasion. In the spring of 1862 he went once again for almost three months to Göteborg (March to May 1862). In October 1863, together with his friend the experienced teacher Ferdinand Heller, he opened a music institute in Prague, which was active until 1866. Vigorously Smetana set about making a new artistic existence for himself in Prague. Through his pupil and later propagandist Jan Ludevít Procházka he was initiated into Czech society of the Měšťanská Beseda (Townspeople's Society) and made his views and new ideas known in discussions at the regular Tuesday meetings of the Czech élite in the home of Rudolf Thurn-Taxis. During Smetana's youth, teaching in the Austrian higher education system was given exclusively in German. Smetana's education, like that of all Czechs of his generation, had consequently been in German with the result that he expressed himself more naturally in German. The decision to engage in Czech national life and identify with the aims of the national movement made him aware of his linguistic inadequacies. Surviving exercises in Czech grammar demonstrate his attempts at remedying this and he now began writing in Czech as a matter of course. He commented in this diary: 'In the newly growing self-awareness of our nation I too must also make an effort to complete my study of our beautiful language so that I, educated from childhood only in German, can express myself easily, in speech and in writing, just as easily in Czech as in German'.

Smetana's position in Czech society slowly became more secure. In 1863 his biography was published, for the first time, in the music periodical *Dalibor*. In 1863–5 he worked as choirmaster of the recently established Czech choral society Hlahol, the body for which most of his choral works were written. In 1864–5 he worked also as the music critic of the most important Czech daily newspaper, *Národní listy*. In 1863 he was chosen as first chairman of the music section of the artists' society Umělecká Beseda (Artistic Society), which had recently been founded to promote Czech artistic culture. Smetana's first important action here in the season 1864–5 was an attempt to establish subscription orchestral concerts. Partly for financial reasons and partly through lack of interest by audiences more used to the so-called mixed programmes, only three concerts took place. The most prominent event of the Umělecká Beseda in 1864 was the celebration, on 23 April, of the 300th anniversary of the birth of Shakespeare, at which Smetana conducted Berlioz's dramatic symphony *Roméo et Juliette* and his own march for orchestra for a procession of 230 characters from Shakespeare. On 20 April 1866, at Liszt's behest, he conducted the latter's oratorio *Die Legende von der heiligen Elisabeth* at a concert organized by the Umělecká Beseda.

Not all of Smetana's attempts at establishing himself were crowned with success. In 1865 he failed to be chosen as director of the Prague Conservatory in succession to Kittl; nor was he awarded the Austrian state scholarship he applied for. However, on 15 September 1866 he won the position that he longed for most: after political changes in the theatre administration he was appointed principal conductor of the Royal Provincial Czech Theatre known as the Provisional Theatre, the first permanent Czech professional stage, which had begun its activities in the autumn of 1862. Smetana was able to take further the work of his predecessor, the conductor Jan Nepomuk Maýr, who in a relatively short time had built up an ensemble and a permanent orchestra for this new Prague stage. And like Maýr, Smetana had to make compromises because of the theatre's precarious finances and the taste of the Czech theatrical community. Occasionally he had to descend from the lofty attitudes he had espoused earlier in his position as music critic of the *Národní listy*. Nevertheless he managed to expand the repertory, and to continue to perform classics of operatic literature (Gluck, Mozart, Beethoven) as well as Slavonic operas (Glinka, Moniuszko). Understandably he performed a large number of new works by Czech composers (Blodek, Bendl, Rozkošný, Šebor and others) inspired by the existence of the theatre. In 1872 he was also able to establish a singing school attached to the theatre. For eight years he worked in the theatre, for the last two as artistic director. The position of conductor with an orchestra at his disposal allowed him to realize his ideal of subscription orchestral concerts. These he began on 5 December 1869 with his theatre orchestra. Later he was able to create a larger body for this purpose by combining the orchestras of the Czech and German theatres (from 1873 as the orchestral association Filharmonia), taking turns at the podium with the conductor of the German theatre Ludwig Slansky.

Smetana was well aware of the crucial role which Czech opera could play in national life and realized that a permanent professional stage would need a body of new Czech operas. With a few exceptions none so far existed. This need had also been foreseen by Count Jan Harrach, who in February 1861 announced a competition for the best two Czech operas, comic and serious. Smetana began his search for a libretto and in 1862–3 composed his first opera *Braniboři v Čechách* ('The Brandenburgers in Bohemia'). He entered it anonymously in the Harrach competition under the motto 'Music – the language of feeling, word – the language of thought', and, after three years of deliberations by the jury, it was eventually declared the winner, on 25 March 1866. By then, however, Smetana had already rehearsed and given its première at the Provisional Theatre (on 5 January 1866), thus marking his début as an operatic conductor. Its success with a public eager for Czech original operas led to the theatre's immediately accepting a second opera by Smetana, *Prodaná nevěsta* ('The Bartered Bride'), which was already complete by that time. Although the work went through many modifications after its unpromising première on 30 May 1866 (overshadowed by the impending war with Prussia) it began to be gradually accepted by the public as a model Czech opera fulfilling the ideal of opera as representative of the nation; as a comic opera, however, it was sometimes felt to be too lightweight for such a serious purpose.

The première of a third opera by Smetana, *Dalibor* (16 May 1868), took place as part of the celebrations for laying the foundation stone of the National Theatre, the building planned to replace the tiny Provisional Theatre. The lack of success of the opera and of his later revision



2. *Title-page of the first edition of the vocal score of Smetana's 'Prodaná nevěsta' ('The Bartered Bride') (Prague: Hudební Matice, 1872)*

in 1870 is testimony to the fact that the Czech public could not identify with the Czech tragic hero of his opera: Dalibor was considered too passive and did not correspond to the contemporary ideal of the Czech knight and the historical awareness of the times. The opera was castigated as an exemplar of Wagnerian polemics which, as it flooded through Europe, affected the Czech lands in its full intensity at the beginning of the 1870s. After the first decade of uninterrupted freedom of Czech opera on the professional stage and with the prospect of the opening of a grand new permanent Czech theatre, the National Theatre (which, however, did not take place until 1881), this was a time of heightened interest in the future of Czech national opera, a time of stock-taking. The variety of types in Czech operas (drawing on French, Italian and German traditions), a variety also evident in Smetana's first operas, did not make any easier the decisions of the Czech musical public in their search for a Czech operatic style. Furthermore, Smetana who was by no means accepted at the time as a national composer, brought no new operas of his before the public for six years after *Dalibor*.

In these polemics the aesthetician Otakar Hostinský was an adherent of Wagner. For him as an adherent of the idea of progress Wagner now represented the most advanced stage in the evolution of opera. He wanted Czech national opera to be created on the basis of Wagner's theories (which he regarded as supranational) and thus go to the forefront of European musical development. At the same time the declamatory style of Wagner's voice parts suggested to him that correct declamation of the text could provide an opportunity for a national element in opera since he regarded speech as a distinctive and exclusive characteristic of the nation. He saw Smetana's *Dalibor* as the beginning of this 'correct' direction. The position of the anti-Wagnerians was formulated by the singing teacher František Pivoda. He defended the principle of Italian opera in which the chief dramatic means was the expression of the human voice in song. Wagner's operas, he contended, lacked this particular resource on account of the through-composed role of the orchestra, which undermined the dominance of the human voice and, according to him, negated the principles of opera as such. Wagner he regarded as unsuitable as a model for Czech national opera and the orchestra in Smetana's *Dalibor* seemed to him Wagnerian.

Used in arguments both for and against Wagner, Smetana defended his viewpoint with an unshaken faith in his own originality as an artist. He described this in a letter to the conductor Adolf Čech (4 December 1882): 'I do not write in the style of any famous composer, I admire only their greatness, taking for myself everything that I recognize as good and beautiful and above all truthful in art. You have known this of me for a long time but others do not and think that I am introducing Wagnerism!!! I've got my hands full with Smetana-ism, as long as this style is honest'. At the time of the sharpest polemics he composed the ceremonial opera *Libuše* (1869–72), followed by the salon opera *Dvě vdovy* ('The Two Widows', 1873–4). Polemics in the daily and specialist press were not of course only purely artistic affairs but also reflected different cultural and political preoccupations of the time and even personal aversions. In the quarrels about his position as conductor of the Czech theatre Smetana received support from colleagues and the public. In 1872 a petition of Czech artists was drawn up in favour of his continuing in the theatre. Smetana was finally reappointed, now as artistic director, with an increased salary. After the première of *The Two Widows* on 27 March 1874 his adherents ceremonially handed over a decorated baton. But the dénouement was unexpected and for Smetana fateful. The sudden loss of his hearing in September 1874 meant that he was forced to give up his place in the theatre. In his letter of resignation (7 September 1874) to the deputy chairman of the theatre board Antonín Čížek, Smetana traced the course of his loss of hearing. What began as extraneous noises in his ears in June 1874 became a permanent buzzing in July and soon he was unable to distinguish individual sounds. At the beginning of October he lost all hearing in his right ear, on 20 October in his left. Treatment, based on quiet and isolation from all sounds, did not help. His former aristocratic pupils organized a concert in 1875 whose takings enabled him to travel to consult foreign specialists (Smetana later thanked them with the piano cycle *Rêves*); a collection was also organized by his friends in Sweden. But this trip similarly brought no positive results.

5. Final years, 1874–84. Smetana was granted an annual pension of 1200 gulden by the theatre consortium in exchange for permission to stage his operas without payment. In order to reduce his expenses the whole family moved in June 1876 from Prague to live with Smetana's oldest daughter Žofie, married to the forester Josef Schwarz, in Jabkenice near Mladá Boleslav. Josef Srb-Debrnov became a self-sacrificing intermediary in various



3. *Bedřich Smetana*

negotiations in Prague, acting as a type of personal secretary until the end of Smetana's life. Contact with the theatre was made principally through the conductor at the Provisional Theatre, Adolf Čech. Deafness in no way crushed Smetana's spirit or diminished his musical imagination; on the contrary, throughout all the final decade of his life, he took advantage of being able to compose undisturbed. Immediately after becoming deaf, while still in Prague, he completed the first two movements, *Vyšehrad* and *Vltava*, of his symphonic cycle *Má vlast* ('My Fatherland'); the remaining four movements were written in Jabkenice over the next five years. During his final decade he also wrote the two string quartets (the first of which, subtitled 'Z mého života' – 'From my Life', movingly portrays the onslaught of deafness), both series of *Czech Dances* for piano, and the song cycle *Večerní písně* ('Evening Songs'). Choruses of the period include the demanding *Píseň na moři* ('Song of the Sea') and two pieces written for the 20th anniversary of the Prague Hlahol, *Věno* ('The Dowry') and *Modlitba* ('Prayer'). Most importantly, there were three more operas: *Hubička* ('The Kiss', 1875–6), which at its première on 7 November 1876 immediately won an overwhelming ovation, *Tajemství* ('The Secret', 1877–8) and *Čertova stěna* ('The Devil's Wall', 1879–82).

In the Czech musical and cultural world Smetana gradually became recognized as the chief representative of a Czech national music. This process of equating Smetana's personal style with a national style was consolidated through the second half of the 1870s and continued after his death. He himself was fully aware of the role which some of his works had begun to fulfil; the more this awareness grew among the Czech public, the greater became his sense of obligation. A characteristic attitude can be found in a letter to Ludevít Procházka of 31 August 1882, when he refused to compose a comic insertion for *The Two Widows* requested by the German arranger of the opera:

> I must seek to keep that honourable and glorious position which my compositions have prepared for me among my people and in my country. – According to my merits and according to my efforts I am a Czech composer and the creator of the Czech style in the branches of dramatic and symphonic music – exclusively Czech. . . . I cannot work with such a frivolous text; such music disgusts me and, if I were to do it, I would only prove to the whole world that I write whatever they want from me for money.

Smetana began to acquire various honours. He was made an honorary member of many musical societies, and at the beginning of the 1880s Czech society began to prepare several significant celebrations as a sign of artistic recognition. On 4 January 1880 in memory of the 50th anniversary of his first appearance as a performer a gala concert took place with the premières of the symphonic poems *Tábor* and *Blaník* (the two final parts of *Má vlast*) and *Evening Songs*. In September 1880 Smetana's birthplace organized the ceremonial unveiling of a plaque. On 5 May 1882 an exceptional event in the history of Czech opera took place – the 100th performance of *The Bartered Bride*. Its success was so great that a second '100th performance' had to be given. Similarly celebratory and exceptional events included the first collective performance of the symphonic cycle *Má vlast* on 5 November 1882. For Smetana, however, a particular satisfaction was the ceremonial opening of the National Theatre on 11 June 1881 with his *Libuše*, which had won the competition for this purpose. Although he had finished it in 1872, Smetana had patiently waited for the completion of the theatre and not allowed it to be performed before then. After the fire which demolished the theatre soon after its opening he too, despite his age and condition, took part in fund-raising activities. His concert in Písek on 4 October 1881 in aid of the rebuilding of the theatre was his last appearance as a pianist. The theatre reopened with *Libuše* on 18 November 1883. In the following year celebrations for Smetana's 60th birthday began to be prepared, the gala concert and the banquet in his honour however took place without him. His worsening health meant that in April he had to be transferred to the Prague Lunatic Asylum, where he died on 18 May 1884. The orchestral cycle *Pražský karneval* ('The Prague Carnival') and the opera *Viola* based on Shakespeare's *Twelfth Night* (which he had begun in 1874 before *The Kiss* and resumed in 1883) remained incomplete at his death.

6. OPERAS. Smetana is regarded as the 'father of Czech opera' (and indeed of Czech 'modern' music) not because he was the first composer to write operas in Czech, but because his operas were the first to stay in the Czech repertory and thus form the basis for a continuous tradition which has lasted to this day. Professional composers such as František Škroup wrote operas in Czech from the 1820s onwards (Škroup himself was preceded by half a century of semi-amateur attempts), but apart from Škroup's *The Tinker* none was given more than a couple of times.

The opening of the Czech Provisional Theatre in 1862 provided the greatest incentive towards the establishment of a permanent Czech operatic tradition. The first opera given there was Cherubini's *Les deux journées* – there

was no suitable Czech piece – but 19 years later when the Czech National Theatre was finally opened, it was with Smetana's *Libuše* (1881). In between these dates all but one of Smetana's completed operas were performed at the theatre or its summer alternatives. Smetana was not alone in taking advantage of the new possibilities. Even before his first opera *The Brandenburgers* had been staged in 1866 a German opera by his older contemporary Skuherský had been translated into Czech and given at the Provisional Theatre, and *The Templars in Moravia* by Smetana's younger contemporary Šebor had narrowly anticipated Smetana's première. As well as Šebor, other Czech composers of the new generation such as Bendl, Rozkošný and Blodek were all enthusiastically composing operas – their premières mingled with those of Smetana – but of their operas only a single one, Blodek's unassuming one-acter *In the Well*, has managed to maintain a place in the Czech repertory. It is the canon of Smetana's eight completed operas which dominate the early history of Czech opera and consciously provided models for his contemporaries and successors.

Smetana's eight operas fall into three groups: three serious operas based on Czech history and myths (*The Brandenburgers in Bohemia*, *Dalibor* and *Libuše*); two comic operas conceived as *opéras comiques* (*The Bartered Bride* and *The Two Widows*) – the spoken dialogue was later adapted to recitative; and the three final operas all to librettos by Eliška Krásnohorská. *Libuše*, with its static monumentality, is best described as a sort of musical *tableau vivant* (a popular genre in Prague at that time). Paradoxically the other two overtly nationalist operas are the nearest to common European patterns: *The Brandenburgers in Bohemia* a rather clumsy French grand opera, and *Dalibor* a straightforward tragedy with the death of hero and heroine at the end.

The five other operas share a common thread. All are comedies, the later ones increasingly serious, and all concern the healing of a central relationship. This relationship has been soured either by a failure of communication (Jeník and Mařenka in *The Bartered Bride*), or by the passing of years – Smetana's later central couples are distinctly middle-aged, one of them usually a widow or a widower, or long unmarried. Healing is achieved in *The Two Widows* by shock treatment, but in the Krásnohorská operas it is internal, and suggested by physical metaphor: in the deep forest (*The Kiss*), the dark tunnel (*The Secret*) or by a perilous crossing of the swollen waters of the Vltava (*The Devil's Wall*). Such plots have little to do with contemporary operatic models and much more to do with Shakespeare's comedies and romances or with Mozart's *Die Zauberflöte*: the Viennese musical, magical 'quest' plays transplanted easily to the Prague stage and their Czech successors were a dominant strain in Czech theatre of the generation before Smetana and Krásnohorská.

Smetana's mission to create a canon of Czech operas did not prevent his drawing on existing traditions of European opera. His attitude towards these can be inferred from the reviews that he wrote in *Národní listy* (1864–5) and from the repertory he maintained and introduced at the Provisional Theatre during his time there as chief conductor. Most of the objections in his reviews were to the Italian repertory, which he found faded and dramatically inept. German opera – in the language of the oppressor – was understandably unpopular (and was anyway available in Prague at the German opera house), so Smetana sought to move towards the inclusion of more Slavonic repertory and, despite the cramped resources, tiny chorus and orchestra, towards the French repertory.

There is some echo of French grand opera particularly in his early works. *The Brandenburgers in Bohemia*, for instance, is based on the Scribe-Meyerbeerian canvas of large-scale historical events against which the characters enact their own dramas. The build-up of atmosphere of Act 1 scene ii, with its genre choruses, ballet and 'revolutionary chorus', has similarities with Auber's *La muette de Portici* rather than with later Meyerbeer works. There is for instance no exploitation of double-chorus confrontations which the plot would suggest (in fact, apart from a single soldier, no musical depiction of any Brandenburger). Most of these 'French' traits in *The Brandenburgers*, however, can be traced back more to the librettist than to the composer.

Where Smetana made compositional choices he seems to have taken Italian rather than French models. There are several cantabile–caballetta arias and duets in *The Brandenburgers*, and the outer acts both make use of the concertato–stretta formula. Indeed such traits are sometimes present in Smetana's later operas: Act 1 of Smetana's most advanced opera, *Dalibor*, concludes with a cabaletta duet, and there are elements of the concertato reactive ensembles in all his later operas. Even when, in the later operas, the repetitions characterizing a cabaletta structure disappear, the slow–fast cantabile–cabaletta design underlies some of the solo arias and duets. Such survivals are puzzling in view of Smetana's stated aversions, but can be partly explained by the conditions in which he worked. Most of the singers at the Provisional Theatre were trained in the Italian school and felt more comfortable with its traditions. Smetana, furthermore, regularly complied with their requests for extra arias. Thus Act 3 of *The Brandenburgers*, dramatically far from clear, is further confused by two specifically requested insert arias. The first, for the baritone Josef Lev (as Jan Tausendmark), showed off Lev's cantabile legato so well that there was a danger of this villain appearing too sympathetic.

Such habits cannot be dismissed as the composer's lack of assertiveness at the beginning of his operatic career: in the Hamburg revisions to *The Two Widows* (1882) he added a cabaletta ending for Anežka's aria as requested; by *The Secret* he was still adding music for Josef Lev, for instance the 115-bar expansion to his Act 2 aria added after the première. Smetana's admiration for Lev's especial gifts, which were wholly lyrical and undramatic, and his tailoring of leading baritone parts to them, meant that after *The Brandenburgers* baritone villains virtually disappeared from his operas. Similarly the fact that the Provisional Theatre lacked dramatic sopranos and Heldentenors as permanent members of the ensemble, meant that Smetana generally avoided writing for these heavier voices in his operas: he learnt his lesson in *Dalibor*. And for all his reservations about italianate traits he included coloratura when appropriate to the singer. The leading Czech prima donna Eleonora z Ehrenbergů did not hide her contempt for a part she was allocated in *The Bartered Bride* (Mařenka) with no scope for her talents. Thereafter Smetana made sure to give something to please her (such as Jitka's melismatic flourishes over the Act 2 soldiers' chorus in *Dalibor* or the trill-laden part of the First Reaper in *Libuše*). This also accounts for the presence in *The Kiss*

of Barče's 'lark song', written expressly for the coloratura soubrette talents of Marie Laušmannová. The small and fairly stable group of singers assembled at the Provisional Theatre during Smetana's time there had a lasting effect on his future voice typing – even in his final opera *The Devil's Wall* he was writing with their specific voices in mind. In general Smetana confined himself to light, lyrical voices; and after the unfieldable demands of *The Brandenburgers* (three tenors, including a Heldentenor) and *Dalibor*, he and his last librettist Eliška Krásnohorská were careful to write for what was on hand.

The role of Krásnohorská as Smetana's last librettist was a particularly dominant one. She chose the subjects of his last three completed operas (two of them her invention), determined the voice types and the conventions. She believed in ensembles (as she wrote forcefully to Fibich when negotiating a libretto of *Blaník* with him), and consequently included many in her librettos. She determined where there was duet writing, where there were formal solos. Smetana took what was given him (he mentioned that he had left out only four lines of Act 1 in *The Secret*) and, apart from obliging favoured singers, made no specific requests other than for more 'comedy' in the final opera.

Most of their work was done when Smetana was at his most vulnerable – deaf, and with rapidly deteriorating health – so that it is not surprising that he was so passive. However, the scanty evidence available suggests that Smetana was no more assertive in his relationships with earlier librettists. The texts for *Dalibor* and *Libuše* were written ahead of any commission; similarly it would seem Smetana had no great say in the subject matter of the two texts he received from Karel Sabina, *The Brandenburgers* and *The Bartered Bride*, apart from specifying a comic opera of the latter and, for the former, a serious historical opera that would comply with the conditions for the Harrach competition. Conventions of ensemble and simultaneous singing tended to vary with the librettists. Sabina, lacking the time, patience and skills for the equal-length lines needed, provided little usable material for ensembles. Thus *The Bartered Bride* has few ensembles (compared, for instance, to *The Two Widows*, which benefited from Emanuel Züngel's much greater experience as an opera translator and versifier), and those in *The Brandenburgers* had to be eked out from scanty and unpromising material. *Dalibor* has so few ensembles that one suspects that its librettist, Josef Wenzig, conceived it originally as a play. Only in monumental *Libuše* did Wenzig attempt to provide material for ensembles.

4. Title-page of Smetana's opera 'Hubička' ('The Kiss') (Prague: F.A. Urbánek, 1880)

Smetana wrote opera in a medium that was politicized almost the moment he began. In his preamble for his Czech opera competition, Count Harrach had suggested that use should be made of Czech country life and 'old chorales' to establish a Czech identity. This was a position which became associated with the conservative faction of Czech politics (the *staročeši*), whereas Smetana belonged to the progressive wing (the *mladočeši*) and was against the quotation of Czech folksong. Accordingly there are almost no direct quotations in his operas and the few that he employs – for instance the pastorella lullaby in *The Kiss* – are there for specific reasons. There are, however, pseudo-folksongs and/or choruses in all of Smetana's operas. The suggestion of folksong was usually made by the use of strophic structures, repetitive tunes and variable metres or tempos (a slow, ruminative beginning accelerating into a more regular and faster continuation, e.g. Ludiše's 'folksong' in *The Brandenburgers*).

Smetana may well have decided that his 'progressive', Lisztian orientation (which resulted for instance in the near monothematic construction of *Dalibor*) was not compatible with the quotation of folk music. But a crucial factor was that the music he imbibed in his youth was popular dance music from the town rather than genuine Czech folk music from the country. It is dance rhythms rather than folk tunes that provide the closest link between Smetana and vernacular music. A number of dances are specifically named, for instance the *skočná* and the *furiant* in *The Bartered Bride*. He also made frequent use of the *sousedská* (a ländler-type waltz), but the most common dance of all in his operas was the POLKA, whose rhythms most clearly mirrored the stress patterns of the Czech language. Thus fast 2/4 pieces with well stressed beats and polka-like rhythmic figures underlie many of Smetana's operas from *The Bartered Bride* onwards. Lukáš's ironic serenade to Vendulka in *The Kiss* is 'à la polka'. When the countryfolk celebrate at the end of *The Two Widows*, it is with a named polka, but many unnamed polkas (specifically allowed for in the predominantly trochaic libretto), can be heard throughout the opera, most noticeably in the Act 2 prelude and the associated duet for the two widows.

Other sources of 'Czechness' reside in the setting of the Czech language itself but, at least in Smetana's early operas, this is compromised by his poor word-setting (only by his fourth opera *Libuše* did he manage to avoid mis-stressings), and by the fact that in two operas, *Dalibor* and *Libuše*, the Czech text follows the rhythms and metres of the German originals. Although in the later operas the word-setting is fully idiomatic, Krásnohorská's

penchant for high-style iambics (alien to Czech's distinctive first-syllable stress) led to less natural-sounding word-setting than Smetana achieved with the trochees in *The Two Widows*. If from the mid-1870s Czech audiences perceived Smetana's operas musically as particularly 'Czech' it may not merely be because of the use of dance rhythms or idiomatic setting of the Czech language but because familiarity with *The Bartered Bride* led to Smetana's personal voice being taken as the clearest expression of 'Czechness' in music.

7. Orchestral works. When in 1848–9 Smetana wrote his first extended orchestral composition, the *Jubel-Overture*, he was aware of the need to extend his technique in this medium. Copies have survived that he made of passages from various scores with interesting orchestration (Beethoven's symphonies nos.2 and 9 and *Leonora* no.1 Overture op.138, Mendelssohn's overtures *Die schöne Melusine* and *Meerestille und glückliche Fahrt*, Weber's *Jubel-Overture* and overture to *Der Freischütz* and Berlioz's arrangement of Meyer's *March marocaine*) as well as symphonic fragments and sketches culminating in the composition of the *Triumf-Sinfonie* in 1853–4. Known during this period as a teacher and chamber player, Smetana longed above all to be recognized as a composer by fellow artists and society. The external stimulus for the symphony was the marriage of Emperor Franz Joseph I with Elisabeth of Bavaria, and Smetana sought, unsuccessfully, official acceptance for the dedication of the composition at the Viennese court. The celebratory intent was underlined by his use of Haydn's melody for the Austrian National Anthem of the time. For future performances of Smetana's only symphony this turned out to be a fatal decision in view of the various political meanings which became attached to the anthem in the course of time. In the first half of the century hymns were used as the basis for variations or overtures. Smetana, however, wanted to show off his craft in the elevated form of the symphony. He employed the melody of the hymn as a solution to a compositional problem: to unify the four movements of the symphony including the monumental climax of the finale. Haydn's tune first emerges in a brief hint at the conclusion of the development of the first movement; its first strain is lyrically transformed as the second subject of the slow movement; its full version is displayed in the grandiose coda of the finale. While its identity as a melody is preserved, all the movements have their own independent logic. Smetana performed the symphony at his début as a conductor on 26 February 1855 and for the second time in Göteborg in 1860. It was performed in 1882 by Adolf Čech, at whose instigation Smetana, who continued to value the work, revised it and gave it the Czech title of *Slavnostní symfonie*.

Smetana's return to orchestral music in the years 1858–61, during his time in Sweden, brought a change of direction in the composition of symphonic poems. He wrote three: *Richard III*, *Wallensteins Lager* and *Hakon Jarl*, based respectively on plays by Shakespeare, Schiller and Oehlenschläger. This direction in his composition, however, is also evident in the piano sketch *Macbeth*, the unfinished piano sketches for *Cid*, the plan to elaborate an earlier fragment as *Wikinger-Fahrt* and in the unrealized plan to compose a *Wallensteins Tod* (after Schiller); it also possibly explains the musical sketches designated 'Maria Stuart'. Smetana's visit to Liszt in Weimar 3–7 September 1857 provided a powerful stimulus for this new orientation, during which time not only the strength of Liszt's thoughts but also his music left an indelible impression on him. It was here that he heard the premières of Liszt's *Faust Symphony* and his tone poem *Die Ideale* as well as other pieces in piano arrangements. Also available at the time were Liszt's first six symphonic poems, which had been published a year earlier by Breitkopf & Härtel. Liszt had presented him with one of these, *Tasso*, during his stay in Prague in September 1856. Smetana's response was all the more powerful since some of Liszt's compositional devices were already emerging as tendencies in Smetana's earlier music. Such shared features include unity within a variety of character, thematic transformation and the triumphal conclusion of large forms. Decisive for the whole of Smetana's output is the notion that a poetic thought or programme is changed into a completely musical form (in *Richard III* and *Hakon Jarl* on the basis of the sonata principle, with *Wallensteins Lager* on the basis of a symphonic cycle) always with its own autonomous musical logic. It is interesting that Smetana did not at first designate these pieces symphonic poems. Of *Richard III* he wrote to Josef Proksch on 9 September 1858 that it was 'a composition in one movement, neither an overture nor a symphony: in short something still to be named'. After completing the first two, Smetana tried hard to get them performed, but Liszt did not keep the promise given to him on his second visit to Weimar in June 1859. *Richard III* and *Wallensteins Lager* were performed only during Smetana's first orchestral concert on 5 January 1862, on his return to Prague (as 'fantasies for large orchestra'); *Hakon Jarl* was given (as a 'symphonic poem') on 24 February 1864.

Occupied by operatic work, except for occasional pieces, Smetana returned to orchestral music only in the middle of the 1870s with *Má vlast*. With the 'Swedish' poems Smetana had espoused the Lisztian idea of a symphonic poem centred on the expression of striking musical ideas and their mutual relationships; the thoughts behind the existing literary or graphic masterpieces which inspired them are taken further as part of a new synthesis rather than as the basis for mere musical illustration or a musical duplication of the programme. When he began composing *Má vlast*, however, Smetana had been serving Czech national emancipation for more than ten years and, in accordance with it, formulated his own programme for the cycle. The first traces of the conception go back to 1872, to a time when he was completing his opera *Libuše*. Although Smetana's conception crystallized only gradually, the basic idea did not change. This was of a cycle of symphonic poems celebrating the homeland headed by *Vyšehrad* and *Vltava* (respectively a rocky promontory in Prague with mythic associations, and the Bohemian river that runs through Prague). These two pieces were completed in full score in the second half of 1874, i.e. shortly after the composer went deaf. Another pair, *Šárka* (the name of a female warrior, well known from early Czech legends) and *Z českých luhů a hájů* ('From Bohemian Fields and Groves'), followed a year later (fig.5). After some years, in 1878–9, Smetana returned to what had seemed a closed tetralogy, expanding it with two more symphonic poems, *Tábor* and *Blaník* (respectively the names of the Hussite town and the magic mountain in which Czech warriors, according to legend, wait to come to the rescue of their homeland). Both were



5. Autograph MS of the beginning of 'Z českých luhů a hájů' ('From Bohemian Fields and Groves'), composed 1875, from Smetana's 'Má vlast' ('My Fatherland') (Muzeum Bedřicha Smetany, Prague)

a celebration of Hyssitism (the Czech Hussite chorale 'Kdož jste boží bojovníci – 'Those who are Warriors of God' – was used both as building material and emblematically), which nationally aware Czechs of the time regarded as one of the historical periods which could serve as a basis for a contemporary, nationally charged ideal. With this Smetana completed the monumental cycle which is a unique musical apotheosis of the homeland, of

the country in which the existence of the nation is rooted, and a celebration of the countryside which for the emergent Czech nation was filled with mythical and historical reminiscences all bound up with a vision of the future. The individual movements of *Má vlast* were first performed separately. The cycle was heard as a whole for the first time on 5 November 1882 and as such was acclaimed by the Czech musical public as representing Czech national style. Smetana dedicated the cycle to the city of Prague.

Smetana's thoughts for a further symphonic cycle can be found in the year 1880 in a letter to Ludevít Procházka (25 February): 'I would write . . . orchestral symphonic poems under the title "Böhmischer Karneval" or "Prager Karneval", in which not only Czech dances would occur but also small scenes and characters, for example from my operas, as masques'. In 1883 he began composition, but managed to complete only the first section, the *Introduction and Polonaise*.

8. Chamber music. Not many of Smetana's works were inspired by real incidents in his life but it was chamber music that became for him the area which, as an intimate conversation between instruments, belonged to the private sphere. The first of these works, the Piano Trio in G minor, arose, according to Smetana in 1855, as a reaction to the death of his first-born child, the musically talented daughter Bedřiška (Friederike). The three-movement composition sums up the composer's musical thoughts in a large-scale form which, before the composition of Smetana's first symphonic poems, was represented at the time only by the student Sonata in G minor for piano of 1846 and by the *Triumf-Sinfonie*. Thematic variation work, thematic affinities and transformation ensure the unity of the work as a whole as well as the unity of music of contrasting characters within individual movements. The trio was performed on 3 December 1855 with the composer at the piano. For contemporary critics the work's 'rhapsodic' nature went against the aesthetic ideal for chamber music of the time but nevertheless its reception was not as unfavourable as Smetana and later commentators would have us believe. In May 1857 Smetana reworked the first and third movements and performed the trio in a new version for the first time in 1858 in Göteborg.

The impulse for the creation of a further chamber work, the First String Quartet 'Z mého života' ('From my Life'), written in 1876 and thus 20 years after the Piano Trio, came most probably from Ludevít Procházka. Procházka, a tireless promoter of Smetana's music, was one of the founders of the permanent institution for chamber concerts in Prague, the Czech-German Organization for Chamber Music, at whose first concert on 19 February 1877 Smetana's work was announced. 'I wanted to depict in music the course of my life . . . the composition is almost only a private one and so purposely written for four instruments which, as in a small circle of friends, talk among themselves about what has oppressed me so significantly', Smetana wrote to Josef Srb on 12 August 1878 in a letter in which he supplies the first of the five extant outlines of his programme for the work. Thus arose a work that is almost unique in the tradition of chamber music by virtue of its subjective nature and its use of a programme, something which was hitherto the domain of symphonic work. Against the background of the Classical plan for individual movements Smetana created poetic pictures through the play of individualized musical characters which have their own autonomous musical logic and which, together with their programme (which can be described as reminiscences of the state of mind at important junctures of Smetana's life) are capable of providing rich starting points for associative listening. Instead of a scherzo in the outer parts of the second movement there is a polka, following the precedent of Fibich's and Dvořák's string quartets. In Smetana's case, for instance in his symphonic and operatic work, he used it as a symbol of Czech country life and Czech local colour. Here it is a reminiscence of his passionate devotion to dancing in his youth. In the coda of the finale, before the reminiscence of the lyrical theme from the first movement, a very high sustained note (*E‴*) is heard as a fateful proclamation of Smetana's deafness. 'I allowed myself this little trifle because it was so crucial for me' (Smetana to Srb, 12 August 1878). The work was finally performed publicly at the concert of Umělecká Beseda on 29 March 1877 and during Smetana's life received several performances abroad (in 1880 in Weimar on Liszt's initiative, but also in Hamburg, Vienna, Meiningen, Magdeburg, Paris, Dresden, Moscow and overseas).

The external stimulus for Smetana's last important work, the Second String Quartet in D minor, can also be traced to Procházka's efforts to promote Smetana's music. The quartet was composed in the years 1882–3, when, on account of his worsening state of health, Smetana was able to compose only in snatches. This fact has influenced the view of many commentators on this work, going, as it does, against the more stable norms of the genre. Smetana's quartet is characterized by its remarkable shortwindedness, its aphoristic character and the density of its musical expression (for instance the first movement is a carefully thought out miniature double-function form) and looks forward to such tendencies of the future. It is significant that a comment by Arnold Schoenberg (although not substantiated) has been handed down in Smetana literature from the 1920s that it was this quartet which 'opened the world to him'.

9. Piano works. As far as quantity is concerned, piano works take up a dominant position in Smetana's works of the 1840s and 50s. In his self-taught period standard dance genres predominate, above all polkas; there are also attempts at the lyrical piano piece. During his studies with Josef Proksch this field developed in parallel with his exercises and compositional studies, with Smetana's first piano cycle *Bagatelles et impromptus* appearing at the beginning of 1844. It points to the various ways forward taken in his future works: salon pieces as a type of poeticized study and song without works linked with the names of Mendelssohn and Henselt but also with the poetical music of Schumann. For Smetana's orientation the French titles of the compositions are themselves eloquent in this respect, and he continued to use them frequently. It was only the further cycle of *Six morceaux caractéristiques* which he designated as his op.1, among other reasons to add weight to the dedication to Liszt. The plan to compose a cycle of albumleaves in all 24 major and minor keys also arose during this period. But it remained incomplete and in the end Smetana grouped some of the albumleaves into his opp.2 and 3 and into the *Skizzen* opp.4 and 5, which he dedicated to Clara Schumann. In the continuing composition of polkas, stylistic tendencies appeared to be modelled on Chopin, a

characteristic which deepened in 1848–54 in the *Trois polkas de salon* op.7 and the *Trois polkas poétiques* op.8. The culmination of this attempt at idealized dances is the *Souvenir de Bohême en forme de polkas* opp.12–13 (1859–60). Besides reviews and reminiscences of his contemporaries Smetana's virtuoso composition tell us about his technical abilities. He wrote most of these pieces, for instance the transcription of Schubert's song *Der Neugierige* from *Die schöne Müllerin*, or the concert étude *Am Seegestade – eine Erinnerung*, or the cadenzas for Mozart's and Beethoven's piano concertos, for his own use at a time when he saw this as a major part of his role as a musician coming from his career as a piano virtuoso. He initiated this line with the fantasia *Böhmische Melodien* and closed it with the *Fantasie na české národní písně* ('Fantasia on Czech Folksongs'), which he wrote in 1862 for concerts in the aid of the National Theatre.

After his return to Bohemia Smetana's works were bound up with musical genres considered as representative of national music and he returned to piano works only after 13 years with the cycle *Rêves* (1875). Its various movements were dedicated to his former aristocratic women pupils who in 1874 organized a benefit concert for his trip to foreign ear specialists. The whole cycle nostalgically harks back to the famous era of the characteristic piano pieces of the 1840s and to Smetana's models, Schumann, Chopin and Liszt. Quite different aims are represented by the two series (1877 and 1879) of *Czech Dances* with a claim to large-scale concert forms. About the first series, polkas, he wrote to his publisher Velebín Urbánek on 2 March 1879; 'My title "Polkas" is important, for my efforts are directed towards idealizing the polka in particular, as Chopin did in his day with the mazurka, and these four polkas are a continuation of those published years ago.' And the aim of placing in the concert hall the stylization of further *Czech Dances* in the second series of the cycle Smetana formulated polemically in a letter also to Urbánek a month later: 'I suggest publishing folkdances under the title *Czech Dances*. Every dance under its own name, e.g. "Furiant", "Skočná", "Rejdovák and Rejdovačka", "Sousedská", "Hulán" . . . etc.. . . Whereas Dvořák gives his pieces just a general name "Slawische Tänze" with people not knowing which they are, and whether they exist at all, we would show which dances with real names we Czechs have'.

10. Posthumous reputation. Smetana's achievement as a composer is the composition of a canon of Czech opera where none before existed and the creation of a personal style, both in his operas but also in his symphonic and chamber works, which came to be equated with the Czech style of the time. This achievement has been complicated both by the fact that his sudden deafness at a crucial time has led to the Romantic image of artist-as-hero (and a vein of sentimental protectiveness in some writings about him) and by the close connections with Czech nationalism, which have monumentalized him into a figure where criticism of aspects of his life or work was discouraged. Thus Smetana's syphilis, which resulted in his deafness, madness and death, is not generally acknowledged by Czech sources. German aspects of his life, perfectly natural for the time, have until recently been airbrushed out of the picture. In his music there has been careful control over which influences are conceded in his mature works: those of Liszt and Wagner are made much of, being 'progressive'; those of other figures such as



6. *Title-page of the arrangement for piano duet of 'Z českých luhů a hájů' ('From Bohemian Fields and Groves') from Smetana's 'Má vlast' ('My Fatherland') (Prague: F.A. Urbánek, 1880)*

Rossini, Donizetti, Verdi, Meyerbeer or Offenbach are dismissed. Furthermore and often quite destructively, Smetana became, in the hands of his proselytes, the starting-point for a prescriptive view of Czech music which excluded figures such as Dvořák, Janáček and Suk. Since critical writings are of their time and quickly superseded none of this might have mattered were it not for the fact that the sympathetic and zealous advocacy of his contemporaries such as Otakar Hostinský turned in the next generation into dogma, most wilfully in the hands of the masterly polemicist, Zdeněk Nejedlý. Furthermore, the political developments which brought Nejedlý, as an old but powerful man, into the postwar communist administration of Czechoslovakia as minister of education, atrophied attitudes almost to the end of the 20th century.

Much of this is a source of bemusement for foreign commentators, who generally find Dvořák a more substantial composer. Such attitudes have halted scholarly work on certain areas of Smetana's life or on the interesting minor figures around him such as Šebor, Bendl or Rozkožný. And, for all the adulation, several major scholarly tasks in connection with Smetana remain to be done. It is perhaps not surprising that Nejedlý's grandiosely conceived biography only reached volume 7 (taking Smetana to 1843). But there is still no published thematic catalogue of his works: Bartoš's was incomplete at his death; Berkovec's, whose new numbers are supplied in the work-list to this article, may at last remedy this. For the biographer it is especially infuriating that there is no complete edition of Smetana's letters and no edition at all of his diaries, despite the generous provision for scholarly ventures by the communist administration. It presumably did not help that the diaries were kept in German up to

1860, and that both they and the letters may occasionally disturb the sanitized view that generations of Czechs have had of their hero. A Czech 21st-century view of Smetana will perhaps be rather different.

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Souborná díla Bedřicha Smetany [Smetana's collected works], i, ed. Z. Nejedlý (Prague, 1924), ii–iv, ed. O. Ostrčil (Prague, 1932–6) [SD]
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B. Smetana: Písně [Songs], ed. J. Plavec (Prague, 1962) [P]

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Prodaná nevěsta: klavírní výtah dle originálu Bedřicha Smetany [*The Bartered Bride*: vs according to Smetana's original], ed. J.B. Foerster (Prague, 1923)
Prodaná nevěsta: první náčrtek Bedřicha Smetany [*The Bartered Bride*: Smetana's first draft], ed. M. Očadlík (Prague, 1944)
Ouvertura k opeře Prodaná nevěsta: klavírní výtah [Overture to the opera *The Bartered Bride: vs*], pf 4 hands, ed. M. Očadlík (Prague, 1950)

Printed works were published in Prague unless otherwise stated; principal manuscript source in *CZ-Pnm*; titles have been taken from manuscripts or first edition. Where titles were not in Czech originally, Czech titles supplied by the composer or editors are given in parentheses. Where different versions of compositions exist only those which differ substantially from one another are listed. The list does not include sketches for finished compositions and a few tiny fragments of unfinished compositions.

JB – *nos. from J. Berkovec's MS catalogue;*
B – *nos. from Bartoš catalogue (by 1973 [MS frags. to May 1868]);*
T – *nos. from Teige catalogue (1893);*
PT – *Provisional Theatre*

STAGE

all first produced in Prague

JB	*B*	*T*	*Title*	*Genre, acts*	*Libretto*	*Composed*	*First Performance*	*Publication*	*Edition*
1:87	124	90	Braniboři v Čechách [The Brandenburgers in Bohemia]	op, 3	K. Sabina	1862–3	PT, 5 Jan 1866	vs (1899)	SV ix
1:100		93	Prodaná nevěsta [The Bartered Bride]	comic op	Sabina				
	131		1st version	2		1863–6	PT, 30 May 1866		
	137		2nd version	2		1868–9	PT, 29 Jan 1869		
	140		3rd version	3		1869	PT, 1 June 1869		
	—		4th (definitive) version	3		1870	PT 25 Sept 1870	vs (1872); fs (Berlin, 1892),	SD ii–iv, SV i
1:101		96	Dalibor	op, 3	J. Wenzig [Ger.], Cz. trans. E. Špindler				
	133		1st version			1865–7	New Town, 16 May 1868		
	—		2nd version			1870	PT, 2 Dec 1870	vs (1884)	SV v
1:102	—	107	Libuše	festival op, 3	Wenzig [Ger.], Cz. trans. Špindler	1869–72	National, 11 June 1881	vs (1881)	SV vi
1:108	—	109	Dvě vdovy [The Two Widows]	comic op, 2	E. Züngel, after P.J.F. Mallefille: *Les deux veuves*				
			1st version			1873–4	PT, 27 March 1874		
			2nd (definitive) version			1877	PT, 15 March 1878	vs (1914)	SV vii
			addns for 1st publication of Ger. version			1882		unauthorized version (Berlin, 1893)	
1:104	—	115	Hubička [The Kiss]	folk op, 2	E. Krásnohorská, after K. Světlá	1875–6	PT, 7 Nov 1876	vs (1880)	SV iii
1:110	—	118	Tajemství [The Secret]	comic op, 3	Krásnohorská	1877–8	New Czech, 18 Sept 1878	vs (1892)	SV x
1:122	—	129	Čertova stěna [The Devil's Wall]	comic-romantic op, 3	Krásnohorská	1879–82	New Czech, 29 Oct 1882	vs (1903)	SV xii
2:48	—	—	Viola, frag.	romantic op	Krásnohorská, after W. Shakespeare: *Twelfth Night*	1874–5 1883–4	concert perf., 15 March 1900; stage, National, 11 May 1924	vs (1903)	

CHORAL

JB	B	T	
1:38	60	—	Píseň svobody [Song of Freedom] (J.J. Kolár), unison vv, pf, 1848; PS xii, SV ii
2:16	D19	—	Zdráv budiž Josefe (Hymna ku cti českého krále) [Hail Joseph (Hymn in Honour of the Czech King)] (H. Poděbradský [V. Pok]), sketch, ?1848,
1:78	117	—	Píseň česká [Czech Song] (J. z Hvězdy [J.J. Marek]) [op.17], TTBB [SATB], 1860; SV ii
1:84	122	89	Tři jezdci [The Three Riders] (J.V. Jahn), TTBB, 1862 (1862); SV ii
1:89	126	92	Odrodilec [The Renegade] (A.L. Metlińskij, trans. F.L. Čelakovský), 1st version, TTBB, TTBB, 1863 (1864); SV ii
1:91	128	—	Odrodilec [The Renegade], 2nd version, T, T, B, B, TTBB, 1864, ed. (1923); SV ii
1:94	135	99	Rolnická [Farming] (V. Trnobranský), TTBB, 1868 (1869); SV ii
1:96	—	101	Česká píseň [Czech Song] (z Hvězdy), SATB, pf, 1868 (1870); SV ii
1:99	—	106	Slavnostní sbor [Ceremonial Chorus] (E. Züngel), TTBB, 1870 (1871); SV ii
1:106	—	117	Píseň na moři [Song of the Sea] (V. Hálek), TTBB, 1876–7 (1881); SV ii
1:109	—	119	Sbory trojhlasné pro ženské hlasy [Three-Part Choruses for Women's Voices], SSA, 1878 (1881); SV ii: Má hvězda [My Star] (B. Peška), Přiletěly vlaštovičky [Return of the Swallows] (J.V. Sládek), Za hory slunce zapadá [The sun sets behind the mountain] (Sládek)
1:111	—	101	Česká píseň [Czech Song] (z Hvězdy), SSAATTBB, orch, 1878, ed. (1923); SV ii
1:119	—	126	Věno [The Dowry] (J. Srb-Debrnov), TTBB, 1880 (1881); SV ii
1:120	—	127	Modlitba [Prayer] (Srb-Debrnov), TTBB, 1880, ed. (1909); SV ii
1:123	—	132	Heslo [Motto] (Srb-Debrnov), 2 settings, TTBB, 1882, (?1884); SV ii
1:125	—	134	Naše píseň [Our Song] (Srb-Debrnov), TTBB, 1883, ed. (1924); SV ii

SONGS

all for solo voice and piano

JB	B	T	
11:9	D3	—	Der Pilgrim (Poutník) (F. von Schiller), 1840, unfinished, lost
11:14	19	—	Hymne zum h. Johannes von Nepomuk, 1841, lost
1:27	49	34	Schmerz der Trennung (Bolest odloučení) (C.M. Wieland), 1846 (London, 1883); P
1:29	51	40	Einladung (Vyzvání) (J.G. Jacobi), 1846; PS xii; P
2:28–30	D22	—	Nehleď bolně dívko na mne [Don't look, my girl, painfully at me], Smutně včela v poušti [Sadly the honey-bee in the desert], Když se slunko zas usmívá [When the sun smiles again] (F.B. Květ), ?1848–9, sketch, frag.
1:53	91	58	Liebesfrühling (Jaro lásky) (F. Rückert), 1853, *Humoristické listy* (1885), suppl.28; P
1:93	134	98	Song for tragedy Baron Goertz (E. Bozděch), 1867–8; P
1:116	—	124	Večerní písně [Evening Songs] (V. Hálek), 1879 (1880); P: 1 Kdo v zlaté struny zahrát zná [He who can play the golden strings], 2 Nekamenujte proroky! (Do not stone the prophets!), 3 Mně zdálo se [I once dreamed], 4 Hej, jaká radost v kole [O what joy when dancing], 5 Z svých písní trůn ti udělám [I'll build you a throne from my songs]

ORCHESTRAL

JB	B	T	
1:10	31	12	Minuet, B♭, ?1842; SD i, SV xiii
1:11	32	14	Bajaderen Galopp (Galop bajadérek) (Kvapík bajadér), C, ?1842; SD i, SV xiii
2:13	D16	—	Overture, d, sketch, frag., ?1847; SV xiii
1:37	B1	—	Nationalgarde-Marsch (Pochod národní gardy), frag. of vn 1, 2, 1848; SV xiii
1:39	63	46	Jubel-Ouverture (Velká předehra) [Grand Ov.], Slavnostní ouvertura [Ceremonial Ov.], Jásavá ouvertura [Celebratory Ov.], D, op.4, 1848–9, rev. 1883; SV xiii
2:39	D26	—	Ouverture, later title Vikinger-Fahrt (Plavba Vikingů), c, ?1850 sketch, frag.; SV xiii
2:38	D42	—	Synfonie, a, ?1850–53, sketch, frag.,
1:59	92	59	Triumf-Sinfonie mit Benützung der österreich. Volkshymne (Slavnostní symfonie) (Triumfální symfonie), E, op.6, 1853–4, rev. 1881; SV xi
2:40	D27	—	untitled work, c, ?1854/6 sketch, frag.; SV xiii
1:70	106	74	Richard III, sym. poem after W. Shakespeare, op.11, 1857–8, ed. pf 4 hands (1891), fs (Berlin, 1896); SV iv
1:72	111	79	Wallensteins Lager (Valdštýnův tábor), sym. poem after F. von Schiller, op.14, 1858–9, ed. (Berlin, 1896); SV iv
1:79	118	82	Hakon Jarl, sym. poem after A. Oehlenschläger, op.16, 1860–61, ed. (Berlin, 1896) [orig. op.15]; SV iv
1:85	123	91	Doktor Faust, prelude to puppet play by M. Kopecký, small orch, 1862, ed. (1945); SV viii
1:86	125/i, ii	49	Polka [called Našim děvám [To Our Girls] in 1880], D, *c*1863, arr. pf (1888); SV xiii [performed as Třasák Svoboda [Freedom] in 1865]
1:88	127	94	Oldřich a Božena, prelude to puppet play by M. Kopecký, small orch, 1863, ed. (Brno, 1924); SV viii
1:90	129	95	Pochod k slavnosti Shakespearově [March for Shakespeare Festival], E, op.20, 1864, pf 4 hands (1864); SV viii
1:92	132	97	Fanfáry k Richardovi III [Fanfares for Richard III], brass, timp, 1867; SV viii
1:95	136	102	Slavnostní předehra [Ceremonial prelude], C, 1868, ed. (1919); SV viii
1:97	138	103	Der Fischer (Rybář), music to tableau vivant after Goethe, hmn, hp, str, 1869, ed. (1923); SV viii
1:98	139	104	Libušin soud [Libuše's Judgment], music to tableau vivant after poem from Zelenohorský MS, 1869, ed. (1923); SV viii
1:112/i-vi			Má vlast [My Fatherland], cycle of sym. poems, SV xiv
	—	110	1 Vyšehrad, *c*1872–4, pf 4 hands (1879), fs (1880)
	—	111	2 Vltava (Moldau), 1874, pf 4 hands (1879), fs (1880)
	—	113	3 Šárka, 1875, pf 4 hands (1880), fs (1890)

JB	B	T	
	—	114	4 Z českých luhů a hájů [From Bohemian Fields and Groves], 1875, pf 4 hands (1880), fs (1881)
	—	120	5 Tábor, 1878, pf 4 hands (1880), fs (1892)
	—	121	6 Blaník, 1879, pf 4 hands (1880), fs (1894)
2:47	—	—	untitled work, d, 1874–8, frag.; SV xiii
1:115	—	123	Venkovanka [The Peasant Woman], polka, 1879, pf arr. (1880); SV viii
1:126	—	135	Pražský karneval [The Prague Carnival], introduction and polonaise, 1883; PS xi (pf 4 hands); SV viii
21:12	—	—	Grosse Sinfonie Viola als Muster, sketch, 1884, frag., fs (1924)

CHAMBER

JB	B	T	
11:4	4	—	Polka, str qt, ?1839–40, lost
11:5	5	—	Osmanen-Poka, str qt, ?1839–40, lost
11:6	6	3	String Quartet, d♭, ?1839–40, lost
2:4	8	—	Waltz, F, str qt, 1840; SD i; SV xv [1st vn part extant]
11:7	10	—	Overture, str qt, 1840, lost [written 'according to Mozart's method']
2:5	C2	—	Fantasia on opera motifs, str qt, ?1840, frag.; SD i, SV xv
1:12	35	16	Fantaisie sur un air bohémien, g, vn, pf, 1843; SD i, SV xv
2:14	D15	—	Composition for ob, pf, F, ?1846–7, frag.; SV xv
2:33	—	—	String trio, B♭, ?1850, frag.
2:35	D44	—	Piano Quartet, A, ?1852–3, sketch, frag.; SV xv
1:64	96, 104	64	Piano Trio, g, op.15 [MS op.9], 1855, rev. 1857 (Hamburg, 1880); SV xv
1:105	—	116	String Quartet [no.1] 'Z mého života [From my Life], e, 1876 (1880); SV xv
1:118	—	128	Z domoviny [From the Homeland], 2 pieces vn, pf, 1880 (1881): 1 A, 2 g; SV xv
1:124	—	131	String Quartet no.2, d, 1882–3, parts (1889), score (Berlin, 1896); SV xv

PIANO SOLO

JB	B	T	
11:1	1	1	Waltz, *c*1829–31, lost
11:2	2	2	Galop, *c*1829–31, lost
2:1	3	—	Galopp (Kvapík), D, inc., *c*1831; SD i facs.
11:3	3a	—	untitled works, *c*1835–40, lost
2:2	D1	—	Variations on a theme from I Capuletti ed i Montecchi, 1839–40 inc.; SD i
1:1	12	4	Louisen-Polka (Louisina Polka), E♭, 1840; SD i, KD ii
1:2	13	8	Georginen-Poka (Jiřinková Polka) [Dahlia Polka], D, 1840; SD i, KD ii
1:3	7	5	Galopp di bravoura, B♭, 1840; SD i, KD v
2:3	9	—	Variationen über ein Motiv aus der Oper Montecchi e Capuletti (Variace na thema z Belliniho opery Montecchi e Capuletti), 1840 inc.; SD i
2:6	D2	—	Adagio, A♭, ?1839–1841 inc.; SD i
2:7	14	9	Marien-Polka (Mariina Polka), F, 1841, frag.; SD i, KD ii
2:8	15	10	Grosse Polka (Velká Polka) (Polčinka), b♭, 1841, inc. sketch; SD i, KD ii [orig. composition lost]
11:10, 12	16, 18	—	[2] Waltzes, both A♭, 1841, lost
11:11	17	—	Galop, B, 1841, lost
11:15	20	—	Katharinen-Polka, 1841, lost
11:16	21	—	Elisabethen-Galopp, F, 1841, lost
1:4, 5, 6	22–4	6, 7, 11	[3] Impromptus, e♭, b, A♭, 1841–2; SD i
1:13	27	17	Duo sans mots (Duo beze slov), E, 1842; SD i
2:9	D5	—	Etüde, c, 1842, inc.; SD i
1:9	30, 110	—	Aus dem Studentenleben (Ze studentského života), polka, C, ?1842, rev. 1858; PS xiii, SD i, KD ii
1:14	33	18	Quadrille (Kadryla, Čtverylka), B♭, 1843; SD i
2:10	34	19	untitled (Rhapsodie), A♭, 1843, frag.; SD i
1:16	36	20	Quadrille, F, *c*1843–4, SD i
1:17	37	38	Erinnerung an Pilsen (Vzpomínka na Plzeň), polka, E♭, 1843; KD ii
1:15	38	21	untitled (Mazurkové capriccio), c#, 1843–4, frag.; PS xiii
1:18	39	22	Walzer (Valčíky), 1844; PS xiii: 1 c/E♭, 2 A♭, 3 E♭/G, 4 c, 5 A♭ ?frag.
1:19	40 ?48	?27	Bagatelles et impromptus (Bagately a impromptus), 1844, ed. (1903); KD i: 1 L'innocence (Nevinnost), C, 2 L'abattement (Sklíčenost), a, 3 Idylle (Idyla), G, 4 Le desir (Touha), e, 5 La joie (Radost), D, 6 Le conte (Pohádka), b, 7 L'amour (Láska), A 8 La discorde (Nesvár), f♯
1:20	41	31	Moderato (Lístek do památníku Kateřině Kolářové) [Albumleaf for K. Kolářová], B, 1844, ed. (1924); KD iv
21:4	D8, 9	—	untitled, B♭, C, 1844, inc.; KD iv
2:11	D10	—	untitled, A♭, 1844, inc.
1:21	42	—	In ein Stammbuch der Fräulein Josephine Finke (Josefině Finkeové), E, 1845; KD iv
21:3	D11–2	—	untitled, F, f, 1845; inc.; KD iv
1:22	43	—	Ins Stammmbuch dem Jean Kunz (Jeanu Kunzovi), C, 1845; KD iv
1:23	44	—	In ein Stammbuch dem Ulwer (Václavu Ulverovi), e♭; PS xiii, KD iv
1:24	46	—	Pensée fugitive, d, 1845, ed. (1954); KD iv
1:25	45	—	Allegro (Alžbětě Felicii Thunové), A♭, 1845, ed. (1907); KD iv
1:28	50	37	Polka, E♭, 1846; PS iv, KD ii
1:31	53	52	Lesní city a dojmy: nocturno (Woodland Feelings and Impressions], f, 1847, rev. 1883 (1883) [org. title Impromptu]
1:33	54	—	Romanza (Romance), B♭, ?1847, rev. 1883; PS ix
1:32	55	48	Rondo capriccio (Allegro capriccioso), b, ?1847; PS ix, KD v
2:12	D14	—	Fantasie na narodní písně [Fantasia on National Songs], E, 1847 frag.; KD v

JB	B	T	
1:34	56	—	Charakterstück (Charakteristická skladba), C♭, 1847–8; PS xiii, KD i
1:35	57	44	Six morceaux caractéristiques (Šest charakteristických skladeb), op.1, 1847–8 (Leipzig, 1851); KD i: I Im Walde (V lese), C, 2 Erwachende Leidenschaft (Vznikající vášeň), c, 3 Das Schäfermädchen (Pastýřka), G, 4 Die Sehnsucht (Touha), g, 5 Der Krieger (Válečník), D, 6 Die Verzweiflung (Zoufalství), d
2:17	62	42	Caprice, g, 1848, frag.; PS x, KD v [orig. title Rhapsodie]
1:36	58	45a	Marsch der Prager Studenten Legion (Pochod pražské studentské legie), F, 1848 (1848)
1:37	59	45b	Nationalgarde-Marsch (Pochod národní gardy), D, 1848 (1848)
	61	—	Polka, f, 1848; KD ii [orig. version op.7 no.2, cf 1:60]
2:15	D17	—	Polka, C, 1848, frag.; KD ii
2:27	D21	—	Polka, e, sketch, 1848–9, frag.; KD ii
2:23, 24	D34–5	—	untitled albumleaves (lístky do památníku), both D, ?1848–9, inc.; KD iv
1:41–3	74–6	—	untitled albumleaves (lístky do památníku), G, g, b, ?1848–9; PS i, KD iv
1:44	64	41	Hochzeitsszenen (Svatební scény), 1849, ed. (Berlin, 1898); KD i: 1 Der Hochzeitszug (Svatební průvod), C, 2 Das Brautpaar (Ženich a nevěsta), A♭, 3 Das Hochzeitsfest: der Tanz (Svatební veselí: tanec), A
2:18a	65	—	Übungen in den ersten rhythmischen Bildungen, C, *c*1844–9
2:18a	66	—	Acht rhythmische Übungen, C, *c*1844–9
1:40	67	—	Thema mit Veränderungen, G, *c*1844–9
2:18b	68	—	Fingerübungen auf der Grundlage der Tonleiter, C, *c*1844–9
2:18c	69	—	[16] Höhere Bildungen, *c*1845–9 [nos.1–12 lost]
1:45, 46	77–8	—	untitled albumleaves, A [orig. version op.5 no.1, cf 1:5], B♭, 1849, ed. (London, 1958); KD iv
2:25, 26, 22	D36–7	—	untitled albumleaves (lístky do památníku), d, G♭, F#, ?1848–50, frag.; KD iv
1:48	72	50	Melodien-Schatz (Poklad melodií) [i], *c*1849–50, ed. (1923): I Preludium, C, 2 Capriccio, a, 3 G
1:49	71	—	Melodien-Schatz (Poklad melodií) [ii] 1849–50, ed. (1967): I Moderato, C, 2 G, 3 Toccata, D, 4 Moderato, A, 5 Tempo di marcia, E
1:51	86	53	Stammbuch-Blätter (Lístky do památníku). op.2, 1849–50 (Leipzig, 1851); KD iv: I Prélude, C, 2 Chanson, a, 3 G, 4 c, 5 D, 6 b
1:52	80	—	untitled albumleaf (lístek do památníku), b♭, ?1848–52; PS i, KD iv
2:21	D39		untitled albumleaf (lístek do památníku), g, ?1849–54, frag; KD iv
1:53	84	?30	Toccatina, B, ?1849–54, rev. 1883; PS i, KD iv [orig. albumleaf]
1:54	85	—	untitled albumleaf (lístek do památníku) e♭, ?1849–54; PS i, KD iv
1:60	94	62	Trois polkas de salon (Tři) salonní polky), op.7, 1848–54 (1854–5); KD ii: (1 F#, 2 f, 3 E)
1:61	95	63	Trois polkas poétiques (Tři poetické polky), 1848–54 (1854–5); KD ii: I E♭, 2 g, 3 A♭
1:62	97, 79	65	Andante, E♭, 1849–52 (1856); KD iv [incl. 1st version]
1:63	93	—	Polka, f, 1853–5; PS iv, KD ii
1:65	100, 82	67	3 Stücke (Tři skladby) (Lístky do památníku), op.3, 1848–56, nos.1–3 (Stuttgart, 1857); no.3 PS i; KD iv [incl. 1st version no.1]: 1 An Robert Schumann (Robertu Schumannovi), E [cf B82], 2 Wanderlied (Píseň pocestného), A, 3 Es siedet und braust (Je slyšet sykot, hukot a svist), c# [after Schiller: *Der Taucher*]
1:66	101, 81, 83	68	Skizzen (Črty), op.4, 1848–57 (1858); KD iv [incl. 1st versions of nos.1, 4]: 1 Preludium, f#, 2 Idylle (Idyla), B, 3 Erinnerung (Vzpomínka), A♭, 4 Beharrliches Streben (Vytrvalá snaha), g#
1:67	102	68/ii	Skizzen (Črty), op.5, 1848–57 (1858); KD iv: I Scherzo-Polka, F#, 2 Schwermut (Zádumčivost), g#, 3 Freundliche Landschaft (Přívětivá krajina), D♭, 4 Rhapsodie, f
2:31	D18	—	Polka, G, *c*1850, sketch; PS iv, KD ii [used in orch, polka Venkovanka, 1879, 1:115]
1:55–7	88–90	54–6	Polkas, E, g, A, 1850–53; PS iii, KD ii
2:37	D42	—	untitled, f, frag., ?1850–53
	87	—	Polka, F#, before 1853; KD ii [orig. version op.7 no.1, cf 1:60]
1:68	—	—	Erinnerung an Weimar, A♭, 1857
2:42	D49	—	Cid campeador – Ximene, tone poem, sketch., 1857–8; frag.; KD v
1:69	105	72	transcriptions, op.10, of Schubert's Die schöne Müllerin, 1858: I Trockne Blumen, lost, 2 Der Neugierige (Zvědavý); PS vi, KD v
2:43	107	70	Ballade (Balada), e, sketch, 1858 frag.; KD v
1:71a	109/i	69	Ball vision, Polka-Rhapsodie (Vidění na plese), a/C, 1858; PS xiii, KD ii
1:71b	109/ii	—	Polka, C, 1858; KD ii [alternative (?later) version of 1:71]
1:73	113, 108	75, 71	Konzert-Etüde (Koncertní etuda), C, 1858, ed. (1962); KD v [orig. version, PS v, KD v]
1:74a, b	114, —	81	Bettina Polka, C, 1859; 2nd version 1883, ed. (1944); PS iv [1st version], KD ii [both versions]
1:75	112	80	Macbeth (Skica ke scéně Macbeth a čarodějnice ze Shakespeara) [Sketch to the scene Macbeth and the Witches], 1859; PS xiii, KD v
1:76–7	115–16	83–4	Souvenir de Bohême en forme de polkas (Vzpomínky na Čechy ve formě polek), op.12, 1 a, 2 e, op.13, 1 e, 2 E♭, 1859–60 (1865); KD ii
1:80	119	86	Am Seegestade – eine Erinnerung (Na břehu mořském – Vzpomínka), concert study, g#, 1861 (1864); KD v
2:45	D55	—	Grosse Fantasie (Skladba a moll), a, before 1862, frag.; KD v [title from the last rev.]
1:82	—	—	Cantabile, A, 1862
1:81	120	—	Ins Stammbuch des Fräulein Marie Proksch (Marii Prokschové), C, 1862; KD iv
1:83	121	88	Fantasie na české národní písně [Fantasia on Czech Folksongs], B, 1862, (1867); KD v
1:103	—	112	Rêves (Sny), characteristic pieces, 1875 (1879): I Le bonheur éteint (Zaniklé štěstí), E♭, 2 La consolation (Útěcha), A♭, 3 En Bohême: scène champêtre (V Čechách: vesnický výjev), a, A, 4 Au salon (V saloně), e, 5 Près du château (Před hradem), B, 6 La fête des paysans bohémiens (Slavnost českých venkovanů), g
1:107, 114	—	112/i, ii	České tance [Czech Dances], i, 1877 (1879): I Polka, f#, 2 Polka, a, 3 Polka, F, 4 Polka, B♭; ii, 1879 (1880–81): 1 Furiant, a, 2, Slepička [The Little Hen], B♭, 3 Oves [Oats], A♭, 4 Medvěd [The Bear], C, 5 Cibulička [The Little Onion], g, 6 Dupák, D, 7 Hulán [The Uhlan], A, 8 Obkročák, E♭, 9 Sousedská, B, 10 Skočná, F [1, 6, 8–10 are names of dances]
1:117	—	125	Andante, f, 1880, facs. (1880); KD iv
1:121	—	130	Romanza (Romance), g, 1881 (1882); KD iv

Cadenzas

JB	*B*	*T*	
4:1	99	—	for Mozart's Pf Conc. in d, K466, 1st and 3rd movts, 1856; KD v
4:2	98	—	for Mozart's Pf Conc. in c, K491, 1st movt, ?1856; KD v
4:3	130	—	for Mozart's Pf Conc. in B♭, K595, 1st and 3rd movts, ?1864; KD v
4:4	103	85	for Beethoven's Pf Conc. in c, op.37, 1st movt, 1st version, 1857–61, ed. (1951), 2nd version, 1872; KD v

OTHER KEYBOARD

for piano 4 hands unless otherwise stated

JB	*B*	*T*	
11:8	11	—	Erinnerung an Neustadt (Vzpomínka na Nové Město nad Metují), polka, 1840, lost
1:7	28	13	Overture, c, 1842; SD i
1:8	29	15	Overture, A, 1842; SD i
1:26	47	26	untitled, g, 2 pf, 8 hands, 1845
1:30	52	35	6 Preludes, C, c, G, g, D, F, 1846, org, ed. (1967)
1:47	70	47	Sonatensatz, e, 2 pf, 8 hands, 1849; PS vii
1:50	73	57	Jugend-Rondo (Rondo pro mládež), C, 2 pf. 8 hands, 1850; PS viii
2:32	D28	—	Sonata, E♭, 2 pf, *c*1850, sketch frag.
42:2–9	C5–15		pf arrs. of the works of Smetana and others (Beethoven, Bertini, Mendelssohn, Schumann, Wagner), partly lost

COMPOSITIONAL STUDIES

JB	*B*	*T*	
			orchestra
3:30	A82	—	1 Komposition für Holzblasinstr. mit doppeltem Rohrblatt, 2 cls, bns, hns, 1846–7; SV xiii
3:31	A83	—	Fantasia da Mozart. Versuch einer Instrumentierung, 1846–7; SV xiii
			piano solo
3:1–17	A1–56	—	harmony, counterpoint, melody, 1844–5 – first composition studies, song form, marches, fugues, canons, 1845; KD iii [selection]
3:18	A57–8	28	[2] Studies, 1846; PS v, KD iii: I C [in prelude form], 2 a [in song form]
3:20–23	A59–69	29, —	variations, rondo form, sonata form, 1846; KD iii [selection]
3:24	A76	35	Sonata, g, 1846, ed. (1949); KD iii
			solo voice and piano
3:25	A70	32	Liebchen's Blick (Pohled mé dívky) (B. Breiger), 1846; PS xii, P
3:25	A71	33	Lebewohl! (Sbohem!) (W. Melhop), 1846; PS xii, P
			other vocal
3:28	A79	—	recitative, 1846
3:29	A80	—	Aus Mozarts Titus: Duettino on the text of the op, 1847
3:26/i	A72	—	Jesu meine Freude, chorale, SATB, 1846; SV ii
3:26/ii	A73	—	Ich hoffe auf den Herrn, fugue, SATB, 1846; SV ii
3:26/iii	A74	—	Lobet den Herrn, introduction and fugue, SATB, 1846; SV ii
3:26/iv	A75	—	Heilig ist der Herr Zebaoth (*Isaiah* vi.3), SATB, SATB, 1846; SV ii
3:27/i	A77	—	Scapulis suis obumbrabit tibi Dominus, off, SATB, hns, str, org, 1846; SV ii
3:27/ii	A78	—	Meditabitur in mandatis tuis (Offertorium à la Händel), off, SATB, hns, str, org, 1846; SV ii

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MARTA OTTLOVÁ (1–5, 7–9, work-list), MILAN POSPÍŠIL (bibliography), JOHN TYRRELL (6, 10)

Smetana, Robert (*b* Vienna, 29 Aug 1904; *d* Brno, 6 Oct 1988). Czech musicologist and folklorist. He studied composition with Kvapil at the Brno Conservatory (1925–8) and musicology with Helfert at Brno University (1924–9), where he took the doctorate in 1934 with a dissertation on melodic idioms in folksong. He worked as a music archivist at the Moravian Museum, Brno (1924–32), and as a music journalist (1926–46); in 1936 he moved to Olomouc, where he was an official in a cultural organization. In 1946 he initiated the teaching of musicology and music education at Olomouc University and was later appointed lecturer and head of the musicology institute (1951) and professor of music history (1965); he retired in 1973, later returning to Brno. In 1967 he was granted the DSc by Prague University. Much of his work has dealt with folksong, on which he has worked closely with the literary historian Bedřich Václavek, devoting special attention to the question of songs which became accepted as folksongs. He has also been concerned with music aesthetics and with the history of music, writing the section on musical Romanticism in the *Československá vlastivěda* volume of Czech music history that he edited with Očadlík (1971). The annual Olomouc conferences on the arts (from 1960) were founded on his initiative.

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JOHN TYRRELL/KAREL STEINMETZ

Smetana Quartet. Czech string quartet. It was formed in 1945 by Jaroslav Rybenský (*b* Bojanov, 12 Jan 1923; *d* Teplice, 19 Feb 1997) and Lubomír Kostecký (*b* Ostrava, 5 June 1922), violins; Václav Neumann (*b* Prague, 29 Oct 1920; *d* Vienna, 2 Sept 1995), viola; and Antonín Kohout (*b* Lubná, nr Rakovník, 12 Dec 1919), cello; they were all students in J. Micka's class at the Prague Conservatory. Their début was at Prague on 6 November 1945 in works by Smetana and Novák. At the end of 1946 Neumann left to pursue his conducting career; Rybenský became the viola player and his place as first violin was taken by Jiří Novák (*b* Horní Jelení, nr Pardubice, 5 Sept 1924). A further change in 1955 brought Milan Škampa (*b* Prague, 4 June 1928) as viola player in place of Rybenský. Until 1949 the players, except the first violinist, were also members of the Czech PO, but in 1951 the quartet became the orchestra's official chamber group and they were no longer required to perform orchestral duties. They first travelled abroad to Poland in 1950, when they also began to make gramophone records; from 1954 they toured widely and often, making their London and New York débuts in 1955 and 1957 respectively, and in 1958 becoming the first Czech group to appear in Japan. Quartets by Smetana, Dvořák and Janáček formed the basis of their repertory, which also included works by Martinů, Shostakovich and Sommer. The players' individual virtuosity was combined with a unity of ensemble that derived from great attention to dynamic and expressive detail, enabling them (from 1949 onwards) to give performances from memory. Kohout and Škampa published articles on the subject (in *HRo*, x, 1957, pp.71, 1020). In 1967 they were appointed to teach at the Prague Academy. Until 1972 they played Czech instruments, including a viola of 1859 by F.A. Homolka that formerly belonged to Dvořák; they were then lent instruments from the state collection: violins by Stradivari (the 'Libon', 1729) and Francesco Ruggieri (1694), a viola of Italian origin (*c*1680) and a cello by Grancino (1710). The quartet disbanded in 1989 after a farewell concert in Brno.

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ALENA NĚMCOVÁ

Smetanin, Michael (*b* Sydney, 1 Oct 1958). Australian composer of Russian descent. He studied composition with Richard Toop at the NSW Conservatorium of Music (BMus, 1981) and then with Louis Andriessen in Amsterdam and at the Royal Conservatory in The Hague (1982–4). After the serial piano trio *Triskelion*, his student works such as *Three Songs*, *Troika* and his first acknowledged work, *Undertones* (1981), show the strong influence of the minimalist style of Reich and Andriessen, especially the latter's *De staat*. Smetanin's interest in rock music, especially funk, was encouraged while he was in Holland. It emerges in the expanded drum kit sound of the percussion quartet *Speed of Sound* (1983) and in the minimalist *Ladder of Escape* (1984) for Harry Sparnaay's Basklarinetten Kollektief. He also drew on the art music avant garde as exemplified in the uncompromising *Afstand* (1983).

On his return to Australia in 1985, Smetanin briefly worked as information officer for the Australia Music Centre; he also completed commissions for two Dutch ensembles, *Track* for Hoketus and *Vault* for the Nieuw Ensemble. While *Vault* is again influenced by Andriessen,

Track is a loud, aggressive piece incorporating influences from rock and free improvisation, a precursor of the controversial, though highly acclaimed, *Black Snow* (1987).

Smetanin has been the recipient of many awards, including first prize in the Georges Enesco International Composition Competition for *Fylgjir*, one of the works he wrote while composer-in-residence with the chamber music organization Musica Viva in 1988. Since the late 1980s, the compositional approach exemplified in *Black Snow* has developed in combination with a radical modernist virtuosity redolent of Xenakis and accommodating diverse influences from funk to Stravinsky. *Strange Attractions* (1990), *Hot Block* (1991), the large song cycle *Skinless Kiss of Angels* (1992) and the chamber opera *The Burrow* (1993), concerned with the last minutes in the life of Kafka, demonstrate the diverse crystallization of his style. Since *Strange Attractions* Smetanin has also used the 'automaton', a numerical grid to influence compositional decisions about different musical parameters.

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(selective list)

Op: The Burrow (prol, 5 scenes, A. Croggon), 1993, Perth, Octagon, 21 Feb 1994

Orch: Troika, 1980; Zyerkala, 1981; After the First Circle, 1982; Black Snow, 1987; Blitz, small orch, 1989; Women and Birds in Front of the Moon, 1994; Shakhmat/Supremat, chbr orch, 1995

Vocal: 3 Songs (F. Smetanin), 3 female vv, 1980; Adjacent Rooms (D. Keene), S, Mez, A, T, 2 B, perc, amp pf, 1992

Chbr: Triskelion, 1978; Undertones, b cl, perc, 1981; Per canonem, 2 pic, 2 a sax, tpt, 2 perc, 4 pf, 2 trbn, 1982, rev. 1984; Lichtpunt, fl + pic + a fl, cl + b cl, perc, pf, 2 vn, vc, 1983; Speed of Sound, 4 perc, 1983; Ladder of Escape, 7 b cl, 2 contra b cl, 1984; Track, 2 fl + pic; 2 a sax, tpt, 2 perc, 2 pf, 2 elec pf; 2 b gui, 1984; Bellevue II, trbn, t sax, perc, 1986; Vault, fl + pic + a fl, cl + b cl, gui, perc, vn, db, 1986; Fylgjir, fl + pic, ob, cl, bn, hn, pf, vn, va, vc, db, 1988; Red Lightning, str qt, 1988; Spin ø, amp b rec, amp hpd, 1990; Strange Attractions, fl, b cl, pf, vn, va, vc, 1990; Spray, amp a fl, b cl, pf, 1990; Strip, 17 solo str; 1991; Minimalism Isn't Dead – It Just Smells Funny, 4 perc, 1991; Sharp, b cl, pf, va, 1991; Obsession: and the Three Minute Single, t sax, elec gui, drum kit, pf, vc, db, 1995; Hot Block, elec gui, amp perc, live elect, 1991; Skinless Kiss of Angels, Mez, Bar, ens, 1992; Tubemakers (in Three Bits) b cl, perc, 1995

Pf: Eight, 3 amp pf, 3 loudspeakers, 1980; Afstand, 2 pf, 1983; Stroke, 1988; Something's Missing Here (ik mis hier iets): a Postcard from Holland . . . no.4, 1989

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CHRISTINE LOGAN

Smeterlin, Jan (*b* Bielsko, 7 Feb 1892; *d* London, 18 Jan 1967). British pianist of Polish birth. At the age of 17 he went to Vienna and became a pupil of Godowsky, then head of the Klaviermeisterschule of the Vienna Conservatory. Through a fellow pupil, Heinrich Neuhaus, he came into contact with Szymanowski and later gained recognition as an effective champion of the latter's piano music. His career was interrupted by World War I, in which he served as an officer in the Polish cavalry, and it was not until 1930 that he made his US début with a recital in Carnegie Hall. After this he gave regular concerts there over a period of 30 years, though his career remained firmly based in Europe. Smeterlin became a British subject in 1934. Despite his advocacy of Szymanowski's music, it was above all as a Chopin specialist that he had greatest success. A poetic and cultured player, his direct and unmannered interpretations, as heard, for instance, in his discs of the complete Nocturnes, capture the soulful intensity of Chopin's style, while at the same time not adhering too closely to details of markings in the text.

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B. Maciejewski and F. Aprahamian: *Karol Szymanowski and Jan Smeterlin* (London, 1970)

JAMES METHUEN-CAMPBELL

Smethergell, William (*b* London, bap. 6 Jan 1751; *d* London, before March 1836). English composer. In 1765 he was apprenticed to the organist and composer Thomas Curtis, and became organist of All Hallows, Barking-by-the-Tower, 1770–1823, and of St Mary-at-Hill, 1775–1826. According to his membership application to the Society of Musicians in 1779, his annual income of about £200 was derived from his two posts, from playing 'first tenor' (viola) at Vauxhall Gardens and from teaching. The keyboard writing in his compositions suggests that he was an accomplished player. His first publication, about 1770, was a set of *Six Lessons* for keyboard; these were followed with the publication of keyboard concertos, symphonies, miscellaneous instrumental pieces and songs. While some of the more interesting compositions might first have been performed at the King's Arms Tavern, Cornhill, of which subscription concerts Smethergell was steward about 1775, others he wrote as teaching material for his violin pupils. There is a uniform mediocrity about these, and as if aware of it the composer noted that the intention was educational. His *Six Easy Solos* op.8 are 'composed for the improvement of juvenile performers', his op.12 violin duets being 'in a familiar pleasing stile' for the same executants. But there are also some delightful movements in a light and assertive *galant* style in his 12 overtures and seven keyboard concertos. To the conventional exhibition of arpeggio and scalic figures, and the persistent repetition of direct and simple rhythmic ideas in the accompaniment, Smethergell contributed broad, wide-ranging themes. Apart from op.5 no.4, his symphonies are three-movement pieces; his concertos are in two movements, except for no.1 of the set published about 1775, where a slow movement is inserted between the normal Allegro and Rondo. The keyboard soloist in the concertos is accompanied by two violins and cello only. There is a fuller orchestral texture in the symphonies, which are scored in eight parts and were popular enough not only with the band at Vauxhall but also with musicians generally for a second edition to have appeared of the op.5 set.

WORKS
all published in London

6 Lessons, hpd/pf, op.1 (*c*1770)

6 Concertos, hpd/pf, 2 vn, vc (*c*1775)

6 Overtures in 8 parts, vns, obs, hns, va, b, op.2 (*c*1778); 1 ed. in The Symphony 1720–1840, ser. E, iii (New York, 1983)

6 Canzonetts, 1v, hpd/pf (*c*1778)

A Favorite Concerto, hpd/pf, 2 vn, vc (1784); ed. T. Rishton (Stavanger, 1996)

6 Lessons, hpd/pf (*c*1785)

6 Overtures in 8 Parts: a Second Sett, op.5 (*c*1790); 3 ed. in The Symphony 1720–1840, ser. E, iii (New York, 1983)

3 Sonatas, hpd/pf, vn, in *Rules for the Thorough Bass*, op.7 (1791)

6 Easy Solos, vn, hpd/vc, op.8 (*c*1797)

6 Duettos, 2 vn, op.12 (*c*1800)
Arr.: N. Jommelli: The Favorite Periodical Overture and Chaconne, adapted for hpd/pf by W. Smethergell (*c*1805)
Songs pubd singly and in 18th-century anthologies

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Rules for the Thorough Bass, to which are annex'd Three Sonatas, hpd/pf, vn, op.7 (London, 1791)

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C.L. Cudworth: 'The English Symphonists of the Eighteenth Century', *PRMA*, lxxviii (1951–2), 31–51
O.T. Edwards: *The Concerto in England during the Eighteenth Century* (diss., U. College of North Wales, Bangor, 1967)
D. Dawe: *Organists of the City of London 1666–1850* (Padstow, 1983)
T. Rishton: *The English Keyboard Concerto 1755–1790, with Particular Reference to the Works of Edwards, Chilcot, Hayes and Smethergell* (thesis, U. of Manchester, 1983)
T. Rishton: 'William Smethergell, Organist', *MT*, cxxiv (1983), 381–4
H.D. Johnstone and R. Fiske, eds.: *Music in Britain: the Eighteenth Century* (Oxford, 1990)
T. Rishton: 'The Eighteenth-Century British Keyboard Concerto after Handel', *Aspects of Keyboard Music: Essays in Honour of Susi Jeans*, ed. R. Judd (Oxford, 1992), 121–39

OWAIN EDWARDS/TIM RISHTON

Smijers, Albert(us Antonius) (*b* Raamsdonksveer, 19 July 1888; *d* Huis ter Heide, Utrecht, 15 May 1957). Dutch musicologist. He studied philosophy and theology at the Haaren Seminary and was ordained priest in 1912. He then taught at the Beekvliet Seminary (St Michielsgestel). He went to Vienna in 1915 and spent a year at the academy's church music section at Klosterneuburg; at the same time he studied at Vienna University with Adler. In 1917 Smijers received the doctorate with a dissertation on Karl Luython. On his return to the Netherlands he again became a teacher at Beekvliet Seminary and held this post until 1929. At the same time he was director of the church music department of the Tilburg Conservatory and from 1929 to 1933 taught music history at Amsterdam Conservatory.

In 1928 the Maatschappij tot Bevordering der Toonkunst founded a chair in music history and theory at Utrecht University, and the post was offered to Smijers who became the first reader in musicology at any Dutch university. The music history department opened officially on 13 October 1930 when Smijers outlined his course of study with an inaugural lecture, *Nederlandsche muziekgeschiedenis*. His programme paid special attention to music from the Low Countries in the 15th and 16th centuries. In 1934 the Dutch government began financing the Utrecht chair and in 1945 Smijers was appointed full professor. He remained at Utrecht University until his death.

Smijers paid special attention to the meticulous investigation of sources. Under him musicology thrived in the Netherlands and he trained a generation of important scholars, including Antonowycz, van Crevel, H.E. Reeser, Wagenaar-Nolthenius and Vente. Smijers earned an international reputation through his publication of *Werken van Josquin des Prés*. In 1919 the Vereniging voor Nederlandse Muziekgeschiedenis had commissioned him to edit Josquin's complete works, a monumental task continued after Smijers's death by Antonowycz and Elders. Smijers also started a revised edition of the complete works of Obrecht and published the series *Van Ockeghem tot Sweelinck*, neither of which were completed before his death. For these studies he made use of his own collection of photocopies of Netherlandish music in libraries abroad (particularly in Italy and Spain). After years of labour during which he discovered many 15th- and 16th-century works that had been lost by faulty cataloguing, he was able to compile an extensive card catalogue of works that he took with him to the Institute of Musicology at Utrecht.

Smijers remained closely connected with the Vereniging voor Nederlandse Muziekgeschiedenis: he was president from 1934 to his death and supervised many of its editions. From 1921 until shortly before his death he was editor of the organization's journal, *TVNM*, for which he wrote many articles, including those on the Confraternity of Our Lady at 's-Hertogenbosch. During the congress of the IMS at Utrecht in 1952 Smijers was elected president, a position which he held for three years. In 1950 he was appointed a member of the Royal Dutch Academy of Sciences.

WRITINGS

Karl Luython als Motetten-Komponist (diss., U. of Vienna, 1917; Amsterdam, 1923)
Die kaiserliche Hofmusik-Kapelle von 1543–1619 (Vienna, 1922) [repr. of articles previously pubd in *SMw*]
'De Illustre Lieve Vrouwe Broederschap te 's-Hertogenbosch', *TVNM*, xi/4 (1925), 187–210; xii/1 (1926), 40–62; xii/2–3 (1927–8), 115–67; xiii/1–2 (1929), 46–100; xiii/3–4 (1931–2), 181–237; xiv/1–2 (1932–4), 48–105; xvi/1–2 (1940–41), 63–106; xvi/3 (1942), 216; xvii/3 (1951), 195–230
'Een kleine bijdrage over Josquin en Isaac', *Gedenkboek aangeboden aan Dr. D.F. Scheurleer* (The Hague, 1925), 313–19
'Josquin des Prez', *PMA*, liii (1926–7), 95–116
Nederlandsche muziekgeschiedenis (Utrecht, 1930)
'De Matthaeus-Passie van Jacob Obrecht', *TVNM*, xiv/3 (1935), 182–4
'Vijftiende en zestiende eeuwsche muziekhandschriften in Italië met werken van Nederlandsche componisten', *TVNM*, xiv/3 (1935), 165–81
ed.: *Algemeene muziekgeschiedenis* (Utrecht, 1938, 4/1947)
'Meerstemmige muziek van de Illustre Lieve Vrouwe Broederschap te 's-Hertogenbosch', *TVNM*, xvi/1 (1940), 1–30
'Twee onbekende motetteksten van Jacob Hobrecht', *TVNM*, xvi/2 (1941), 129–34
'Het motet "Mille quingentis" van Jacob Hobrecht', *TVNM*, xvi/3 (1942), 212–15
'De Missa carminum van Jacob Hobrecht', *TVNM*, xvii/3 (1951), 192–4

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P. de Monte: *Missa ad modulum Benedicta es*, UVNM, xxxviii (1920)
Werken van Josquin des Prés, fascs.i–xli (Amsterdam, 1921–56)
C. Padbrué: *I.V. Vondels Kruisbergh*, UVNM, xlii (1931)
Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535, i–vii (Paris, 1934–62)
Cornelis Schuyt: Vijfstemmige madrigalen I–III, UVNM, xlv (1937–48)
Van Ockeghem tot Sweelinck, Nederlandsche muziekgeschiedenis in voorbeelden, i–vii (Amsterdam, 1939–56, 2/1946–56)
Jacob Obrecht: Opera omnia, editio altera, fascs.i/1–5, ii/1–2 (Amsterdam, 1953–8)

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H.E. Reeser: 'Albert Smijers zum Gedächtnis', *Mf*, xi (1958), 51–4
H.E. Reeser: 'In memoriam Prof. Dr. A.A. Smijers', *TVNM*, xviii (1959), 51–2

ELLINOR BIJVOET

Smiley, Pril (*b* Mohonk Lake, NY, 19 March 1943). American composer. Arriving at the Columbia-Princeton Electronic Music Center in 1963, she assisted Ussachevsky on several of his works. By the time she completed the BA (Bennington College, 1965), she had become a technician, composer and instructor at Columbia University. She was

appointed acting director of the Electronic Music Center in 1984 and served as its associate director during the period 1985–95. She has also taught at the universities of Iowa, Michigan and Utah, the California Institute of the Arts and the Peabody Conservatory. Her awards include a Guggenheim Fellowship.

Smiley has written electronic music for many dramatic productions, including scores for the theatre, dance, television documentaries and films. Her recorded analog works stem from the tape music of Ussachevsky and others, applying classical studio techniques to synthetic and acoustic sources. The spatial structure of the four-track composition *Eclipse* features antiphonal relationships among sounds emanating from the four corners of a room. In *Kolyosa*, precisely shaped extremes of register, envelope and contrasting timbres interact, climax dramatically and then die away. Rhythmic counterpoint, timbral contrast, phrasing and spatial concerns are all central aspects of her work.

WORKS
(selective list)
all electro-acoustic

Dramatic: Can You Hear Me? (TV score), 1967; Elephant Steps (occult op), Tanglewood, MA, 1968; Bananas, New York, 1969; Incredible Voyage (TV score), 1969; Inner Journey, New York, 1969; Line of Apogee (film score), 1969, collab. V. Ussachevsky; The Increased Difficulty of Concentration, New York, 1970; Operation Sidewinder, New York, 1970; Trip (film score), 1971; Creation of the World and Other Business, New York, 1972 [rev. as Up from Paradise, 1981]; Dr Faust ... , Cleveland, 1972; Swinging Quantum (film score), 1975; Synthesis (film score), 1975; The Crazy Locomotive, New York, 1976; Danger: Radioactive Waste! (TV score), 1976; Emigres, New York, 1979; Gimme Shelter, New York, 1979; Holesville, New York, 1979; incid music for W. Shakespeare plays, 1966–80; dance scores

Tape: Eclipse, 4-track tape, 1967; Kolyosa, 2-track tape, 1970; Forty-Three, 2-track tape, 1983

MARA HELMUTH

Smirczeck, Josef Blažej. *See* SMRČEK, JAN MATĚJ.

Smirnov, Dmitry (Alekseyevich) (*b* Moscow, 7/19 Nov 1882; *d* Riga, 27 April 1944). Russian tenor. He studied with Émiliya Pavlovskaya and apparently in Milan. He made his début as Gigi in the first performance of Esposito's *Camorra* at the Hermitage Theatre, Moscow, in 1903. After a trial début as Sinodal in Rubinstein's *The Demon* he sang at the Bol'shoy (1904–10). From 1910 until 1917 he was a member of the Imperial Opera, St Petersburg. He often sang in western Europe (Paris, in the Diaghilev seasons, Monte Carlo, Brussels, Madrid, Barcelona), and appeared at the Metropolitan (1910–12, début as the Duke in *Rigoletto*). In 1911 he sang in *Lakmé* with the Boston Opera Company and toured Latin America. He took part in Beecham's Drury Lane Russian opera productions in summer 1914. After 1919 he sang widely in Paris, Brussels and London. Besides his large French and Italian repertory, he sang many Russian roles, including Lensky, Grigory (*Boris*), Levko (*May Night*) and Lohengrin. He made approximately 90 recordings, which reveal the peculiar plangency of his tone allied to an instinctive sense of the right style for the music in hand.

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M. Scott: *The Record of Singing*, ii (London, 1979), 16–17

HAROLD BARNES/ALAN BLYTH

Smirnov, Dmitry Nikolayevich (*b* Minsk, 2 Nov 1948). Russian composer. Smirnov belongs to the rich generation of Moscow composers who first came to prominence in the early 1970s. Born into a musical family, he grew up in the eastern USSR (Ulan Ude and Frunze) before coming to Moscow in 1967 to attend the conservatory, where he studied composition with Sidel'nikov, orchestration with Denisov, and analysis with Yury Kholopov. He also benefited from private lessons with the Webern pupil Herschkowitz at that time a strong influence on Moscow's underground or unofficial composers. In 1973 he began work as a music editor for the state publishing-house *Sovetskiy Kompozitor*. Over the next seven years, he was able to use his position to arrange publication of music by composers he considered to be neglected or held back by officialdom or ideology. In 1974, he was accepted into the Union of Soviet Composers. Since 1980 he has worked as a freelance composer and teacher.

His music first attracted particular attention outside the USSR in 1979, when, along with six others, as one of the so-called Khrennikov Seven, he was publicly rebuked by the First Secretary of the Composers' Union for allowing his music to reach the West without passing through official channels of selection and control. Unsurprisingly, this episode sharply increased foreign interest in his music, and with the political relaxations of the late Soviet period his works achieved frequent performances outside Russia. In 1989, for example, three of the largest of his many works inspired by William Blake were given premieres in the West: an opera *Tiriel* at the Freiburg Festival, a chamber-opera *The Lamentations of Thel* at the Almeida Festival, and the First Symphony 'The Seasons', at the Tanglewood Festival. In 1991, together with his wife the composer Yélena Firsova, Smirnov emigrated to the UK. From 1993 to 1997 the couple were visiting composers in residence at Keele University.

Smirnov is prolific, having completed over 100 compositions by the age of 50. The language in which he writes reflects the deep impression made on him, as upon many Russian composers of his generation, by the techniques and style of Edison Denisov, and especially by Denisov's combination of modernist, chromatic and densely heterophonic textures with melodic and formal gestures owing more to 19th-century examples. In recent years, Smirnov has also shown interest in devices like ciphers and number-alphabets. In his most impressive pieces, often scored for large forces (like his 1992 Cello Concerto), these have enabled him to conjure up a distinctive tension between a generous, almost filmic surface manner and an arcane and largely unexplained interior structure. As well as writing music, Smirnov has devoted energy to diaries and memoirs of his contacts with other Soviet musicians. Though mostly unpublished, these constitute an important documentary record of the last 25 years of Soviet music.

WORKS
(selective list)

Stage: Tiriel (op, 3, Smirnov, after W. Blake), op.41, 1985, Freiburg, Städtisches Theater, 28 Jan 1989; Zhalobï Teli [The Lamentations of Thel] (chbr op, 1, Smirnov, after Blake), op.45, 1986, London, Almeida, 9 June 1989; Blake's Pictures (ballet): Istoriya pri svete lunï [The Moonlight Story], op.51, 1988; Lestnitsa Iakova [Jacob's Ladder], op.58, 1990; Abel', op.65, 1991; The River of Life, op.66, 1992

Orch: Pf Conc. no.1, op.8, 1971; Cl Conc., op.14, 1974, rev. 1977; Triple Conc., op.21, a sax, db, str, perc, pf, 1977; Pf Conc. no.2, op.24, pf, str, 1978; Sym. no.1 'The Seasons', op.30,

1980; Mozart-Variations, op.47, 1987; Vn Conc. no.1, op.54, 1990; Vc Conc., op.74, 1992; Khraniteli prostranstva [The Guardians of Space], op.79, 1994; Sym. no.3 'Voyages', op,82, 1995; Vn Conc. no.2 'Spheres', op.89, vn, str,1995; Vn Conc. no.3 'Vozvrashcheniye' [Return], op.91, 1996 [arr. of Sonata no.2, op.26, vn, pf]; Between Scylla and Charybdis, str, op.104, 1997

Choral: Zloveshchiy smrad [The Ominous Stink] (cant., S. Yesenin), op.7a, B, chorus, orch, 1970; 12 Chorales (Bible), op.10b, chorus, 1972; Cant. in Memoriam Pablo Neruda (P. Neruda), op.13, S, T, chorus, str, perc, 1974; Sym. no.2 'Destiny' (F. Hölderlin, trans. Smirnov), op.36, 4 solo vv, chorus, orch, 1982; From Evening to Morning (Blake), op.55, chorus, 1990; Pesn' svobodï [A Song of Liberty] (orat, Blake), op.59, 4 solo vv, chorus, orch, 1991; Pesn' pesney [*Song of Songs*] (cant., Bible: Song of Solomon), op.101, S, T, chorus, orch, 1997; Mass, op.105, chorus, 1998

Other vocal: 6 Poems (A. Blok), op.9, 1v, orch, 1972; Pechal' minuvshikh dney [The Sorrow of Past Days] (A. Pushkin), op.20, 1v, fl, perc, vn, vc, 1976; Vremena goda [The Seasons] (Blake), op.28, 1v, fl, va, hp, 1979; Nochnïye rifmï [The Night Rhymes] (cant., Pushkin), op.39, 1v, orch, 1982; Videniya Kol'ridzha [The Visions of Coleridge] (S.T. Coleridge), op.48, 1v,fl, cl, hn, perc, hp, str qnt, 1987; Pesni lyubvi i bezumiya [Songs of Love and Madness] (Blake, trans. Smirnov), op.49, 1v, cl, cel, hp, str trio, 1988; Vos'mistish'ya [8-Line Poems] (O. Mandel'shtam), op.53, 1v, fl, hn, hp, str trio, 1989; Ariel Songs (W. Shakespeare: *The Tempest*), op.76, Ct, 2 rec/fl, vc, hpd, 1993; Twilight (J. Joyce), op.113, 1v, fl, cl, perc, pf, vn, vc, 1998; many works for 1v, pf

Chbr and solo inst: Pf Sonata no.1, op.1, 1967; Sonata no.1, op.5, vn, pf, 1969; Str Trio, op.7, 1970; Str Qt no.1, op.11, 1973, rev. 1994; Pf Trio no.1, op.23, 1977; Preludes and Fugues, op.24c, pf, 1978, unfinished; Sonata, op.25, vc, pf, 1978; Sonata no.2, op.26, vn, pf, 1979; Pf Sonata no.2, op.29, 1980; 12 Melancholic Waltzes, op.43a, pf, 1985; Str Qt no.2, op.42, 1985; The 7 Angels, of William Blake, op.50, pf, 1988; The Angels of Albion, op.64, pf, 1991; Pf Qnt, op.72, 1992; Pf Sonata no.3, op.73, 1992; Pf Trio no.2, op.69, 1992; Str Qt no.3, op.75, 1993; Str Qt no.4, op.78, 1993; Volshebnaya shkatulka [Magic Music Box], children's albumn, op.77, pf, 1993; Str Qt no.5, op.81, 1994; Muzïka sfer [The Music of the Spheres], op.86, pf, 1995; Sonata no.3 'Es ist. . .', op.109, vn, pf, 1998; Str Qt no.6, op.106, 1998; Opus 111, op.111, cl, vc, pf, 1998; Three Quarks for Muster Mark, op.117, perc, 1999; works for large ens, pieces for 2 insts, and many solo inst works

Film scores, pieces for tape

Principal publishers: Boosey and Hawkes, Sikorski, G. Schirmer, Ricordi, Le Chant du Monde, UE, Zen-on Music Company

WRITINGS

'Tiriel von William Blake und meine Oper', *Tiriel* (Freiburger Theater, 1989), 6–20 [programme book]

'A Visitor from an Unknown Planet Music in the Eyes of Filipp Herschkovitz', *Tempo*, no.173 (1990), 34–8

'Geometr zvukovï kristallov' [Geometrist of the Sound Crystals], *SovM* (1990), no.3, pp.74–81; no.4, pp.84–93 [on P. Herschkowitz]

'Mein musikalischer Weg', *Sowjetische Musik im Licht der Perestroika*, ed. H. Danuser, H. Gerlach and J. Köchel (Laaber, 1990), 294–8

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T. Slyusarenko: 'I v mig odin uvidet' vechnost'' [And perceive eternity in a single moment], *SovM* (1990), no.12, pp.11–15

Yu. Kholopov: 'Nashi lyudi v Anglii: o Dmitrii Smirnove i Yelenie Firsove' [Our people in England: about Dmitri Smirnov and Elena Firsova], *Muzïka iz bïvshego SSSR*, ed. V. Tsenova and V. Barsky, ii (Moscow, 1996), 255–303

GERARD McBURNEY

Smirnov, Dmitry Valentinovich (*b* Leningrad, 7 Dec 1952). Russian composer and conductor. He was educated at the Glinka Choral College (1960–70), after which he entered the Leningrad Conservatory and began studies in the choral department of the conducting faculty, graduating in 1975 from Avenir Mikhaylov's class. He pursued further conducting studies with Eduard Grikurov (1972–5), and after military service (1976–7) he studied with Grikurov as a probationary *assistent* of the conservatory specializing in opera and orchestral conducting (1978–80). From 1978 he taught choral conducting and directed the choir at the Rimsky-Korsakov Musical College attached to the Conservatory and at the same time was a senior lecturer at the conservatory in the operatic, choral conducting and folk instrument departments (1978–94), as well as being active as an orchestral conductor throughout Russia.

Smirnov began serious composition at the beginning of the 1970s; his favourite genre is choral music. His work is notable for careful proportion and polyphonic virtuosity; stylistically, it is rooted in the choral (Gesualdo and Monteverdi) and instrumental (Marcello and Albinoni) traditions of the Renaissance, while the influences of Lyadov, Stravinsky, Lutoslawski and Berio are also evident. At the 1992 composers' competition in Tolosa, Spain, two of his works won prizes – *Amaiur* for unaccompanied children's chorus and *Lo Hadi Aingueria* for children's chorus and piano – both of which became regular set works at international children's choral competitions. His works have entered the repertories of leading St Petersburg choirs, including the Petersburg Chamber Choir, Lege Artis and the Young People's Choir.

WORKS

(*selective list*)

Ops: Ierma [Yerma] (F. García Lorca), 1985; Devochka so spichkami [The Match-Girl] (mini-op for children, A. Sokolov, after H.C. Andersen)], 1991, collab. S. Banevich, Łodź, Wielki, 1991

Choral: Malen'kaya kantata [Little Cant.] (Ger. Poems), chbr chorus, 1981; Syuita (Eng. and Scottish poems), chorus, 2 pf, 1981; Mastera [The Masters] (poem, A. Voznesensky), spkr, male chorus, brass, perc, 1982; Polnochnïye stikhi [Midnight Verses] (cant., A. Akhmatova), Mez, female chorus, 2 pf, 1982; Conc. (N. Nekrasov), 1983; Priyavshiy mir [Accepting the world] (conc., A. Blok), 1983; Blagoveshcheniye [The Annunciation] (P. Yavorov), female chorus, 1984; Bessonitsa [Insomnia] (conc., M. Tsvetayeva), 1986; Musical Offering 'Missa Brevis in Memory of Stravinsky', chorus, chbr ens, 1988; Kiparisovïy larets [The Casket from Kiparissia] (conc., I. Annensky), 1990; Ya rozhdyon v devyanosto chetvyortom, ya rozhdyon v devyanosto vtorom [I was Born in '94, I was Born in '92] (conc., O. Mandel'stam), 1990; Molitvosloviye [Prayer] (conc., Liturgy of St Joann Zlatoust], 1992

Chbr and solo inst: Sonata, cl, pf, 1982; 3 pieces, cl, 1983; Applicatio, org, 1988

Incid music; music for children, incl Amaiur, children's chorus; Lo Hadi Ainguerua, children's chorus, pf

ADA BENEDIKTOVNA SCHNITKE

Smirnov, Valery Vasil'yevich (*b* Leningrad, 9 July 1937). Russian musicologist and music critic. After graduating from the Leningrad Conservatory in 1959, where he studied with Galina Filenko, he undertook a postgraduate course with Kremlyov at the Leningrad Institute of Theatre, Music and Cinematography (1962–5). He worked at the institute (1959–73, 1982–6), as senior scientific collaborator from 1972 and as head of the department of musical research from 1982. He was artistic director of the Leningrad PO (1973–6). He was appointed to teach at the Leningrad Conservatory in 1969, later becoming professor in 1983 and head of the department of foreign music in 1986. He gained the doctorate in 1981. He became a member of the international Tchaikovsky society in 1993 and the international Weber society in 1995.

Smirnov's areas of academic interest are the history, theory and aesthetics of Russian and Western European music in the 19th and early 20th centuries. In particular, he has studied Russian musical culture at the turn of the 20th century, the work of Stravinsky and French musical Impressionism. His writings on Stravinsky focus on the composer's Russian period, addressing the issues of the national sources of his work and the diversity of his links with Russian artistic culture at the beginning of the 20th century. In his studies of French music, particularly that of Ravel and Debussy, he combines an examination of each composer's individual style with an analysis of Impressionism as a general musical aesthetic concept that interacts with other artistic tendencies such as symbolism and neo-classicism. Smirnov has also written many articles and reviews on the works of contemporary Russian composers.

WRITINGS

Klod Ashil' Debyussi, 1862–1918: kratkiy ocherk zhizni i tvorchestva [Debussy, 1862–1918: a brief sketch of his life and work] (Leningrad, 1962, 2/1973)
'O predposïlkakh ėvolyutsii Stravinskogo k neoklassitsizmu' [On the preconditions of Stravinsky's evolution towards neoclassicism], *Voprosï teorii i ėstetiki muzïki*, v (1967), 142–69
'U istokov kompozitorskogo puti I.F. Stravinskogo' [At the sources of Stravinsky's path as a composer], *Voprosï teorii i ėstetiki muzïki*, viii (1968), 85–98
Tvorcheskoye formirovaniye I.F. Stravinskogo [The creative development of Stravinsky] (Leningrad, 1970)
'A Benua: librettist "Petrushki"' [Benois: the librettist of *Petrushka*], *I.F. Stravinsky: stati i material*, ed. B.M. Yarustovsky (Moscow, 1973), 155–61
'Moris Ravel'', *Muzïka XX veka*, ed. B.A. Yarustovsky, i (Moscow, 1977), 275–325
Moris Ravel' i yego tvorchestvo [Ravel and his work] (Leningrad, 1981)
ed.: *Sovremennïye problemï sovetskoy muzïki* (Leningrad, 1983) [incl. 'Razvivaya traditsii konfliktnogo simfonizma' [Developing the tradition of conflict symphonics], 52–62]
'Yeshchyo raz o "Myortvïkh dushakh" Rodiona Shchedrina' [Again on Shchedrin's *Dead Souls*], *Sovremennaya sovetskaya opera*, ed. A.L. Porfir'yeva (Leningrad, 1985), 10–23
Moris Ravel' (Leningrad, 1989)
'Cajkovskij und Stravinskij', *Čajkovskij-Symposium: Tübingen 1993*, 253–9
'C'est du Tchaikowsky à travers Stravinsky', *Mitteilungen der Paul Sacher Stiftung*, vii (1994), 27–30
'Musorgsky i Stravinsky', *Musorgsky i muzïka XX veka* (St Petersburg, 1996), 145–65

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NATALYA IVANOVNA DEGTYARYOVA

Smit, Leo (i) (*b* Amsterdam, 14 May 1900; *d* Sobibor, 30 April 1943). Dutch composer and pianist. He studied piano with Ulfert Schults and composition with Zweers and Dresden. After taking his piano diploma in 1922, in 1923 he was the first composition student to graduate 'cum laude' at the Amsterdam Conservatory. There he taught music analysis and harmony (1924–7). In 1927 he moved to Paris where he met Milhaud, who was a major influence. Searching for new music he was impressed by the première of Markevitch's *Cantate* (1930), and enjoyed the informal music-making as practised by Milhaud and Honegger with their pupils in the Café 'Camélion', where he got to know the music of Ferroud. His ballet music *Shemselnihar*, performed in Amsterdam in 1929 under the direction of Monteux, shows he also studied the Russian composers. Although his film music for *Jonge harten* was a success, he criticized the commercialism that rapidly started to infect the genre. In Brussels he finished his Concerto for piano and wind instruments and the Concertino for cello and orchestra before returning to Amsterdam in December 1937. Now he had developed a unique style combining a characteristic drive with moving lyricism as well as spirit and humour. Smit's view on neo-classicism is an emotional one. The Concerto for piano and wind instruments has a startling opening with jazz elements. The slow movement is a chorale with sardonic 'wrong' notes in the style of Stravinsky.

In an interview with Karel Mengelberg (1940), Smit said: 'One should stimulate one's production without forcing it'. The brilliant Symphony in C for Classical orchestra that Karel Mengelberg directed in 1936 shows that Smit had been right to be patient with himself. Carefully studying the masterworks of modern composers such as Debussy and Ravel, Smit had gradually developed his craftsmanship to its peak. In his first orchestral work, *Silhouetten* (first performed by the Concertgebouw Orchestra in 1925), six miniatures inspired by drawings of Paul Süss end with a daring foxtrot that already testifies to great fantasy and a remarkable talent for orchestration. During the 1920s he composed for the harpist Rosa Spier theatre music and lyrical works for harp, strings and flute that show a great knowledge of harp technique. In 1933 Spier gave the première of Smit's Concertino for harp and orchestra under van Beinum's direction. In 1938–9 he composed vocal works of which the song *Kleine prelude van Ravel* is most ambitious in its use of vocal technique. The Trio for clarinet, viola and piano (1938) is one of the highlights of Smit's chamber music. Spending his last years composing and teaching in Amsterdam, Smit, who was of Jewish descent, became the victim of Nazi persecution during the war and was deported to the Sobibor deathcamp with his wife on 27 April 1943. They were murdered on 30 April 1943; only months before, Smit had finished the Lento of his *Sonata* for flute and piano, a masterpiece that can be justly called one of the most beautiful contributions to the 20th-century flute repertory.

WORKS
(*selective list*)

Orch: Silhouetten, 1922; Ov. to De vertraagde film (H.L.C. Teirlinck), 1923; Shemselnihar, ballet, 1929; Concertino, hp, orch, 1933; Jonge harten, film score, 1936; Sym., C, 1936; Conc., pf, wind, 1937; Concertino, vc, orch, 1937; Concert, va, str; 1940
Chbr: Suite, pf, 1926; Trio, fl, va, hp, 1926; Qnt, fl, vn, va, vc, hp, 1928; 2 hommages: à Sherlock Holmes, à Remington, pf, 1928–30; Sextuor, wind qnt, pf, 1933; Suite, ob, vc, 1938; Trio, cl, va, pf, 1938; Divertimento, pf 4 hands, 1940; Sonata, fl, pf, 1941–43; Str Qt, 1942–3, inc.
Vocal: Zigeunerleven, A, pf (1916) [completed by J. Hamburg]; La mort (C. Baudelaire), SA, pf, 1938; Kleine prelude van Ravel (M. Nijhoff), Mez, pf, 1938–9; De bruid (J. Prins), female chorus, 1939

Principal publishers: Donemus

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J. Vis: *Leo Smit: a Biography* (Amsterdam, forthcoming)

HUIB RAMAER

Smit, Leo (ii) (*b* Philadelphia, 12 Jan 1921). American composer and pianist. He studied the piano with Vengerova at the Curtis Institute of Music (1930–32) and composition with Nabokov (1935). In 1936–7 he prepared three of Stravinsky's ballets, including the première of *Jeu de cartes*, under the supervision of the composer for Balanchine's American Ballet. His work with Nabokov

and Stravinsky established the integration in his career of performance and composition. His solo début in 1939 was at the Carnegie Hall. In 1943 Smit met Copland with whom he had a lifelong association culminating in his recording of the complete piano works of Copland. Smit taught at Sarah Lawrence College (1947–9), UCLA (1957–63) and SUNY, Buffalo (1962–82); he was composer-in-residence at the American Academy, Rome (1972–3), and at the Brevard Music Center (1980).

Smit's music is strongly tonal, even when generated by serial technique as in the Piano Concerto of 1968. His large-scale work *The Ecstatic Pilgrimage* (1988–90), six cycles on poems by Emily Dickinson, is characteristic of his entire output. Its forms and textures are eminently clear yet diverse and highly contrastive, while lyrical and dramatic elements vie with each other over the course of the work in response to poetry which is both intimate and grand.

WORKS
(selective list)

Stage: Yerma (ballet), 1946; Virginia Sampler (ballet), 1947, rev. 1960; The Alchemy of Love (op, F. Hoyle), 1969; A Mountain Eulogy (melodrama, H. Ibsen: *Peer Gynt*), spkr, orch, 1975; Magic Water (chbr op, Smit, after N. Hawthorne), 10 pfmrs, 1978

Orch: Sym. no.1, 1956; Capriccio, str, 1958, rev. 1974; Sym. no.2, 1965; Pf Conc., 1968; 4 Alchemy Marches, orch, tape, 1972; Sym. no.3, 1981; Alabaster Chambers, str, 1989

Chbr and solo inst: Variations, G, pf, 1949; Pf Sonata, 1951; In Woods, ob, hp, perc, 1978; Sonata, vc, 1982; Tzadik, pf trio, 1982, 12 insts, 1983; Dance Card, pf, 1985; Exequy, str trio, 1985; other works, incl. pf pieces

Vocal: A Choir of Starlings (serenata, A. Hecht), S, A, T, B, 10 insts, 1951; Academic Graffiti (W.H. Auden), 1v, cl, vc, pf, perc, 1959; Caedmon (Hecht, after Bede), Mez, T, Bar, male vv, orch, 1972; Copernicus: Narrative and Credo (F. Hoyle), nar, boys' chorus, male chorus, fl, ob, 1976; Cock Robin, S, pic, perc, 1980; The Dwarf Heart (A. Sexton), S, pf, 1987; The Ecstatic Pilgrimage (6 cycles, E. Dickinson), Mez, pf, 1988–90; songs, choruses

Principal publishers: Broude Bros., C. Fischer, T. Presser

NILS VIGELAND

Smith [White; Meadows White], **Alice Mary** (*b* London, 19 May 1839; *d* London, 4 Dec 1884). English composer. The daughter of Richard Smith, a lace merchant, she was a private pupil of William Sterndale Bennett and G.A. Macfarren and at 21 attracted attention when her First Piano Quartet was performed in London by the Musical Society. On 2 January 1867 she married Frederick Meadows White, QC, and in November of that year was elected Female Professional Associate of the Philharmonic Society. Unusually for a woman composer at this period, several of her large-scale works received prominent performances: the overture *Endymion* at the Crystal Palace (1871), the Clarinet Concerto at the Norwich Festival (1872), the overture *Jason* by the New Philharmonic Society (1879) and the ode *The Passions* at the Three Choirs Festival in Hereford (1882). The last, declared by S.S. Stratton to be 'very near to greatness', generated debate about women as composers. In 1884 she was made Hon. RAM.

A prolific composer, Smith was highly regarded in her day. Besides the duet *Maying* (1870), her most popular works were *Ode to the North-East Wind* (1880), *The Passions* (1882), *Song of the Little Baltung* (1883) and *The Red King* (1885), all choral works which were published in the Novello Octavo Edition. Of her chamber works, the fluent Clarinet Sonata in A (1870) and the unusual programmatic String Quartet 'Tubal-cain' are noteworthy. The majority of her instrumental music remains unpublished and awaits reassessment.

WORKS
(selective list)
all printed works published in London
for fuller list see GroveW

VOCAL

Operetta: Rüdesheim, or Gisela, solo vv/chorus, 1865

Secular choral: The Masque of Pandora (cant., H.W. Longfellow), 1865, ov. perf. London, 1878, 2 intermezzi perf. London, 1879; Ode to the North-East Wind (C. Kingsley), chorus, orch, 1880 (1880); The Passions (ode, W. Collins), soloists, chorus, orch, 1882 (1882); Song of the Little Baltung (AD395) (Kingsley), choral ballad, male vv, orch, 1883 (1883); The Red King (Kingsley), choral ballad, male vv, orch, vs (1885), str pts (1886); The Valley of Remorse (cant., Miss Bevington)

Sacred choral (SATB, org, unless otherwise stated): Who so hath this World's Goods (1864); 4 anthems: By the Waters of Babylon, with solo vv, Come unto him, Out of the deep, The Soul's Longing

Other vocal: partsongs; duets, 2vv, pf, incl. The Night-Bird (Kingsley) (1869), Maying (Kingsley) (1870); *c*30 songs

INSTRUMENTAL

3 syms., a; c, perf. 1863; G

4 ovs.: Endymion, after J. Keats, 1864; Lalla Rookh, after T. Moore, 1865; Endymion, 1869; Jason, or The Argonauts and the Sirens, 1879

Solo inst, orch: Introduction and Allegro, pf, orch, 1865; Cl Conc., 1872

3 str qts: no.1, D, 1862; no.2, a, 1870; [no. 3] 'Tubal-cain'

4 pf qts: no.1, B♭, 1861; ?[no.2], E; no.3, D, 1864; no.4, g, 1867

Other chbr: Melody and Scherzo, vc, pf (1869); Sonata, cl, pf, A, 1870, slow movt also arr. cl, orch; Pf Trio, G, 1872; works for solo pf, incl. 4 fugues

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DNB (J.C. Hadden); *Grove1* ('White, Meadows'); *GroveW* (N. Burton)

Obituaries, *The Times* (8 Dec 1884); *The Athenaeum* (13 Dec 1884); *Musical World* (13 Dec 1884); *MT*, xxvi (1885), 24 only

S.S. Stratton: 'Woman in Relation to Musical Art', *PMA*, ix (1882–3), 115–46

G. Bush: 'Chamber Music', *Music in Britain: the Romantic Age, 1800–1914*, ed. N. Temperley (London, 1981), 381–99, esp. 389

S. Fuller: *The Pandora Guide to Women Composers* (London, 1994), 283–5

ROSEMARY WILLIAMSON

Smith, Arthur Edward (*b* Islington, London, 1880; *d* Canberra, 16 May 1978). Australian violin maker of English origin. He emigrated to Australia in 1909 and established a workshop in Sydney. By the 1930s he had become known internationally for his repair work and for his copies of the Stradivari violins belonging to Yehudi Menuhin, Tossi Spivakovsky and David Oistrakh. In 1949 he became the first Australian to be elected to the International Society of Violin and Bow Makers. He is regarded as the founder of violin making in Australia. Although Smith admired local timbers for their variety and beauty, as an emulator of Cremonese tradition he chose European timbers. However, he experimented with local gums and resins, devising hundreds of varnish recipes. He developed an innovative method for tuning violin plates. Rather than using the customary 'tap tone' method, he placed the plates on a flat surface at particular nodal points, bowing them along the edge with a violin bow to assess their resonances. Smith made over 200 instruments. During World War II he also made strings.

MICHAEL ATHERTON

Smith, Barbara B(arnard) (*b* Ventura, CA, 10 June 1920). American ethnomusicologist. She studied at Pomona College (1938–42) and the Eastman School of Music

(1942–6), where she received the MMus (1943) and a performer's certificate in piano (1945). She taught in the preparatory department at Eastman (1943–9) and at the University of Hawaii (1949–82), rising to associate professor (1953) and professor (1962). In 1955, while lecturing and giving solo and concerto performances as a pianist, she began to study traditional Hawaiian chant and learnt to play Asian instruments, such as the koto and the kayagŭm; in 1963 she went to Micronesia to survey the traditional music and dance. This experience enabled her to adapt her teaching to the ancestral backgrounds in the Pacific and Asia of her students and the Hawaiian people; her focus changed after she moved to Hawaii to include music and dance from these heritages. Her fieldwork has contributed to the growth of the ethnomusicology programme in Hawaii; rather than publish much of her research, she has preferred to apply it to that programme and to the development of other professional ethnomusicological organizations.

WRITINGS

'Folk Music in Hawaii', *JIFMC*, xi (1959), 50–55

'Minzoku ongakugaku to gengogaku to no hohoron jo no sojigaku' [Parallels in methodology for ethnomusicology and linguistics], *Ongaku geijutsu*, xxiv/12 (1966), 50–53

'Music of Polynesia', *Canadian Folk Music Society: Centennial Workshop in Ethnomusicology: Vancouver 1967*, 94–100

'Korean Classical Music', *Umakhak ronch'ong: Yi Hye-Gu paksa song'su kinyom* (Seoul, 1969), 421–8

'Nihon dentō gakki o tsukatta gendai ongaku to kokusaisei ni tsuite' [The internationality of modern music using traditional Japanese musical instruments], *Ongaku geijutsu*, xxviii/10 (1970), 74–6

'Ethnomusicology in the Undergraduate Program at the University of Hawaii', *College Music Symposium*, xi (1971), 51–4

ed.: *Music in World Cultures* (Washington DC, 1972); orig. pubd as *Music Educators Journal*, lix/2 (1972–3)

'New Goals with Expanded Repertories in Education Programs', *Asian Music in the Schools: Anglo-American Conference on the Future of Music Education: Columbus, OH, 1974*, ed. H.L. Cady (Columbus, 1974), 14–23

'Chinese Music in Hawaii', *AsM*, vi (1975), 225–30

'Social Imperatives of the Artistic Revolution of the 20th Century and their Challenges to Education', *Challenges in Music Education: Perth 1974*, ed. F. Callaway (Perth, 1976), 321–4

'Sociocultural Traditions of Asian Musics in Hawaii', *Asian Culture Quarterly*, vii/3 (1979), 8–19

'Variability, Change, and the Learning of Music', *EthM*, xxxi (1987), 201–20

'Music in Hawai'i in Historical Perspective with Special Reference to Contacts with Korea, Korean Music and Dance, and Korean Scholars and Performers', *Korean Studies: its Tasks & Perspectives*, ii (Songnam-si, Korea, 1988), 133–46

'The Music and Dance of Micronesia', 'Nauru', *GEWM*, ix (New York, 1998)

□

Smith, Bernard. *See* SMITH, 'FATHER'.

Smith, Bessie [Empress of the Blues] (*b* Chattanooga, TN, 15 April 1894; *d* Clarksdale, MS, 26 Sept 1937). American blues, jazz and vaudeville singer. She began her professional career in 1912 by singing in the same show as Ma Rainey. She then performed in various touring minstrel shows and cabarets, as well as the 81 Theatre in Atlanta. After further tours, she was sought out by the jazz pianist Clarence Williams to record in New York. Smith's first recording, *Downhearted Blues* (1923, Col.), established her as the most successful black performing artist of her time; she recorded regularly until 1928. During this period she also toured throughout the South and North, performing to large audiences. In 1929 she appeared in the film *St Louis Blues*. By then, however, alcoholism and the Depression, which affected the recording and entertainment industries, had severely damaged her career. A recording session, her last, was arranged in 1933 by the critic John Hammond for the increasing European jazz audience; it featured among others Jack Teagarden and Benny Goodman. By 1936 Smith was again performing in shows and clubs, but she died before her next recording session had been arranged. The somewhat obscure circumstances of her death (after a car accident) were made the subject of Edward Albee's play *The Death of Bessie Smith* (1959).

Smith was unquestionably the greatest of the vaudeville blues singers, and brought the emotional intensity, personal involvement and expression of blues singing into the jazz repertory with unexcelled artistry. *Baby Doll* (1926, Col.), *After you've gone* (1927, Col.), both made with Joe Smith, and *Nobody knows you when you're down and out* (1929, Col.), with Ed Allen on the cornet, illustrate her capacity for sensitive interpretation of popular songs. Her broad phrasing, fine intonation, blue-note inflections and wide expressive range made hers the measure of jazz-blues singing in the 1920s. She made almost 200 recordings, of which her remarkable duets with Louis Armstrong, including *St Louis Blues* and *J.C. Holmes Blues* (both 1925, Col.), are among her best. Although she excelled in the performance of slow blues, she also recorded vigorous versions of jazz standards, notably the exhilarating *Cake Walking Babies (from Home)* (1925, Col.) and *Alexander's Ragtime Band* (1927, Col.), both made with a small contingent from Fletcher Henderson's orchestra. The cornet player on these titles, Joe Smith, was her preferred accompanist, but possibly her finest recording (and certainly the best-known in her day) was *Back Water Blues* (1927, Col.), with James P. Johnson on piano. Her voice had coarsened when, at her last session, she made *Gimme a Pigfoot* (1933, OK), but few jazz artists have been as consistently outstanding.

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P. Oliver: *Bessie Smith* (London, 1959); repr. in *Kings of Jazz*, ed. S. Green (South Brunswick, NJ, 1978), 305–36

G. Schuller: 'Virtuoso Performers of the Twenties: Bessie Smith', *Early Jazz: its Roots and Musical Development* (New York, 1968), 226–41

C. Albertson: *Bessie: Empress of the Blues* (New York, 1972)

S. Harris: *Blues Who's Who: a Biographical Dictionary of Blues Singers* (New Rochelle, NY, 1979/R1994)

E. Brooks: *The Bessie Smith Companion: a Critical and Detailed Appreciation of the Recordings* (Wheathampstead, 1982/R) [incl. discography]

F. Martin: *Bessie Smith* (Paris, 1994)

PAUL OLIVER

Smith, Carleton Sprague (*b* New York, 8 Aug 1905; *d* Washington, CT, 19 Sept 1994). American musicologist and music librarian. He took the BA and MA at Harvard University (1927 and 1928), and was also music critic for the *Boston Transcript* (1927–8). In 1930 he took the doctorate at Vienna University with a dissertation on Austro-Spanish relations in the 17th century, and then returned to the USA to join the history faculty of Columbia University (1931–5). In 1931 he was appointed chief of the music division of the New York Public Library, a position he held until his retirement in 1959, and where he developed an extensive collection of American music and conceived the idea of a 'library-museum', which was realized in 1965. From 1939 to 1967 he taught music and history at New York University and in 1967 he became

director of the Spanish Institute, New York. Upon his retirement he, together with Ernesto da Cal, established the Brazilian Institute at New York University. From 1944 to 1946 he was engaged as American Foreign Service Officer in São Paulo.

Smith combined his musical interests with a concern for international cultural contacts, particularly between the nations of the western hemisphere. He lectured throughout Europe, the USA and Latin America, and became associated with the Institute of Public Affairs and Regional Studies at New York University in 1946. He served as president of the Music Library Association (1935–8) and the AMS (1939–40). He was also a proficient flautist, and performed in chamber concerts and made recordings.

WRITINGS

'Documentos referentes al "Cancionero" de Claudio de la Sablonara', *Revista de filología española*, xvi (1929), 168–73

Ein Vetternzwist im Hause Habsburg: die Beziehungen zwischen Spanien und Oesterreich im 17. Jahrhundert (diss., U. of Vienna, 1930)

'Haydn's Chamber Music and the Flute', *MQ*, xix (1933), 341–50, 434–55

Musical Tour thorough South America, June–October 1940 (MS, 1940, *US-NYp*.)

'Music Libraries in South America', *Notes*, xi (1941), 19–31

'The Composers of Chile', *MM*, xix (1941–2), 26–31

'Relações musicais entre o Brasil e os Estados Unidos de Norte America', *Boletín latino-americana de música*, iv (1946), 141–8

'Music Publications in Brazil', *Notes*, iv (1946–7), 425–30

'The 1774 Psalm Book of the Reformed Protestant Dutch Church in New York City', *MQ*, xxxiv (1948), 84–96

'Music of the New World', *Music Today*, i (1949), 46–54

'Religious Music and the Lute', *Guitar Review*, no.9 (1949), 31–7

'Music and Dance in the New York Public Library', *Music and Dance in New York State*, ed. S. Spaeth (New York, 1951), 55–60

'Musical Settings of Caribbean Poetry', *The Caribbean: its Economy: Gainesville, FL, 1953*, ed. A.C. Wilgus (Gainesville, 1954), 240–58

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'Curt Sachs and the Library Museum of the Performing Arts', *Musica judaica*, iv (1981–2), 9–19

'A Tune for Benjamin Franklin's Drinking Song *Fair Venus Calls*', *Inter-American Music Review*, x/2 (1988–9), 147–56

EDITIONS

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Obituaries: E. Pace, *New York Times* (21 Sept 1994); I.J. Katz, *Inter-American Music Review*, xiv (1994–5), 115–20

PAULA MORGAN, ISRAEL J. KATZ

Smith, Cyril (James) (*b* Middlesbrough, 11 Aug 1909; *d* London, 2 Aug 1974). English pianist. He studied with Herbert Fryer at the RCM, where he won the Dannreuther Concerto Prize and taught from 1934 until his death. He made his début at Birmingham in 1929 in Brahms's Piano Concerto no.2. His exceptional technique and interpretative powers, notably in Rachmaninoff's concertos and Paganini Rhapsody, soon won him recognition as one of the leading British pianists of his time. He married Phyllis Sellick in 1937 and from 1941 they gave frequent performances of music for two pianos. In 1956, during a visit to the USSR as part of a delegation of British musicians, Cyril Smith suffered a thrombosis that paralysed his left arm. In 1957 he and his wife reappeared together playing music for three hands, and they made that medium their own, performing with great success works specially composed or arranged for them by composers including Arthur Bliss, Gordon Jacob and Malcolm Arnold, many of which they recorded. Cyril Smith was awarded the OBE in 1971. He published an autobiography, *Duet for Three Hands* (London, 1958).

FRANK DAWES

Smith, Dave [David] (*b* Salisbury, 19 Aug 1949). English composer and performer. He read music at Cambridge University (1967–70) but as a composer is self-taught. In 1971 he joined the SCRATCH ORCHESTRA, and from 1973 he was a member of various composer-performer ensembles: Keyboard Duo with John Lewis (1973–7); the Garden Furniture Music Ensemble, which included John White and Ben Mason (1977–9); an ad hoc group, with Michael Parsons and Howard Skempton (1975–80); and the English Gamelan Orchestra (1980–83); of which he was a co-founder. He joined the Gavin Bryars Ensemble in 1979.

Smith's output after 1983 largely consists of a series of 'piano concerts' (for solo piano), each of which lasts about 90 minutes. The content of these reflect his predilection for less mainstream composers, such as Alkan, Ives and Godowsky, and his wide-ranging knowledge of traditional musics; he is drawn in particular to the music of Ireland, Albania and Latin America.

In their concern for the quality of sound and for preserving the objectiveness of the material, many of Smith's compositions show the influence of American experimental music of the 1950s and 60s, namely that of Cage, Feldman and the minimalists. Other works exemplify the detachment, wit and irony of the English experimental and systemic composers – such as White, Parsons, Skempton and Christopher Hobbs – while a political consciousness and commitment reminiscent of the later Cardew informs works such as the second *Piano Concert*, which is based on Irish traditional music.

WORKS
(*selective list*)

Pf concerts: no.1 '24 sonatas in all the keys', 1985–6; no.2 'Ireland One and Ireland Free' (incl. spoken texts by J. Mackie, B. Sands, M. D'Arcy) 1984–93; no.3 '5 Studies', 1983–92; no.4, 1988–98; no.5, 'Alla Reminiscenza', 1993–4; no.6, 1994–7; no.7, 1999

Other Works: Albanian Summer, a sax, pf, 1980; Aragonesca, b cl, a/s sax, t sax, vn, vc, 1987; Zosonata, va, 1993; Ogives, b cl, elec gui, 2 perc, 1995; Alban Lament, 12 solo vv, 3 wind, 5 str, 1996; Beyond the Park, pf duet 2 pf 8 hands, 1996; Kaivopuisto, vc, pf, 1996; Off-peak Single from Symi, bass clt, 1998

WRITINGS

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'Following a Straight Line: La Monte Young', *Contact*, no.18 (1978), 4–9

'The Piano Sonatas of John White', *Contact*, no.21 (1980), 4–16
'Music in Albania', *Contact*, no.26 (1983), 20–22

JOHN TILBURY

Smith, David Stanley (*b* Toledo, OH, 6 July 1877; *d* New Haven, CT, 17 Dec 1949). American composer and conductor. As a boy in Toledo he studied harmony, counterpoint and organ, and at the age of 15 was appointed organist of Trinity Episcopal Church. In 1895 he went to Yale, where he attended Horatio Parker's composition classes and served as organist in various New Haven churches. Parker took a particular interest in Smith's work, and conducted his protégé's *Ode for Commencement Day* op.4 at Smith's graduation ceremony in 1900. Smith then went to Europe, first to London, where some of his pieces were published, and in 1902 to Munich, where he studied with Thuille. Later the same year he moved to Paris and took lessons with Widor. On Parker's recommendation he was appointed instructor in the theory of music at Yale (1903), where he remained until 1946, succeeding Parker as dean (1920) and as conductor of the New Haven SO. Northwestern University awarded him an honorary DMus in 1918, as did the Cincinnati Conservatory of Music in 1927. In 1910 he was elected to the National Institute of Arts and Letters.

An intellectual yet sensitive composer, Smith modelled his music on the works of the great classical masters. His music clearly differentiates between vocal and instrumental styles, and, although an eclectic, his strongest tendency was towards Romanticism.

WORKS
(*selective list; for fuller list see Goode*)

Stage: Merrymount (op, 2, L. Dodd, after N. Hawthorne), op.36, 1914; incid music
Orch: Sym. no.1, f, op.28, 1910; Prince Hal, ov. after W. Shakespeare: *Henry IV*, op.31, *c*1912; Impressions, suite, op.40, *c*1916; Sym. no.2, D, op.42, 1917; A Poem of Youth, op.47, 1920; Fête galante, op.48, fl, orch, 1921; 5 Melodies, op.50, *c*1921; Cathedral Prelude, op.54, org, orch, 1926; Epic Poem, op.55, 1926; Sym. no.3, c, op.60, 1928; Sinfonietta, op.65 no.1, str, 1931; 1929: a Satire, op.66 no.1, 1932; Tomorrow, ov., op.66 no.2, 1933; Vn Conc., op.69, 1933; Rondo appassionato, op.73, vn, orch, 1935; Sym. no.4, d, op.78, 1937; Requiem, op.81, vn, orch, 1939; Credo, sym. poem, op.85, 1941; 4 Pieces, str, 1943; The Apostle, sym. poem, 1944
Chorus, orch: Ode for Commencement Day, op.4, male vv, orch, 1900; The Fallen Star, op.26, 1909; Rhapsody of St Bernard, op.38, solo vv, chorus, orch, 1915; The Vision of Isaiah, op.58, S, T, chorus, orch, *c*1927; The Ocean, B, chorus, orch, 1945
10 str qts, 1899–1938
Other chbr and solo inst: Sonata pastorale, op.43, ob, pf, 1918; Sonata, op.51, vn, pf, 1923; Flowers, op.52, 10 insts, 1924; Pf Qnt, op.56, 1927; Pf Sonata, A♭, op.61, 1929; Str Sextet, d, op.63, 1931
Songs, church music, pieces for chorus and pf

MSS in *US-NH*

Principal publisher: G. Schirmer

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GUSTAVE REESE/MICHAEL MECKNA

Smith [Smyth], **Edward** (bap. Durham, 5 March 1587; bur. Durham, 4 Feb 1612). English organist and composer. The son of a George Smith, he was a chorister at Durham Cathedral from May 1597 until some time in 1601 when he became a King's Scholar at the grammar school. By October 1608 he had become Master of the Choristers and organist, posts which he held until his early death. In his will he left his 'best clarigandes' to his nephew William Smith (i). Of the anthems ascribed to him, *If the Lord himself* has now been identified as by Matthew Jeffries, and the precise relationship between Smith's *O Lord consider my distress* – ascribed to him in the Durham Cathedral manuscripts – and the anthem of that title attributed to 'R N' (Richard Nicholson) in one part book (*GB-Ob* Arch.F.e.24) has yet to be established.

WORKS
in GB-DRc and also where stated

Preces for Ascension Day Matins, verse, inc., *Cp*, *Y*; Preces and Psalms for All Saints' Day (Ps cxix.1, 169), full and verse, *Cp*, *Lbl*, *Ob*, *Y*
4 verse anthems, *Cp*, *Lbl*, *Ob*, *Y*

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B. Crosby: *Durham Cathedral: Choristers and their Masters* (Durham, 1980)
B. Crosby: *The Choral Foundation of Durham Cathedral, c.1350–c.1650* (diss., U. of Durham, 1992), i, 161–3; ii, 110

PETER LE HURAY/BRIAN CROSBY

Smith, 'Father' (Bernard) [Schmidt, Bernhard] (*b c*1630; *d* London, 1708). Organ builder and organist, active in England. His birthplace is unknown, though he is first heard of as 'Baerent Smitt', coming from Bremen in 1657 to Hoorn in the Netherlands. In 1660 'Baerent Smit, organist' requested a fee for repairs to the organ in Hoorn Parish Church, and in 1662 he contracted to build two organs, for the Grote Kerk and the Cleinjne Kerk in Edam.

'Bernard Smith' is first noted in England in the Westminster Abbey treasurer's accounts of 1667, where he was paid for tuning the organs. The following year he was paid 'for the repayre of the old organ and a new chayre organ' at Rochester Cathedral. The first documented new organ in England by Smith was that for the Sheldonian Theatre, Oxford (1670–71). It had the following specification:

Open Diapason	8
Stopped Diapason	8
Principal	4
Twelfth	$2\frac{2}{3}$
Fifteenth	2
Sesquialtera	III
Cornet	III
Trumpet	8

By 1671 Smith was described as 'the King's organ maker', and in 1673 he built a new organ for the King's private chapel at Windsor. He built a new organ for St Margaret's, Westminster (1675–6), and in April 1676 was appointed organist there, at a yearly salary of £20. The connection between 'Baerent Smit' and 'Bernard Smith' is clear not just from the chronology from 1662 to 1687, but also from his signatures and pipemarks at Edam and in England. The similarity of style and detail between the *Rückpositiv* case at the Grote Kerk, Edam, and that of the organ at the King's private chapel, Windsor (the prospect of which is at Walton-on-Thames), is clear. In addition, the stop names of the Edam organ correspond to those on instruments by Smith in England, for example, the organs at Durham and Canterbury Cathedrals, and the Temple Church, London. It has traditionally been said



1. Organ case by 'Father' Smith, 1697, at St James Garlickhythe, London

that premiums were offered to Smith and other craftsmen to induce them to come to England at the Restoration in 1660. However, 1667 was the most likely year for Smith to have made the journey: the court was re-established, the Trade Wars with the Netherlands had ceased, the Plague was over and London had been almost destroyed by the Great Fire, which provided many new opportunities for work.

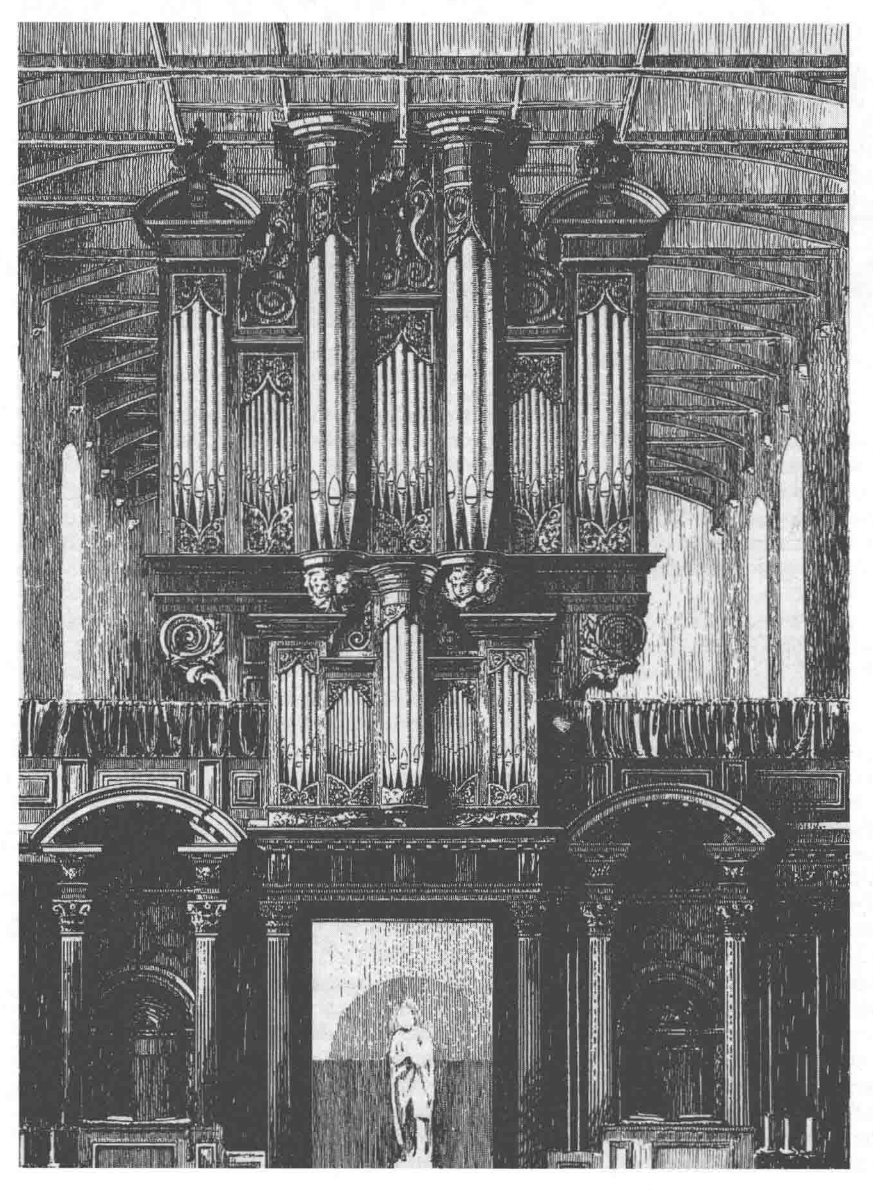
Smith was confirmed as the King's organ maker in 1681, and made keeper of the King's organs in 1695; he built organs at Windsor and Whitehall. His foreman was a German named Shrider, who married his daughter; he also employed two nephews, Gerard and Christian, who were his assistants until they left to start their own workshops in 1689 and 1690 respectively. In 1691 Gerard Smith built a new Great Organ in a Harris-style case for Ely Cathedral; he also produced organs for St Edmund's, Sedgefield, and St George's, Hanover Square (1708 and 1725 respectively; parts of each survive). Christian Smith built an organ for St George's, Tiverton, in 1696, parts of which survive, and one for St Mary Magdalen, Bermondsey, in 1698, which was replaced in 1750 by Shrider. The craftsmanship of Gerard and Christian does not appear to have equalled that of Bernard. When CHRISTOPHER SHRIDER took over Bernard Smith's business and succeeded him as organ maker to the royal family he completed and installed a number of Smith's instruments, making it difficult to distinguish fully the achievements of the two men. For example, the organ at St Mary the Virgin, Finedon, Northamptonshire (*c*1717) has been attributed to Shrider but the case and other details suggest the work of Bernard Smith. Several chamber organs of 17th-century provenance have been ascribed to Smith although contemporary corroborative evidence is lacking, beyond an inscription, possibly in Smith's hand, in the organ from Brickhill House, Northiam (now in the Royal College of Music, London) which states '1702', jane Frewin, her organ'.

Smith, who was a Protestant, was much in competition with Renatus HARRIS, who was a Roman Catholic; their rivalry was seen at its most acrimonious in the 'Battle of the Organs', a dispute which began in 1682 when the benchers of the Temple consulted Smith about a new organ for their church, and were later persuaded by some of their number to consider Harris. Each builder set up an organ to demonstrate its quality; in the ensuing contest it is said that some of Harris's friends even cut the bellows of Smith's organ. In 1688 the matter was decided in favour of Smith. (For a stoplist *see* ORGAN, §V, 8, table 17.)

Significant organs by Smith include those at Christ Church, Oxford (1680–?1685), Temple Church, London (1682–8), Durham Cathedral (1684), St Clement Dane's, London (1689–?1690), St Paul's Cathedral (1696–7), St Mary the Great, Cambridge (1698), the chapel at the Banqueting House (1699), Eton College Chapel (1700–01) and Trinity College Chapel, Cambridge (1708; fig.2). A relatively unaltered chamber organ survives, in the possession of Noel Mander, but otherwise none of Smith's work remains in complete condition. There is casework

at Christ Church, Durham, St Paul's, St Mary the Great and Trinity, and pipes at St Paul's, Trinity and St Mary the Great; the latter has perhaps the largest amount of surviving pipework, though this has been much moved and altered. No playing action from any of his large instruments survives. The disposition of Smith's organs derives from 17th-century practice in the northern Netherlands and Friesland: *Hauptwerk* and *Rückpositiv*, *Hauptwerk* and *Brustwerk*, and *Hauptwerk* and *Hinterwerk*, paralleled by Smith in his use of Great and Chayre, Great and Eccho, and Great and Choir. The most common organs in north-west Europe were single-manual instruments of five to ten stops, and were similar in size to most of Smith's output in England. Smith's organs were noted, as were German and Dutch instruments, for their sweetness and brilliance in the period before the development of the more powerful Schnitger-style organ. Their compass was usually *G'* to *d'''*, including a short bass octave, although that of the organ in Durham Cathedral was *F'* to *c'''*. Smith's awareness of the problems of unequal temperament is seen in his use of divided sharps in the Durham and Temple organs. This also confirms his links with north-west Europe, where divided sharps had been used by Fritzsche and Germer; but in keeping with the English practice, Smith did not employ pedals. A typical specification for a large organ was that for Durham Cathedral:

Great Organ		*Chair organ*
Open Diapason		Stop Diapason
Open Diapason		Principal
Stop Diapason		Holfluit
Principall		Super Octave
Holfluit		Two & Twenty
Quinta		Voice Humand
Super Octave		
Block Flute		
Small Quint		
Sex Quialtera	III	
Mixture	IV	
Cornet	IV (from c'#)	
Trumpet		



2. Organ by 'Father' Smith (completed by Christopher Shrider), 1708, Trinity College Chapel, Cambridge: drawing by H.T. Lilley, showing the state before the organ was enlarged in 1870

The specification of the St Paul's organ was similar, with the addition of a Quintadena, Twelfth and Cimball (but no Two & Twenty) on the Chair, plus an Echo organ of Stopped Diapason, Principal, Nason, Fifteenth, Cornet and Trumpet. The organs were winded by wedge bellows, at St Paul's each 8′ by 4′.

Smith's scaling appears to have been based around a diameter of 138 mm for C of the Open Diapason, halving around the 17th and with a quartermouth width and quarter cut-up. Possibly the best indication of the sound of a Smith organ is given by the restored Diapasons on the instrument at Trinity College, which was rebuilt by Metzler in 1976. There is no indication, however, as to how a complete chorus might have sounded, as Smith's use of Mixtures remains unclear. Instruments had three or four tower cases, with or without a Chayre case, the four-tower format possibly resulting from the need to find space on the main case prospect for the long pipes of the low *G*′.

The surviving pipes and case at Trinity College remain as testimony to the quality of the work of 'Mr. Bernard Smith, of London, one of His Majesty's servants and chief of all that this nation has known in the art of making organs'.

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JOHN ROWNTREE

Smith, Hale (*b* Cleveland, 29 June 1925). American composer. He studied at the Cleveland Institute of Music (BM 1950, MM 1952), where his teachers included Marcel Dick (composition), Ward Lewis (theory), Dorothy Price (piano) and Robert U. Nelson (calligraphy). In 1958 he moved to New York, where he served as editor, consultant and general music advisor with several prominent music publishers. He later taught at the C.W. Post College of Long Island University and the University of Connecticut, Storrs. His awards include the first composition prize of Broadcast Music, Inc. (1952), the Cleveland Arts Prize (1973) and membership in the American Academy and Institute of Arts and Letters (1988). He received an honorary doctorate from the Cleveland Institute in 1988.

Smith was influenced at an early age by the jazz styles of fellow black musicians Earl Hines and Duke Ellington. His experience as a jazz performer, composer and orchestrator led him to undertake projects with several noted jazz musicians, including a collaboration with Foreststorn 'Chico' Hamilton on the film score for *Mr Ricco* in 1974.

Smith's music is characterized by a clever organization of motivic materials, an attention to melodic writing and a free use of chromaticism. His lyrical style is best exemplified by the *The Valley Wind* songs (1952–5), *Epicedial Variations* for violin and piano (1956–7) and *Meditations in Passage* (1980–81). *Contours for Orchestra* (1961) and *Evocation for Piano* (1966) incorporate serial techniques. Striking dramatic qualities and a colouristic use of percussion are notable aspects of *Ritual and Incantations* (1974).

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Chbr: Duo, vn, pf, 1953; Sonata, vc, pf, 1955; Epicedial Variations, vn, pf, 1956–7; 3 Brevities, fl, 1961; Exchanges, tpt, pf/band/orch, 1970; Introduction, Cadenzas and Interludes, fl, ob, cl, hp, pf, vn, va, vc, 1974; Variations for Six Players, fl, ob, cl, hn, bn, pf, 1975; Solemn Music, org, 4 hn, 4 tpt, 3 trbn, 1979; Variations a due, a sax, vc, 1984; Dialogues and Commentaries for Seven Players, fl, cl, perc, pf, vn, va, vc, 1991; Ask your Mama (L. Hughes), 2 nar, jazz ens, 1994; A Ternion of Seasons, nar, ww qnt, brass qnt, perc, 1996

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LUCIUS R. WYATT

Smith, Jennifer (Mary) (*b* Lisbon, 13 July 1945). British soprano. She studied in Lisbon and made her operatic début there as the Voice from Heaven in *Don Carlos* in 1968. In 1971 she moved to London where she had further tuition from Winifred Radford and Pierre Bernac. Her roles include Mozart's Countess Almaviva (1979, WNO) and Amyntas in *Il re pastore* (1987, Lisbon), and Rameau's Alphise in the stage première of *Les Boréades* (1982, Aix-en-Provence); she made her American début as Cybele in Lully's *Atys* in New York in 1988. Other parts include Gluck's Eurydice and Rameau's Folly (*Platée*). She has also appeared with Scottish Opera and Kent Opera, and in 1991 sang the Queen of Night in Toronto and Reine Berthe/La Vieille (Duni's *La fée Urgèle*) at the Opéra-Comique. In 1998 she sang the title role in Terradellas's *Artaserse* in Barcelona. Smith is a versatile artist, able on the one hand to bring grandeur and pathos to her interpretations and on the other to sustain light-hearted, comic and mischievous roles, as she has demonstrated in *Platée*. An admired concert singer with a wide repertory, Smith has recorded mainly the Baroque choral and operatic repertory for which she is best known, notably works by Purcell, Handel, Bach and Rameau.

NICHOLAS ANDERSON

Smith, Jimmy [James Oscar] (*b* Norristown, PA, 8 Dec 1925). American jazz organist. He first learnt the piano, largely from his parents and through self-instruction, although in Philadelphia he attended the Hamilton School of Music (1948), where he studied the double bass, and the Ornstein School of Music (1949–50). He took up the Hammond organ in 1953, and acquired a formidable reputation in the Philadelphia area before making his extremely successful début in New York at the Café Bohemia in 1956. An appearance at Birdland and a highly acclaimed performance at the Newport Jazz Festival in 1957 launched his international career as the first important jazz player on his instrument. Although the organ had been played previously in jazz (for example, by Fats Waller and Count Basie), it was usually treated as a novelty instrument. Smith spent the next 20 years touring, visiting Israel in 1974 and Europe in 1975. He then settled in Los Angeles, where, with his wife Lola, he opened his own club, Jimmy Smith's Jazz Supper Club. He resumed touring in the early 1980s.

Smith was the first player to make the organ effectively serve as a group (minus drums), providing walking bass lines with his feet, chordal accompaniment in his left hand and a solo line in his right, as may be heard on *Walk on the Wildside*, from the album *The Unpredictable Jimmy Smith: Bashin'* (1962, Verve). His powerful style, which combined rhythm-and-blues elements with the more sophisticated bop vocabulary, has influenced virtually every subsequent jazz organist.

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BILL DOBBINS/R

Smith, John Christopher [Schmidt, Johann Christoph; Smith, John Christian] (*b* Ansbach, 1712; *d* Bath, 3 Oct 1795). English composer of German birth. He was Handel's assistant and is frequently confused with his father, also John Christopher, who was Handel's secretary, treasurer and principal copyist.

1. 1712–59: Operas; assistant to Handel. 2. 1760–95: Oratorios; successor to Handel.

1. 1712–59: Operas; assistant to Handel. At Handel's request, the elder Smith came to London in 1716 to assist him with his business affairs. The rest of the family – John Christopher, Charlotte, Judith and probably Frederic – joined him in 1720 and also participated in Handel's activities. Charlotte married William Teede (1733) and Judith married John Rector, both oboe/flute players for Handel, while Frederic was probably the trumpet player and percussionist who played for the Foundling Hospital and also for various Handel oratorios. Judith, Charlotte and William Teede may well have been members of the elder Smith's copying team.

John Christopher Smith the younger was enrolled in Clare's Academy while his father sold music from the Hand & Music-book in Coventry Street. By 1725 he was having lessons from Handel; his early copies and arrangements of works by Handel demonstrate that his progress was rapid and that he was being instructed in composition as well as keyboard. By 1727 he had joined his father as viola player (they both appear on the performers' list proposed for the Lord Mayor's Day musical entertainments) and Handel copyist, and probably soon after that applied to Thomas Roseingrave and Pepusch for further tutorial assistance. In 1729 Smith wrote his first extant work, the ode *The Mourning Muse of Alexis*, which demonstrates considerable compositional technique for a 17-year-old. Several non-musical mentors also motivated Smith during his formative years: Samuel Clarke, regarded as the first of the English metaphysicians, instilled in him a profound and lasting religious sense, while the authors John Arbuthnot, William Congreve, Jonathan Swift, Alexander Pope and John Gay nurtured his love of letters. With recommendations from Handel and these literary friends, Smith left the family home in Soho at the age of 18 to establish himself as a music teacher; however, in the spring of 1730 he contracted tuberculosis, and it was not until the following autumn, after having rested at Arbuthnot's home, that he recovered sufficiently to resume his musical activities.

Smith's musical sensitivity was unveiled by the 1963 London revival of his fine opera *Ulysses*, but after its miserable reception in 1733 he performed none of his own works for the next seven years. Following his marriage to Frances Packenham in the late 1730s, at least two children were born: John Christopher in 1738 and Frances the ensuing year. Smith was busy with Handel as well and the two travelled to Cheshire. Copies of various Handel operas during the 1730s attest that the younger Smith was directly involved with their production. When Handel's health deteriorated in 1737, it was Smith who played the harpsichord.

In 1740 Smith followed Handel's lead by producing his own works. As part of a series of 20 subscription concerts

and entertainments at Hickford's Room, Smith presented the 'musical drama' *Rosalinda*, actually a mini-opera in English, and the oratorio *David's Lamentation over Saul and Jonathan*. The season was a hectic one for Handel, Smith, Thomas Arne and William Defesch, each vying for an audience already limited by the freezing temperatures. Conflicts eventually took their toll, with Handel appropriating Smith's singers for *L'Allegro* and *Saul*. The two composers must have quarrelled over this, but they managed to remain the closest of friends.

Towards the end of 1741 or in early 1742, following a successful season at Hickford's Room, Smith lost his wife to tuberculosis, their children having died previously. He consoled himself with a new set of friends, including Benjamin Stillingfleet and Robert Price, both of whom wrote librettos for Smith. William Coxe, Smith's stepson and author of *Anecdotes of George Frederick Handel and John Christopher Smith* (London, 1799), erroneously believed that Smith had met them in Geneva. According to Burney, these men 'gave him a taste for, and procured him admission into, good company; so that he formed his character on models of a higher class than that of a mere musician'. During these years Smith continued to work closely with Handel, but surprisingly, at the very moment when his mentor was turning to English oratorio, Smith veered towards Italian opera. These Metastasian works, however, appear never to have been staged.

When Smith's ailing pupil Peter Walter inherited his grandfather's fortune, he offered Smith an annuity of £300 to accompany him and his sister to the south of France. With no family to support, Smith abandoned his friends and pupils for an effortless future. Smith remained on the Continent for over three years, during which time he completed the Italian opera *Dario* (1746), further Italian opera sketches and anthems for private use. When Handel began to lose his eyesight in 1750, he summoned Smith, who then returned to London. From 1751 until Handel's death, Smith's role in the performances and modifications of Handel's oratorios became increasingly important. In 1753 Smith began writing singers' names on Handel's conducting scores, and soon after this he made various cuts, alterations and additions, most likely at Handel's behest. Smith's ever-increasing responsibility is demonstrated by new or altered recitatives before additional arias, and, as Hicks has pointed out, several of the late oratorio additions may well be by Smith.

Smith and David Garrick presented two full-length all-sung Shakespearean operas in 1755 and 1756: *The Fairies*, based on *A Midsummer Night's Dream*, and *The Tempest*. Perhaps because both operas were supported by Smith's society friends, he retained the traditional operatic form with recitatives and an excess of da capo arias. Attempts to popularise the works – for *The Fairies* Smith composed several lighthearted airs and Garrick cast children in the roles of the fairies – failed to assure extended runs. The two quarrelled when Garrick's principal actors threatened to desert the company if the operas continued to leave them in the wings, but a reconciliation brought forth the afterpiece *The Enchanter* four years later, written by Garrick as a Christmas spectacle. Smith kept recitative to a bare minimum, and the work boasts not only music to enchant but also dancing, special effects and magic. Its 'Turkish' background was novel for its time: 18th-century England exhibited a marked interest in things Eastern, particularly literature based on real or fictional Turkish tales and the mystique of the seraglio, and Smith's is the first extant opera in the English language to take advantage of the new trend. *The Enchanter* was the last and most successful of Smith's productions with Garrick.

2. 1760–95: Oratorios; successor to Handel. After Handel's death Smith turned his back forever on theatre music. With Handel's recommendation, he had secured the post of organist at the Foundling Hospital in 1754 and retained that position until 1770, when a disagreement over the Italian violinist Felice Giardini's musical involvement with the hospital prompted his resignation. Smith had assisted Handel in the annual *Messiah* performances there, as he had for the other Lenten Oratorios at Covent Garden, conducting from the keyboard while Handel played the organ between the parts. Smith now had sole access to all the manuscripts his father had inherited from the master, and he and his new partner John Stanley drew on this rich source for their oratorio seasons, first at Covent Garden and later at Drury Lane.

In 1760 Smith's own oratorio *Paradise Lost* met with some success. Handelian idioms are evident in this and in *Rebecca* (1761), but 18th-century audiences were turning towards the *galant*, accepting only Handel's music in the now old-fashioned style. To this end, Smith set three pasticcio oratorios, *Tobit* (*c*1761), *Nabal* (1764) and *Gideon* (1769), eventually including his own work under the Handelian guise. For the first, in which an angel miraculously cures Tobit's blindness, Smith followed the normal pasticcio process and composed only the recitatives, but for *Nabal* he included a new minuet in Handel's overture and newly set 'When beauty sorrow's livery wears'. Close to half the selections in *Gideon* are Smith's: the overture and seven vocal items from *The Feast of Darius*, one aria from the Italian opera *Issipile*, and three arias and a duet apparently newly composed. His trio 'Like a bright cherub' enjoyed repeated revivals under the Handelian banner.

Smith's personal life changed considerably when he inherited his father's effects and married the widow Martha Coxe in 1763. Although her first husband, William Coxe, had stipulated in his will that if she remarried her entire income would revert to their five children, the family moved to a new home in Kensington large enough to accommodate the whole family as well as rehearsals. Smith, according to Burney, was a 'studious and cultivated man, and much esteemed by many of the first people in the kingdom', and by now Smith had made their acquaintance: John Stuart, 3rd Earl of Bute, for whom he programmed a large barrel organ with works by Corelli, Vivaldi and of course Handel; King George III, whose patronage at Smith's oratorios filled Covent Garden; and his student Augusta, dowager Princess of Wales, to whom Smith formed a special attachment and for whom several of Smith's compositions (perhaps *The Feast of Darius* and *Tobit*, which contain singers' names, transpositions and cuts, and certainly *Gideon*) were performed at Carlton House, her London home. In 1765 John Walsh printed Smith's fifth and final set of keyboard works, which epitomize his familiarity with a variety of styles. They combine the Handelian style of his opp.1 and 2 (1730s) with the Scarlattian of opp.3 and 4 (1750s), along with an earnest (if sometimes awkward) endeavour to come to grips with the *galant* style.

Following Augusta's death in 1772, George III continued Smith's £200 annual salary, but, according to Coxe, 'Though he loved the art, he found himself unequal to the trade, and had not courage to encounter obstacles, or patience to reconcile contending interests'. As the oratorios fell into disfavour, Smith began to spend time in Bath and purchased a home there in 1774. He presented the Handel manuscripts to George III; they are now in the Royal Music Library at the British Library. Handel's conducting scores, along with most of Smith's larger works, eventually made their way into Chrysander's collection and then to the Staats- und Universitätsbibliothek, Hamburg. Smith continued his teaching at a school for girls in Bath; he received many guests and on at least one occasion visited the young composer Samuel Wesley. A tremor in his hands precluded further enjoyment of the harpsichord, and there is no record that he ever took part in the musical establishments at Bath. After his wife died in 1785, he resided with his stepdaughter Emilia Coxe until his own death in 1795.

Dwarfed by Handel's greatness, Smith's music had little chance for real success. His strongest work retains the style of his mentor, while his attempts at more modern idioms are, with some exceptions, generally less effective. Much of his music is indeed worthy of revival, particularly the opera *The Fairies* and individual arias, choruses and keyboard selections, but Smith's reputation rests today more on his association with Handel than on his musical accomplishments.

WORKS

LLF – *London, Lincoln's Inn Fields*
LCG – *London, Covent Garden*
LDL – *London, Drury Lane*
LHR – *London, Hickford's Rooms*
NP – *no performance known*

OPERAS

Teraminta (3, H. Carey), LLF, 20 Nov 1732, 1 air, British Musical Miscellany, iv (London, 1735), 5 airs, *GB-Cfm*

Ulysses (3, S. Humphreys, after Homer: *Odyssey*, bks 16–24), LLF, 17 April 1733, *D-Hs**, 2 airs *GB-Cfm*, ov. *Lcm**; incl. 2 choruses from The Mourning Muse of Alexis

Rosalinda (musical drama, 1, J. Lockman), LHR, 4 Jan 1740, music lost

Issipile (3, P. Metastasio), 1743, NP, *GB-Lbl**, *US-Wc*, both without recits; aria, *J-Tn*

Il Ciro riconosciuto (3, Metastasio), *c*1744–5, NP, *D-Hs**, with only one set recit; 2 arias, *J-Tn*; ov. used in The Tempest

Dario, 1746 (3), NP, music lost, mentioned in Coxe, 1799

Demofoonte (3, Metastasio), *c*1747–8, NP, 4 arias, *Tn*

Artaserse (3, Metastasio), 1749, NP, 6 arias, *Tn*

The Fairies (comic op, 3, D. Garrick or Smith, after W. Shakespeare: *A Midsummer Night's Dream*), LDL, 3 Feb 1755, excerpts (London, 1755), ov., Six Favourite Overtures (London, *c*1760), prol, *The Gentleman's Magazine*, xxv (1755), 86, recits and dances unpubd; ov. from Winter, or Daphne; incl. song texts by J. Hammond, G. Granville (Lord Lansdowne), J. Milton, Shakespeare and E. Waller

The Tempest (3, Garrick, after Shakespeare), LDL, 11 Feb 1756, excerpts (London, 1756), ov., Six Favourite Overtures (London, *c*1760), recits and choruses unpubd; ov. from Il Ciro riconosciuto; incl. song texts by J. Dryden, A. Cowley, G. Granville (Lord Lansdowne), J. Hughes, B. Jonson, J. Milton, T. Shadwell and E. Waller

The Enchanter, or Love and Magic (musical drama afterpiece, 2, Garrick), LDL, 13 Dec 1760, excerpts (London, 1760), ov., Six Favourite Overtures (London, *c*1760), recits, dance and last chorus unpubd

Medea (3, B. Stillingfleet), *c*1763, only 2 acts completed, *D-Hs**, 1 air in Coxe (1799), lib in Coxe, ed. (1811)

ORATORIOS

David's Lamentation over Saul and Jonathan (Lockman), 1738, LHR, 22 Feb 1740, music lost except 1 duet in Coxe (1799)

The Seasons (short, Lockman, after J. Thomson), 1740, NP, *D-Hs**

Judith (R. Price), *c*1758, NP, *Hs**, 1 aria from Issipile

The Feast of Darius, *c*1758, NP, *Hs**

Paradise Lost (Stillingfleet, after Milton), LCG, 29 Feb 1760, *Hs**, pubd without recits and choruses (London, 1760); 1 chorus from The Seasons

Rebecca (?Stillingfleet), LCG, 4 March 1761, *Hs**, pubd without recits and choruses (London, 1761); 1 chorus from The Feast of Darius

Tobit (T. Morell), *c*1761, NP, *F-Pn**, music from Handel, recits by Smith

Nabal (Morell), LCG, 16 March 1764, *Pn**, music from Handel, recits, minuet and 1 aria by Smith

Jehosaphat (?Stillingfleet), *c*1765, inc., *D-Hs**, music from Paradise Lost, Judith, The Feast of Darius, The Seasons

Gideon (Morell), LCG, 10 Feb 1769, *F-Pn**, *GB-Lbl*, ov. and 7 items from The Feast of Darius, 1 aria from Issipile, 3 items newly composed

Redemption (W. Coxe), NP, *F-Pn**, 3 choruses from Burial Service, recit and 1 aria in Coxe (1799)

OTHER VOCAL

The Mourning Muse of Alexis (ode, after W. Congreve's pastoral on the death of Queen Mary), 1729, NP, *D-Hs**

Thamesi, Isi e Proteus, 6 Feb 1741, music lost, mentioned in Coxe (1799)

Winter, or Daphne (cant., after A. Pope), 2vv, 1744, NP, *Hs**

Anthems, SB, *c*1748, *J-Tn**: O Lord God; Let God arise; Hearken unto my voice

How cruelly fated is woman to woe, song (Garrick: The Chances), LDL, 1754, in Thalia: a Collection of Six Favourite Songs (London, *c*1767)

Attend all ye fair, song (Garrick: The Way to Keep Him), LDL, 1760, in Cleo and Euterpe (London, 1762)

Hymns: The Foundling's Hymn, in *Christian's Magazine* (Oct 1763); When rising from the bed of death, in Foundling Hymns, vol.xii of the Coram Foundation (*c*1769); The Lord descended from above (Ps xviii), in a vol. of hymns at the Greater London Record Office (*c*1769)

Hunting scene and song, for Queen Caroline's Hermitage, music lost, mentioned in Coxe (1799)

Songs: 1, 1v, rec, in British Musical Miscellany, ii (London, 1735); 3, 1v, 2 with rec, in British Musical Miscellany, iii (London, 1735); 1, 1v, rec, in British Musical Miscellany, iv (London, 1735); 2, 1v, 1 with Ger. fl, in The Musical Entertainer, ii (London, 1738); 8, 1–2vv, in M. Prior, *Lyric Poems* (London, 1741); 1, 1v, in *Universal Visitor* (London, 1756); 1, *GB-Lbl*; 1 in Coxe (1799)

Burial Service, for Augusta, dowager Princess of Wales, 1772, *D-Hs**

Doubtful: 5 anthems, *J-Tn*; When the sun o'er yonder hills, in Handel's Israel in Egypt

INSTRUMENTAL

op.	
1	6 Suites, hpd (London, 1732)
2	6 Suites, hpd (London, 1735)
3	6 Lessons, hpd (London, 1755)
4	6 Lessons, hpd (London, 1757)
5	12 Sonatas, hpd (London, 1765)
	3 contrapuntal movts, hpd, *c*1738, *GB-Cfm*

Fugues, 1754, 1756, lost, mentioned in Coxe (1799)

3 ovs., vn, ob, hn, bc, in Abel, Arne and Smith's Six Favourite Overtures (London, *c*1760)

Doubtful: fugal frag., *F-Pn*; ov., vn, va, ob, bc, *GB-BENcoke*

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A.D. McCredie: 'John Christopher Smith as a Dramatic Composer', *ML*, xlv (1964), 22–38
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G. Beechey: 'The Keyboard Suites of John Christopher Smith (1712–1795)', *RBM*, xxiv (1970), 52–80
H.D. Clausen: *Händels Direktionspartituren* (Hamburg, 1972)
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A. Hicks: 'The Late Additions to Handel's Oratorios and the Role of the Younger Smith', *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. C. Hogwood and R. Luckett (Cambridge, 1983), 147–69
W. Malloch: 'The Earl of Bute's Machine Organ', *EMc*, xi (1983), 172–83
A. Mann: 'Handel's Successor: Notes on John Christopher Smith the Younger', *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. C. Hogwood and R. Luckett (Cambridge, 1983), 135–45
R. King: 'New Light on Handel's Musical Library', *MQ*, lxxxi (1997), 109–38
R. King: 'John Christopher Smith's Pasticcio Oratorios', *ML*, lxxix (1998), 190–218
E. Zöllner: *English Oratorio after Handel* (diss., U. of Hamburg, in preparation)
B. Small: *The Life and Works of John Christopher Smith Jnr* (diss., U. of Oxford, in preparation)

BARBARA SMALL

Smith, John Stafford (*b* Gloucester, bap. 30 March 1750; *d* London, 21 Sept 1836). English musicologist and composer. He was the son of Martin Smith (*d* 1786), organist of Gloucester Cathedral from 1739 to 1781. He was sent to London to study with Boyce, and in 1761 became a chorister of the Chapel Royal. He continued to sing there after his voice had broken; on 16 December 1784 he was made a Gentleman of the Chapel Royal and on 22 February 1785 a lay vicar of Westminster Abbey. In 1790 he was engaged as organist for the Gloucester Music Meeting; in 1802 he was appointed one of the organists to the Chapel Royal and on 14 May 1805 Master of the Children. He resigned the latter post in June 1817.

Smith gained an early reputation as a glee composer, winning two prizes from the Catch Club in 1773 and several more during the next few years. He published five collections of glees as well as several separate pieces; many others appeared in Warren's collection and other anthologies of the time. The later glees are strikingly original; one, *Sweet poet of the woods*, uses quarter-tones. He also produced a madrigal, *Flora now calleth forth each flower*, which is a genuine essay in the old madrigal idiom. He published a collection of songs, and a set of 20 anthems, besides composing a number of hymn tunes and chants. His anthems, too, display unusual boldness, both in the choice and treatment of texts, and deserve revival. He became a member of the Anacreontic Society in 1766. His song, *To Anacreon in Heaven*, was composed for this drinking and singing club; he published a harmonized version (A,T,B) in his *5th Book of Canzonets, Catches, Canons and Glees* (1799). In much altered form, this was later adapted to *The Star-Spangled Banner*, now the national anthem of the USA.

He is now chiefly remembered for his pioneering work as a musical antiquary. He began early to collect old music manuscripts and editions, and he placed his collection and his knowledge at the disposal of Sir John Hawkins, who acknowledged his debt to him in the preface to his *General History of the Science and Practice of Music* (1776–89). Smith transcribed and edited many of the music examples in that work. In 1779 he issued *A Collection of English Songs ... Composed about the year 1500. Taken from MSS. of the same age*, which was perhaps the first scholarly edition printed in England. He continued to build a collection of music that is priceless by today's standards, but was probably acquired at little cost. It included the Mulliner Book, the Old Hall MS (which he bought in 1813), and the copy of the *Ulm Gesangbuch* (1538) formerly owned by J.S. Bach and presented to Smith by C.P.E. Bach at Hamburg in 1772. Some of the riches of Smith's library can only be guessed at, for it passed on his death to a daughter. In 1844, the daughter being pronounced insane, her property was sold by an incompetent auctioneer, and the greater part of it disappeared without trace and without even an adequate catalogue or description being made. 2191 volumes of music were disposed of, including 578 in manuscript. The Old Hall MS, however, was retained by the family, and was presented to St Edmund's College, Ware, by Smith's great-grandson, Thomas Tordiffe, in 1893.

Smith was much more than a mere collector; in Young's words, he was 'virtually the first English musicologist'. In a copy of Burney's *General History of Music* which he bought in 1789 he wrote copious marginalia which show not only his rancour against Burney for stealing Hawkins's thunder but also his ability to see through the shallowness of the doctor's musical scholarship. He continued to study and to edit early music, and his labours culminated in *Musica Antiqua*. This outstanding achievement drew not only on Smith's own library but on many other available sources. He transcribed 11 trouvère songs from the *Chansonnier de Mesmes*, which was soon afterwards destroyed by fire; in Karp's view these transcriptions 'occupy a historical position among the earliest attempts at a rhythmic solution of the Trouvère notation'. The collection was approximately chronological in arrangement, extending from Gregorian chant to Geminiani. It includes much early English keyboard music and movements from the Jacobean masques, but there is also a good representation of continental composers including Ockeghem, Obrecht, Willaert, Wert, Clemens and Morales. Historical notes on each piece are provided; considering the state of knowledge at the time they are by no means contemptible. Scholars continued to draw on *Musica Antiqua* for many decades.

WORKS

printed works published in London

63 glees, catches and partsongs pubd singly, in 18th- and 19th-century anthologies, and in Smith's collections: A Collection of Glees, 3–6vv (*c*1776); A Select Collection of Catches, Canons and Glees, 3–4vv (*c*1780); A Miscellaneous Collection of New Songs, Catches and Glees, 1–5vv (1781); A Collection of Songs of Various Kinds and for Different Voices (*c*1785); A 5th Book of Canzonets, Catches, Canons and Glees, Sprightly and Plaintive (1799); also in *GB-Ge*, *Ob*, *US-Bp*
[20] Anthems composed for the Choir-Service of the Church of England (*c*1793); several pubd singly
12 Chants (*c*1803)
2 hymn tunes in T. Chapman: The Young Gentleman and Ladies Musical Companion, i (1772)
The Sun is now too Radiant (cant.), *GB-Ob*
1 voluntary, org, in 10 Select Voluntaries (*c*1780)
*c*24 songs pubd singly, in 18th-century anthologies, and in Smith's collections
Sketches and commonplace books, *GB-Ge*, *Lbl*

EDITIONS

A Collection of English Songs, in Score for 3 and 4 Voices, Composed about the Year 1500. Taken from MSS. of the Same Age (London, 1779)

Mr. Purcell's Grand Te Deum Alter'd ... for His Majesty's Chapel Royal (London, c1790)
Musica Antiqua, a Selection of Music of This and Other Countries from the Commencement of the 12th to the Beginning of the 18th Century Comprising ... Motetts, Madrigals, Hymns, Anthems, Songs, Lessons and Dance Tunes ... The Whole Calculated to Shew the Original Sources of the Melody & Harmony of this Country; & to Exhibit the Different Styles & Degrees of Improvement of the Several Periods (London, 1812)

THEORETICAL WORKS

Introduction to the Art of Composing (MS, *GB-Lcm*, n.d.)

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E. Cole: 'Stafford Smith's Burney', *ML*, xl (1959), 35–8
T. Karp: 'A Lost Medieval Chansonnier', *MQ*, xlviii (1962), 50–67
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W. Shaw: *The Succession of Organists* (Oxford, 1991), 15
M. Argent, ed.: *Recollections of R.J.S. Stevens* (London, 1992), 25–7

NICHOLAS TEMPERLEY

Smith, [Vielehr] **Julia (Frances)** (*b* Denton, TX, 25 Jan 1911; *d* New York, 27 April 1989). American composer, pianist and writer on music. She graduated from North Texas State University (1930) and studied piano and then composition on a fellowship at the Juilliard Graduate School (1932–9), where she gained a diploma. At New York University she completed the MA (1933) and the PhD (1952). She was the pianist for the Orchestrette Classique of New York, a women's orchestra (1932–9), and gave concerts in Latin America, Europe, and the USA, playing much American music, especially that of Aaron Copland. She taught at Hartt College (1941–6), where she founded the department of music education.

All Smith's operas and orchestral works have been performed, some frequently. Her music, which has an appealing directness, is tonal, often dissonant, and incorporates elements of jazz, folk and 20th-century French harmony. The String Quartet, her best chamber work, uses irregular metres and driving rhythms; and the operas *Cynthia Parker* and *Cockcrow* employ folk music within a generally conservative tonal idiom. A recipient of several commissions and awards, Smith was also active in music organizations, especially the National Federation of Music Clubs, for which she chaired the Decade of Women Committee (1970–79). Among her publications are *Aaron Copland: his Work and Contribution to American Music* (New York, 1955), and a *Directory of American Women Composers* (Chicago, 1970), of which she was the editor.

WORKS
(*selective list*)

Ops: Cynthia Parker (3, J. Fortune), 1938, rev. 1977; The Stranger of Manzano (1, J.W. Rogers) (1943); The Gooseherd and the Goblin (1, J.F. Royle) (1946); Cockcrow (1, C.D. Mackay), 1953; The Shepherdess and the Chimneysweep (1, Mackay), 1963; Daisy (2, B. Harding), 1973
Orch: Episodic Suite, 1936; Pf Conc., 1938, rev. 1971, arr. 2 pf, 1971; Folkways Sym., 1948; 3 suites incl. American Dance Suite, 1963 [rev. of withdrawn work]; other works for sym. band
Chbr and solo inst: Pf Sonatine, 1943–4; 2 Pieces, va, pf, 1944; Sonatine, fl, bn, 1945; Pf Trio: Cornwall, 1955; Str Qt, 1964; Suite, wind octet, 1980; 5 Pieces, db, 1988; other works incl. pf pieces
Vocal: 3 Love Songs (K. Flaster), 1v, pf, 1955; Our Heritage (A.M. Sampley), SSAATTBB, orch, 1958; Remember the Alamo (W.J. Marsh, G.Y. Wright), collab. C. Vashaw, sym. band/full band, opt. nar, chorus (1965); Prairie Kaleidoscope (O.M. Ratcliffe), song cycle, S, str qt, 1982; other songs

Principal publisher: Mowbray

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ADRIENNE FRIED BLOCK

Smith, Leland C(layton) (*b* Oakland, CA, 6 Aug 1925). American composer, performer and theorist. He studied composition with Milhaud at Mills College (1941–3, 1946–7) and with Sessions at the University of California, Berkeley (MA 1948), where he also studied musicology with Bukofzer. During 1948–9 he studied with Messiaen at the Paris Conservatoire. He taught at Mills College (1951–2), the University of Chicago (1952–8) and from 1958 at Stanford University. Smith is a noted bassoonist and clarinettist. He has received a Fulbright scholarship (1964–5) and a Copley Foundation award.

Smith has carried out leading research into computer programming for music composition and printing. He is one of the founders and directors of the computer music centre at Stanford, has been an adviser to IRCAM (Paris) and is the deviser of SCORE, the first computer program for music printing. These endeavours are the topics of two articles, 'Computer Sound Research at Stanford', *Journal of Audio Engineering Society*, xix (1971), and 'Score – a Musician's Approach to Computer Music', *Journal of Audio Engineering Society*, xx (1972), pp.7–14.

The SCORE program, developed from the Music-4 program conceived at Bell Telephone Laboratories, originated as a system to convey musical data to the Stanford University Artificial Intelligence Laboratory digital sound system. Smith's installation of sophisticated graphics adapted SCORE to music printing in 1971.

SCORE is a parameter-based system in which every item of data (sonic or graphic) is described by a group of numerical parameters. This allows the program both to operate with maximum flexibility and to undergo continuous development. Most of the basic musical symbols were created using print-outs of the engraving tool set used by B. Schott's Söhne, Mainz. The personal computer version of the program is written in Microsoft Fortran.

In 1988 B. Schott's Söhne became the first major publisher to adopt SCORE for the majority of its editions. Since that time, virtually every large music publisher worldwide has used SCORE for music publications.

In his music Smith frequently employs serial methods to generate pitch succession, harmonic movement and rhythm. His works are notable for their polyphonic

textures, flexible rhythms and expressive instrumental timbres. He has used computer-generated sounds in several compositions and has made a computer realization of the rhythmicon part for Cowell's *Rhythmicana*. He is the author of *Handbook of Harmonic Analysis* (Palo Alto, 1963/*R*).

WORKS

Op: Santa Claus (1, e.e. cummings), 1955, Chicago, 9 Dec 1955

Inst: Sym., 1951; Intermezzo and Capriccio, pf, 1952; 2 Duets, cl, bn, 1953; Sonata, heckelphone/va, pf, 1953; Str Trio, 1953; Sonata, pf, 1954; Qnt, bn, str qt, 1956; Conc., orch, 1957; Trio, ob, cl, bn, 1960; 6 Bagatelles, pf, 1965; Machines of Loving Grace, nar, bn, tape, 1970; other works

Vocal: Motet (Bible: *Matthew*), 1948; 3 Pacifist Songs (S. Sassoon, W. Owen, R. Jeffers), S, pf, 1951–8; Motet (Bible: *Lamentations*), 1954; Advice to Young Ladies (R. Herrick), SA, cl, vn, vc, 1963; Dona nobis pacem, chorus, chbr ens, 1964

Principal publishers: CFE, San Andreas

RICHARD SWIFT

Smith, (Joseph) Leo [Leopold] (*b* Birmingham, 26 Nov 1881; *d* Toronto, 18 April 1952). Canadian composer, cellist and critic of English birth. He made his début as a performer in Birmingham Town Hall at the age of eight. Later he studied at the Royal Manchester College of Music with Fuchs (cello) and at Manchester University (MusB). In 1910, after working as a cellist in the Hallé and Covent Garden orchestras, he emigrated to Canada to teach the cello and theory at the Toronto Conservatory. He was a member of the Conservatory String Quartet and for many years a contributing editor of the *Toronto Conservatory Quarterly Review*. He was the principal cellist of the Toronto SO during its early years and held a similar post later with the orchestra of the city's summer Prom concerts. Smith also played the viol and led viol ensembles. He was appointed to the Faculty of Music, University of Toronto, in 1927, becoming a professor in 1938. From the time of his retirement in 1950 until his death he was the principal music critic of the Toronto *Globe and Mail*. The Royal Manchester College of Music elected him as an honorary fellow in 1925.

Smith's first compositions include a symphonic movement, now lost, and numerous songs. In the mid-1930s songs, piano pieces, folksong arrangements and cello pieces were published internationally and the Quartet in D was performed in both Canada and England. A sonata in E minor for cello and piano (1943) won a Canadian Performing Rights Society prize and *A Summer Idyll* (1945), for small orchestra, was recorded. Smith's music is often marked by a 'Celtic' use of pentatonic scales, lilting 6/8 rhythms and a restraint that recalls Delius or MacDowell. Over the course of his career he set a variety of texts by poets ranging from Shakespeare and Blake to his Canadian contemporary Duncan Campbell Scott. Smith's setting of Scott's poem *When twilight walks in the west* suggests an appropriate tone through the use of modality. Its twilight character is shared by the best of Smith's work, including the Four Trios for high voice, cello and piano, *London Street Cries* for two voices, cello and piano, Three Pieces for piano, Four Pieces in an Old English Style for cello and piano and Five Pieces in Folk-Song Style (or Folk-Song Suite) for string quartet.

According to McCarthy, Smith saw himself as one who 'piped Canadian tunes … to an English ground bass'. He used Canadian folklore – from French-Canadian fiddle tunes to Northwest Coast Indian melodies – as the basis for both arrangements and free compositions. His music nevertheless retained an English spirit. His three text-books, *Musical Rudiments* (Toronto, 1920), *Music of the 17th and 18th Centuries* (Toronto, 1931) and *Elementary Part Writing* (Toronto, 1939), have been much used. In the 1980s and 90s a number of his works were republished as part of *The Canadian Musical Heritage* (Ottawa, 1982–99; 25 vols.) series and several of his songs were re-recorded.

MSS in *CDN-On*

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JOHN BECKWITH

Smith [née Robinson], **Mamie** (*b* Cincinnati, 26 May 1883; *d* New York, ?30 Oct 1946). American jazz and vaudeville singer and entertainer. She toured as a dancer with Tutt-Whitney's Smart Set Company in 1912 and gained a reputation as a singer in Harlem clubs and theatres before World War I. After recording *That Thing Called Love* (1920, OK) in place of Sophie Tucker, and as the first black jazz-blues singer to have recorded, Smith made *Crazy Blues* (1920, OK/Phonola). This was a huge success and made a fortune for both the singer and her promoter, Perry Bradford; it was also important in that it opened the way for the subsequent recording of other black singers. Following its success Smith had many engagements, touring as far as New Orleans and Dallas and appearing as the featured singer in her own shows. She possessed a lively stage personality, was very attractive and had a strong voice. Many of her best recordings were made with her Jazz Hounds, a group that included Johnny Dunn and, sometimes, Bubber Miley on the cornet, as on *I ain't gonna give nobody none o' this jelly roll* and *The Darktown Flapper's Ball* (both 1922, OK). *Jenny's Ball* (1931, OK), being better recorded, gives a more reliable indication of her appeal as a singer, however. She also made several films, both short subjects and full-length features, with bands such as that of Lucky Millinder in *Paradise in Harlem* (1939). Smith was a vaudeville and jazz performer rather than a blues singer and, unlike Bessie Smith, seldom used the blues form or blues inflections.

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PAUL OLIVER

Smith, N(athaniel) Clark (*b* Fort Leavenworth, KS, 31 July 1877; *d* St Louis, 8 Oct 1933). American composer, conductor and music educator. His musical career began in Wichita, Kansas, where he taught at a music studio and conducted local bands. In 1898, during the Spanish-American War, he led the 8th Illinois Regiment Band. The following year he became a member of the M.B. Curtis All-Star Afro-American Minstrels, with whom he embarked on an 18-month world tour that included

concerts in Australia, New Zealand and Hawaii. He left the minstrel troupe in London, where he remained to study at the GSM.

Upon his return to the USA in 1901, Smith enrolled at the Chicago Musical College, where he earned the bachelor's degree in 1905. During this period he conducted the 8th Illinois Militia Band (1901–5), started a publishing house with J. Berni Barbour (1903), and organized an orchestra of black American performers, the first ensemble of its kind in Chicago. Furthermore, in 1904 he organized two additional ensembles: Smith's Mandolin and String Instruments Club and the N. Clark Smith Ladies Orchestra.

After accepting an Army commission in 1907, Smith left Chicago for the Tuskegee Institute, Tuskegee, Alabama, where he directed bands, orchestras and vocal ensembles. He toured with these groups throughout the American South and Midwest; the annual Atlanta Colored Music Festival became a regular stop. In 1913 he was promoted from captain to major and became a bandmaster at Western University, Quindaro, Kansas, where he remained until 1915. During this time he supplemented his education at the University of Kansas and the Horner Institute of Fine Arts. He spent the rest of his life teaching in public schools throughout the Midwest, including Lincoln High School (Kansas City, Missouri, 1916–22), Wendell Phillips High School (Chicago, 1925–6), and Sumner High School (St Louis, 1930–33). In 1919 he became a charter member of the National Association of Negro Musicians and in 1922 was hired by the Pullman Railroad Company to establish musical ensembles for the company's black American employees. From 1926 to 1930 he conducted several additional ensembles in the Chicago area and briefly attended the Sherwood School of Music.

Smith was the first, and arguably the most influential, teacher from the generation of black American music educators that flourished during the early decades of the 20th century. His bands, orchestras and vocal ensembles performed at the highest level, his demands as an instructor serving as an inspiration to his pupils. His compositions, which range from marches to orchestral works, include the *Tuskegee Institute March*, the *Negro Folk Suite* and the *Negro Choral Symphony* (1933). He also wrote for the piano and made arrangements of spirituals.

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WILLIE STRONG

Smith, Patrick J(ohn) (*b* New York, 11 Dec 1932). American writer. He studied at Princeton University (BA 1955) and worked as an independent writer on music, founding in 1970 the *Musical Newsletter*, an adventurous periodical that produced many worthwhile articles during its seven years' life. Smith served as president of the Music Critics Association, 1977–81, and in 1985 became director of the Opera-Musical Theater programme of the National Endowment for the Arts; he relinquished that position in 1989 to become editor of *Opera News*. A well-informed writer with a marked interest in the literary aspects of opera, Smith produced the first English-language historical book on the opera libretto, *The Tenth Muse* (New York, 1970), and has also written *A Year at the Met* (New York, 1983).

□

Smith, Patti (Lee) (*b* Chicago, 30 Dec 1946). American rock singer-songwriter. She moved to New Jersey at the age of nine. As a teenager she worked in a factory and later attended Glassboro State Teachers College on an art scholarship. During that time, she became interested in poetry, particularly that of Arthur Rimbaud who remains a key influence, together with Albert Camus, William Burroughs, Allen Ginsberg, the Rolling Stones, Lennon and Dylan. Smith moved to New York in 1967 and by the early 1970s was a key player among New York's avant garde, writing, reading poetry (accompanied by the guitarist Lenny Kaye) and chronicling the music scene. With the playwright Sam Shepard, she wrote *Cowboy Mouth*. Having secured a recording contract, in 1974 she released her first single (*Hey Joe*, which features Smith's monologue for Patty Hearst, and B-side *Piss Factory*, another spoken piece about her experiences on a factory production line) which led to the formation of the Patti Smith Group. Their first album, *Horses* (Arista, 1975), produced by John Cale, set the style: provocative and combative, it was a clarion call to nascent punk rockers. *Rolling Stone* described it as 'a wonderful blend of ritualistic declamation, surrealist imagery and rock basics'. The Robert Mapplethorpe cover photograph, in which Smith stared insolently into the camera, became part of rock's iconography. Unorthodox, uncompromising and always the outsider, Smith was a catalytic figure on the new wave/punk scene on both sides of the Atlantic. Her second album, *Radio Ethiopia* (Arista, 1976), though less critically and commercially successful than its predecessor, captured the prevailing mood. *Easter* (Arista, 1978) brought her international success and featured a collaboration with Springsteen (*Because the Night*) which became a hit single. The 1980s were spent mostly with her family in retreat from the rock world. In 1996 she toured briefly with Dylan and released *Gone Again* (Arista), a memorial to her husband, who died two years earlier. She has published several volumes of poetry, including *Babel* (New York, 1978) and *The Coral Sea* (New York, 1996).

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LIZ THOMSON

Smith, Pine Top [Clarence] (*b* Troy, AL, 11 June 1904; *d* Chicago, 14 March 1929). American blues singer and pianist. From about 1920 he toured as a pianist and tap-dancer in various reviews, including that of Ma Rainey, before being discovered by the pianist Charles 'Cow Cow' Davenport. In 1928–9 he made a number of recordings in Chicago, of which eight were released. Among these was the remarkably successful *Pine Top's Boogie Woogie* (1928, Voc.), probably the most influential and widely imitated of all blues recordings; a re-creation of a rent-party dance or 'boogie', it at once established and popularized the blues piano style known as BOOGIE-WOOGIE. Most of Smith's recordings were novelty pieces, such as *I'm sober now* (1929, Voc.) or *Now I ain't got*

nothin' at all (1929, Bruns.), which were comic monologues. Only *Pine Top's Blues* (1928, Voc.) was in the traditional blues vein; he sang this in a high, even petulant and childlike voice. He greatly influenced Albert Ammons, who used the 'powerhouse' rhythm of left-hand walking bass figures, but his own playing had a light, rolling quality also evident in the styles of his contemporaries Cripple Clarence Lofton, Charles Avery and Romeo Nelson. He was accidentally shot during a brawl in the masonic lodge where he was performing.

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PAUL OLIVER

Smith, Robert (i) (*b* c1648; *d* ?London, before 22 Nov 1675). English composer and singer-lutenist. It is not known whether he was related to the other Smiths in the royal music, such as Henry, a member of the 24 Violins (1662–70), or John, a viol player in the Private Musick (1660–73). James Clifford (*The Divine Services and Anthems*, 2/1664) described him as 'one of the Children of his Majesties Chappel'. He wrote songs for at least ten plays produced by the King's Company and Duke's Company at Dorset Garden Theatre and Lincoln's Inn Fields between January 1672 and May 1673, and may be the author of some of the orchestral music normally attributed to Matthew Locke for Thomas Shadwell's adaptation of *The Tempest*, probably first performed on 30 April 1674. On 20 June 1673 he was sworn in as a royal musician without fee at the behest of Thomas Purcell, and on 3 August 1674 he became a member of the lutes and voices in place of Pelham Humfrey, who had died on 14 July. On 22 November 1675 Richard Hart (*d* 1690) was sworn in as his successor. He was evidently not married, for his estate was administered at his death by Philip Hildred. In one of the *Letters from the Dead to the Living* (London, 5/1719) attributed to Tom Brown, Henry Purcell reports to John Blow that 'Robin Smith is still as love-mad as ever he was; hangs half a dozen fiddles in his girdle, as the fellow does coney-skins, and scours up and down hell crying "a Reevs, a Reevs", as if the devil was in him'.

Smith's surviving music does not suggest he was a prodigy of the order of Pelham Humfrey, his close contemporary, although it is lively and accomplished. It was appreciated at the time, to judge from a passage in Thomas D'Urfey's play *The Fool Turn'd Critick* (November 1676). On being told that a song is by 'one Mr. *Smith*, and late Composer to the Kings Play-house', a character replies:

> Who *Bob*! a very Excellent Fellow madam, believe me, and one the Town Misses very much to my knowledge; for now a dayes what ever is the matter with 'em. I know not, but we have such Tunes, such lowsy lamentable Tunes, that 'twould make one forswear all Musick.

Another musician named Robert Smith (bur. London, 5 Oct 1647) was a singing-man of Westminster Abbey, and perhaps the author of two songs, *She which would not, I would choose* (*US-NYp* Drexel 4257) and *He that did ever scorn love's might* (RISM 1652[8], ed. in MB, xxxiii, 1971).

WORKS

SONGS FOR PLAYS

all published in 1673[3]/R

Ah Corydon in vain you boast, 1v, bc, Some happy soul come down and tell, 1v, bc, in The Fatal Jealousie (H.N. Payne), 1672

A heart in love's empire, 3vv, bc, in The Citizen Turned Gentleman (E. Ravenscroft), 1672

As I walked in the woods, 1v, bc, Come lay by your cares, 2vv, in The Miser (T. Shadwell), 1672

From friends all inspired, 1v, in The Morning Ramble (Payne), 1672

Long betwixt hope and fear, 2vv, in The Assignation (J. Dryden), 1672

O how I abhor the tumult and smoke of the town, 1v, bc, in Epsom Wells (Shadwell), 1672

Why should a foolish marriage vow, 1v, bc, in Marriage a la Mode (Dryden), 1672

Ah false Amintas can that hour, 1v, bc, Amintas led me to a grove, 1v, bc, in The Dutch Lover (A. Behn), 1673

Beauty no more shall suffer eclipse, 1v, bc, Fill round the health good natured and free, 1v, bc, in The Reformation (J. Arrowsmith), 1673

The day you wished arrived at last, 1v, bc, in Amboyna (Dryden), 1673

OTHER VOCAL

12 songs, 1675[7]/*R*, *The Circle* (London, 1675), T. D'Urfey, *The Fool Turn'd Critick* (London, 1677), 1685[4], *GB-Lbl*: And I'll go to my love, 2vv; At the sight of my Phillis, 1v, bc; A woman that's homely, 1v, bc; Be jolly my friends, 2vv; Farewell fair Armida, 2vv; Have you not in a chimney seen, 4vv; How bonny and brisk, 1v, bc; I found my Celia, 1v, bc; No, no, 'tis in vain, 1v; Phyllis the time is come, 1v, bc; 'Tis the grape that discovers, 1v, bc; What sighs and groans, 1v, bc

2 dialogues: O sorrow say where dost thou dwell (Nature and Sorrow), 2vv, bc, 1675[7]; O Time, thy wings (Philander, Time and Death), 3vv, bc, *Och*

6 anthems, music lost, texts in J. Clifford, The Divine Services and Anthems (London, 2/1664): God be merciful unto us; O God my heart is ready; O sing unto the Lord a new song (Ps xcvi); O sing unto the Lord a new song (Ps cxlix); Sing unto God, O ye kingdoms; When the Lord turned again

INSTRUMENTAL

for 2 violins and bass unless otherwise stated

3 act tunes, B♭, d, G, a 4, in The Tempest (semi-op, T. Shadwell, after W. Shakespeare), 1674, M. Locke, The English Opera (London, 1675), ed. in MB, li (1986); attrib. Smith in *US-NH*

9 suites, a, A, B♭, B♭, C, D, D, f, F, 1677[4]

Suite, g, a 4, *NYp* Drexel 5061

16 suites, g/G, g, a, c, A, B♭ ('New Years Day'), C, c, c, C, c, D, d, D, d, F, *NYp* Drexel 3849

Ground, B♭; chaconne, B♭; brawles, D, a 4; 2 airs, C; untitled theatre suite, a 4; suite, g, a 4; air, B♭, a 4; 3 airs 'made in Oxford', F, vn pt, *GB-Och* 1183

Almand, f, 3 airs, C, 2 airs, g, ground, B♭, some a 4 inc., *IRL-Dtc* 413

3 suites, G, g, a, *GB-Lbl*, see Sotheby (1999)

Don Gusman's Jigg, Apollo's Banquet (London, c1669)

4 untitled theatre suites, b pt, *US-NH* Filmer 7

Airs a 1, a 2, inc., *Apollo's Banquet* (London, 2/1678), T. Greeting, *The Pleasant Companion* (London, 3/1678), *GB-Lbl*, *Och* 90–91, 361–2, 1025–7, *W*, Scottish Record Office, Edinburgh

Suite, C, arr. kbd, 1673[6]/*R*, ed. C. Hogwood, *Melothesia* (Oxford, 1987)

3 airs, A, c, d, arr. kbd, *Ob*, *Och*

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Fine Printed and Manuscript Music, Sotheby's, 21 May 1999 (London, 1999)

PETER HOLMAN

Smith, Robert (ii) (*b* Gainsborough, 1689; *d* Cambridge, 1768). English mathematician. He entered Trinity College, Cambridge, in 1708, and became a senior Fellow in 1739 and Master in 1742; he was also a Fellow of the Royal Society and Plumian Professor of Astronomy (1716–60). His work on acoustics is contained in *Harmonics, or the Philosophy of Musical Sounds* (London, 1749/*R*, enlarged 2/1759) and *Postscript . . . upon the Changeable Harpsichord* (London, 1762). The first includes a table showing the rates of beating of tempered 5ths on the various notes of the scale calculated for a series of pitches of performance; the temperaments used are mean-tone and Smith's own system of equal harmony. It is significant that his approach to the problem of tuning a keyboard instrument was through the judgment of the musician's ear: he tried out his equal harmony on the harpsichord, and the first organ of the Foundling Hospital, with its system of alternative notes actuated by selective stops, is said to have been built under his direction. In several striking respects he anticipated Helmholtz, who, however, did not know his work.

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MURRAY CAMPBELL

Smith, Robert Archibald (*b* Reading, 16 Nov 1780; *d* Edinburgh, 3 Jan 1829). Scottish composer. The son of a silk-weaver from Paisley, he could play the flute and violin well at the age of ten, and was a church chorister, although largely self-taught. The family returned to Paisley by 1800, where he was apprenticed to his father; but in 1802 he left weaving to teach music, particularly choral singing. His classes were successful, and by 1807 he was precentor of Paisley Abbey. His reforming tendencies met with Presbyterian opposition but nevertheless his reputation as a choirmaster spread rapidly. He trained the Abbey Harmonic Choir to sing contemporary religious masterpieces with instrumental acompaniment, and his successes resulted in his appointment as precentor and choirmaster at St Geroge's, Edinburgh, a position of considerable prestige.

Smith's reputation as a Scottish lyricist was ensured by his songs (the best-known being *Jessie, the Flow'r o' Dunblane*, to words by Robert Tannahill), but his anthems are generally undistinguished. Three of his metrical psalm tunes are still in regular use: 'Selma' and 'Morven', which are strictly pentatonic, and 'Invocation'.

Smith's early death was deeply lamented, and John Thomson composed a funeral anthem (now lost) in his memory. His correspondence (in *GB-Gu*, MS Robertson 1222) reveals a charming, even mischievous personality despite the fact that he declared he would 'rather publish a volume of music than a page of any other matter'.

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(*selective list*)

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Secular vocal: Jessie the Flow'r o' Dumblane (Glasgow, 1808); numerous other songs, mostly included in his Editions

EDITIONS

The Scotish Minstrel (Edinburgh, 1821–4; later reprs.)
Anthems in Four Vocal Parts (Paisley, ?1819)
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H.G. Farmer: *History of Music in Scotland* (London, 1947/*R*)
J. Purser: *Scotland's Music* (Edinburgh, 1992)

JEAN MARY ALLAN/JOHN PURSER

Smith, Stuart Saunders (*b* Portland, ME, 16 March 1948). American composer. He studied at the Hartt School of Music with Edward Diemente, among others, and at the University of Illinois (DMA 1977), where his teachers included Salvatore Martirano, Herbert Brün and Ben Johnston. He has taught at the University of Maryland, Baltimore County, and served as executive editor of the Percussive Arts Research Edition (1982–4).

Smith's works span a variety of genres and media, including jazz, atonality, poetry and experimental theatre. Open form and free jazz provide the conceptual frameworks for many of his works. In *Here and There* (1972) performers improvise with reference to a grid of processes; in *Gifts* (1974), melodies modelled on jazz improvisation are notated. Performances of Smith's sound-text poetry are usually accompanied by instruments (including radios) and found objects such as tree leaves, rocks and kitchen utensils. In *Return and Recall* (1976) and *Transitions and Leaps* (1990), trans-media compositions that focus on common processes to relate medium-specific materials, performers compose together using an ideogrammatic notational system that directs them to imitate, develop, repeat or replicate musical information. Babbitt has described Smith's varied output as 'a personalized seamless compound, a vast collection of awarenesses fused into a unified, single and singular vision' (Saunders, xiii).

WORKS
(*selective list*)

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Inst ens: Here and There, melody inst, short-wave radio, pf, 1972; Gifts, 2 melody insts, kbd, 1974; Flight, fl, pf, 1976; Blue, tpt, db, drum kit, 1979; Notebook, insts, 1980; Past Training, fl, vn, trbn, b cl, db, drum kit, 1985; Links no.5, vib, bells, chimes, 1987; Links no.6, vib, pf, 1989; Links no.8, fl, vib, 1989; Each Moment an Ending, perc qnt, 1993; Links no.11, 3 vib, 1994; Asleep in Thorns, ob, gui, 1996; Polka in Treblinka, xyl, perc, b drum, 1996
Vocal: A Vietnam Memorial, SA, tpt, perc, str orch, 1984; Links no.7, 1v, vib, 1989; Wind in the Channel, 1v, rec + perc, 1994
Solo perc (vib, unless otherwise stated): One for Syl, 1970; Links, 1974; Links no.2, 1975; Links no.3, 1975; Blue Too, drum kit, 1981; Links no.4 (Monk), 1982; The Noble Snare, snare drum, 1988; Good Night, mar, 1992; Links no.9, 1992; Links no.10, 1993; Thaw, bells, 1993

Pf: Pinetop, 1976; Aussie Blue, 1985; Earle, 1991; Ivy, 1991; Sylvia, 1991; Brenda, 1994; Family Portraits: Self, 1997
Trans-Media systems: Initiatives and Reactions, 1976; Return and Recall, 1976; Transitions and Leaps, 1990

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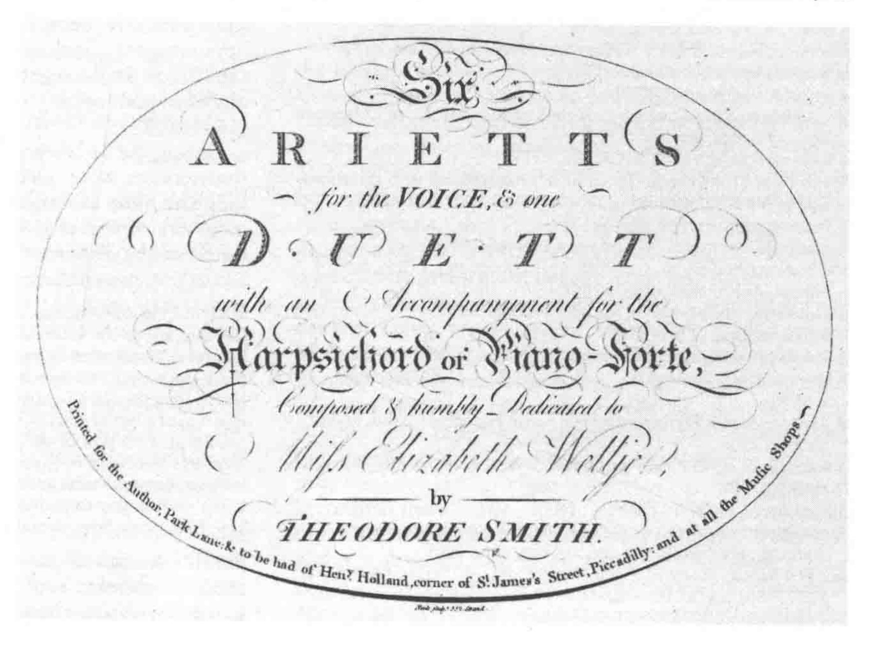
JOHN P. WELSH

Smith, (Edward) Sydney (*b* Dorchester, 14 July 1839; *d* London, 3 March 1889). English composer. He received his first musical instruction from his parents and at the age of 16 went to Leipzig, where he studied the piano with Moscheles and Plaidy, the cello with Grützmacher, harmony and counterpoint with Hauptmann, Richter and Papperitz, and composition with Rietz. He returned to England in 1858 and in the following year settled in London, where he had a considerable reputation as a teacher. His compositions, exclusively for the piano, were written for the Victorian drawing room and mainly comprise miniatures, transcriptions and fantasias on operatic themes. Smith's knowledge of piano technique led him to develop a particular style in which brilliance and showmanship predominate. His works, designed to entertain rather than edify, are rarely performed nowadays, but at the time they were highly popular with a certain type of pianist eager to achieve the maximum display with the minimum effort. This was accomplished by the use of rapid scales, arpeggios, felicitous ornamentation and elaborate figuration, the profusion of which distinguished his salon pieces from those of his contemporaries such as Edward Bache and Walter Macfarren. The most successful of his many pieces were *La harpe éolienne*, *Le jet d'eau*, *The Spinning Wheel*, *Chanson Russe* and a Tarantella in E minor; they were as popular on the Continent as in England.

W.B.SQUIRE/JEREMY DIBBLE

Smith, Theodore [Schmidt, Theodor] (*b c*1740; *d c*1810). German composer and keyboard player, active mainly in England. Fétis gave his birthplace as Hanover, and Gerber identified him with Theodor Schmidt, who published symphonies in Paris about 1765. As 'T. Smith' he made his London début at Hickford's Room on 17 March 1766, performing a harpsichord concerto. He joined the Royal Society of Musicians on 1 February 1767; his name is spelt 'Theodor Smith' in their records, and on the title-page of his *Alfred*, but later he preferred 'Theodore'. After another concert at Hickford's Room on 21 May 1767, during which his Sinfonia concertante for violin and cello was performed, his musical activities shifted to the theatres and pleasure gardens, influenced by his marriage, about 1768, to the singer Maria Harris. She had been a pupil of Thomas Linley (i), and Smith composed a set of Vauxhall songs for her in 1769. 'Mrs Smith' made her acclaimed theatrical début with Garrick's company at Drury Lane as Sylvia in *Cymon* (20 October 1772). She went on to perform in many productions there, including Arne's *The Rose*, Garrick's adaptation of *Hamlet* (as Ophelia), and Dibdin's *The Wedding Ring* and *A Christmas Tale*. When Garrick rewrote Thomson's masque *Alfred* for a production on 9 October 1773, he asked Smith to compose new music, paying him £26 5s. Smith wrote an excellent overture in the style of J.C. Bach and five attractive songs, including a fine coloratura aria sung by his wife in the role of Emma. Performances also included songs Arne had written for the original production in 1740 and some Burney wrote for the 1751 revival under the name 'Temple of Apollo'. Arne and Drury Lane's house composer Dibdin were enraged at Garrick's bringing in, without consulting them, a composer who had had no theatrical experience, and Arne published an advertisement disclaiming responsibility for the music. Dibdin's complaint drew an angry reply from Garrick (6 October 1773) which, however, is somewhat devious about Smith's contribution.

According to Mrs Papendiek, Maria Smith left Theodore and eloped in the summer of 1774: 'a Mr Bishop took her off, and when the first shock had subsided, he



Title-page of Theodore Smith's 'Six Arietts' (London: Author, 1788)

prevailed upon Smith to accept a sum of money and be silent, for his wife would never return to him, and he, Bishop, would marry her'. If this story is true then it must have happened some time later than 1774, for the Smiths christened a son on 10 January 1776. That year Smith also composed an overture and new songs for Thomas Hull's farce *The Spanish Lady*, revived for his wife's benefit at Drury Lane on 9 April 1776. Around this time, however, Smith did lose interest in writing vocal music, and lived mainly by teaching. From 1779 onwards he published several sets of 'duets for two performers on one harpsichord or piano forte', with three sonatas in each set. The first was by far the most successful, perhaps because it was much the easiest to play; there were several reprints in London and one in Berlin. Smith's first set of concertos also appeared in Berlin, and he may have lived there for a short time around 1780. Smith also wrote at least 27 keyboard sonatas, some with flute or violin accompaniment.

It seems that Smith never remarried. He took a job teaching in a Chiswick girls' school for the poor reason that he wanted an occasional glimpse of his ex-wife when she went there to see her daughter. From moping he fell to bitterness: years later William Horsley reported that during his lessons with Smith in the 1790s he 'received small instruction and much ill usage'. By 1795 Smith was organist at Ebury Chapel in London (near Sloane Square), for which he published a collection of psalms, hymns and anthems (two of them by Arnold and Avison). The *Sacro Divertimento*, published about 1800, was apparently intended as a full evening's entertainment in the chapel; a long organ sonata is followed by a number of short anthems and hymns, together with an extract from Handel's *Messiah*.

WORKS
(*selective list*)

published in London unless otherwise stated

INSTRUMENTAL

6 Quartettos, fl/(2)vn, vla, bc (1768)
6 simphonie a VIII, op.1 (Paris, *c*1770)
6 Sonatas, hpd, vn, vc, op.1 (*c*1770)
6 Duets, vn, vc, op.2 (Paris, *c*1770)
6 Sonatas, vn, vn, db; as 6 sonates op.3, and 6 trios (Paris, *c*1770)
6 Sonatas, hpd, vn/fl, vc, op.5 (1770)
6 Sonatas, hpd/pf, op.6 (1771)
The Celebrated Music which is on the Organ at Mr. Coxe's Museum Spring Garden, arr. hpd (1772)
6 Sonatas, hpd/pf, vn, op.8 (London, *c*1772)
Water Parted from the Sea [from Arne's *Artaxerxes*], with variations, hpd/pf (*c*1775)
6 Favorite Minuets, hpd, fl/vn (*c*1780)
A Musical Directory (1780) [pf tutor explaining notation]
6 Concertos, hpd/pf, vn, vn, vc/db, op.13 (London (*c*1785), as op.4 (Berlin, Amsterdam, Paris, *c*1782)
6 Concertos, hpd/pf, vn, vn, db, op.14 (Berlin, *c*1783)
6 Sonatinas, hpd, pf (*c*1785)
3 Sonatas & a Favourite March, pf/hpd, vn, vc (1789)
3 Favorite Duets (sonatas) . . . and an Ov. (hpd, pf)/(pf/hp, vn/fl) (*c*1790)
A Favorite March Performed by His Royal Highness's Band, hpd/pf, vn/fl (*c*1790)
3 Sonatas . . . in which are Introduced Several Favorite Airs, pf, vn, op.12 (1795)
3 Sonatas, pf, op.36 (*c*1795)
Sacro Divertimento, consisting of a Grand Voluntary or Sonata, Anthems, Hymns, Psalms, etc, arr. org, pf (*c*1800)
For pf 4 hands: 3 sonates en duo, hpd/pf, op.1–4 (Berlin, Amsterdam, *c*1775–80), and as 1st–4th sets of 3 Favourite Duets (also 6th and 7th) (London, 1779–89); Grand Duetto . . . with Favorite Airs, pf/(hp, pf) [op.39]; Siena morena, divertimento spaniola, pf, op.52 (*c*1800)

VOCAL

The Favourite Songs sung at Vaux Hall by Mrs. Smith, 1v, orch (1769)
The Ov. and Songs in Alfred (*c*1775)
A Collection of Favourite Songs Sung at Marylebone Gardens by Miss Harper, 1v, orch (*c*1775)
6 Arietts . . . & 1 Duett, 1–2vv, hpd/pf (1788)
8 Tunes, selected, composed for, and adapted to the Selection of Psalms, Hymns and Anthems of Ebury Chapel (*c*1795)
Songs and ballads

BIBLIOGRAPHY

BDA; FétisB; GerberL; GerberNL; LS
Mrs V.D. Broughton, ed.: *Court and Private Life in the Time of Queen Charlotte: being the Journals of Mrs Papendiek* (London, 1887)
D.M. Little and G.M. Kahrl, eds.: *The Letters of David Garrick* (London, 1963)
R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
B. Matthews: *The Royal Society of Musicians of Great Britain: List of Members, 1738–1984* (London, 1985)

ROGER FISKE/RACHEL E. COWGILL

Smith, William (i) (bap. Durham, 3 April 1603; *d* Durham, 19 April 1645). English composer. He has been confused with an earlier William Smythe (*c*1550–1600) who was by 1576 a minor canon of Durham Cathedral, and from 1589 until 1599 organist there, but he is now identifiable with the second son of Christopher Smith. There were two choristers with the name William Smith at Durham Cathedral in 1614, but on the grounds of age he ought to be assigned the dates of Christmas 1613 to at least July 1618 rather than 1609 to 1616. In August 1621 the Visitation Schedule names him as a King's Scholar at the grammar school, and in August 1624 as one of the lay clerks of the cathedral. On 30 October 1625 he married Grace Hodgeson in St Mary the Less, Durham, on 24 September 1626 he was ordained deacon and on 8 April 1627 the dean and chapter of the cathedral paid him 40s. 'for his painstaking in the time Mr Hutcheson, organist, was in the gaol'. Elected a minor canon on 20 July 1627, he often held the anual offices of sacrist (intermittently between 1627 and 1636) and precentor of the cathedral (intermittently between 1631 and 1645). Subsequent appointments included curate of Witton Gilbert (1629–31) 'in the regard of the good services that he has already performed', and rector of St Mary-le-Bow (1631–45).

During the 1620s great changes took place in the way that services were celebrated in the cathedral, causing a long and bitter lawsuit between the low- and high-church members of the chapter. Music was very much at the centre of the dispute, as the following extract from Peter Smart's written indictment will show:

> We [Smart and his colleagues] article and object that you, John Cosin [prebendary of the cathedral 1624–61, bishop 1661–72], and your fellows . . . have not only banished the singing of psalms, in the vulgar tunes, by authority allowed . . . but you have so changed the whole liturgy, that though it be not in Latin, yet by reason of the confusedness of voices of so many singers, with a multitude of melodious instruments . . . the greatest part of the service is no better understood, than if it were in Hebrew or in Irish . . . And this kind of administration . . . with so many pictures, and so strange gestures, and excessive music, is not used in any cathedral church in England, nor in Durham, till you, John Cosin became prebendary of the same.

Smith's music, all of which is contained in the Durham choir partbooks, well represents the complex style to which Smart so violently objected. It is highly polyphonic

in texture, very much after the manner of Orlando Gibbons's most ambitious work; indeed, Smith's *Awake up my glory* was for some time thought to be by Gibbons. With Smith, however, there is little development of themes, little repetition of text and a preference for certain minor keys. Smith's transcriptions (in *GB-DRc* organ books, MSS A1–3) include most of his own compositions and Byrd's Great Service.

After 1635, when Cosin went to Peterhouse, Cambridge, as master, Smith may have visited the college, though it is equally possible that music copied by him and by other members of the Durham choral foundation which was incorporated into the partbooks there could have been sent from Durham. Some 50 years after his death he was still remembered, not for his compositions, but for his virtuosity at the keyboard.

WORKS

all in GB-DRc and also where stated

Preces and Responses, 5vv, *Cp*; Preces and ps lxxxv, full, *Cp*, *Y*; Preces and ps cx, verse, *Cp*, *Y*; Preces and ps cxi, full, *Cp*, *Y*; Preces and ps lvii.9, cxviii.19 [also attrib. O. Gibbons], verse; Preces and ps lxvii, full, *Cp*, *Y*; First Kyrie, Creed, verse; Second Kyrie, Creed, verse; Kyrie 'ten several ways', verse

7 verse anthems, *GB-Lbl*, *Y*

2 fantasias [of uncertain authorship]

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G. Ornsby, ed.: *The Correspondence of John Cosin, D.D.*, Publications of the Surtees Society, lii, lv (Durham, 1869–72)

J. Buttrey: 'William Smith of Durham', *ML*, xliii (1962), 248–54

W. Shaw: 'Musical Life in Durham Cathedral, 1622–1644', *MO*, lxxxvii (1963–4), 35–9

R.T. Daniel and P. le Huray: *The Sources of English Church Music, 1549–1660*, EECM, suppl.i (1972)

B. Crosby: *A Catalogue of Durham Cathedral Manuscripts* (Oxford, 1986)

B. Crosby: *The Choral Foundation of Durham Cathedral, c.1350–c.1650* (diss., U. of Durham, 1992), i: 186–92; ii: 116–17

PETER LE HURAY/BRIAN CROSBY

Smith, William (ii) (*fl* Hopewell, NJ, 1803–6). American tune book compiler (*see* SHAPE-NOTE HYMNODY, §2). With William Little he edited *The Easy Instructor* (Philadelphia, 1801), but he published a second volume of the book on his own (Hopewell, 1803, 2/1806).

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I. Lowens: '*The Easy Instructor (1798–1831)*: a History and Bibliography of the First Shape-note Tune-book', '*The Easy Instructor (1801–1831)*: a Check-List of Editions and Issues', *Music and Musicians in Early America* (New York, 1964), 115–37, 292–310

HARRY ESKEW

Smith, William C(harles) (*b* London, 22 July 1881; *d* Bromley, Kent, 20 Nov 1972). English musical librarian and bibliographer. His early education at Woolwich High School was supplemented with private violin and piano lessons. In 1898 he entered the Civil Service, serving first in the Inland Revenue and later in the Scottish Education Office. On 3 September 1900 he was transferred to the Department of Printed Books at the British Museum. After brief training in cataloguing he was selected to work in the Music Room as assistant to W. Barclay Squire. When the latter retired in 1920 Smith succeeded him as Assistant Keeper and held this office until his retirement at the end of 1944.

Smith was chiefly interested in the study of Handel and other aspects of 18th-century music in England. From 1924 onwards he contributed articles on these subjects to various musical journals. His work at the museum stimulated a particular interest in the printed music of the period, on which he became a leading authority. During these years he acquired the detailed and extensive knowledge that formed the foundation for the major bibliographical publications which he prepared during his retirement with the assistance of his colleague Charles Humphries. Smith began to assemble a personal collection of Handelian material in 1934. It eventually contained over 200 early Handel editions and some manuscripts. In 1962 it was purchased by Gerald Coke, who incorporated it into his own collection at Bentley, Hampshire, in 1968.

Smith's occasional writings, a selection of which were brought together in *Concerning Handel* (1948), show the least satisfactory side of his work. Though always a fastidious recorder of information, he was often unable to organize it properly and evaluate its significance. He never discussed music *per se*. But his bibliographical works are excellently arranged, detailed and generally accurate. The catalogues of early Handel editions and of the entire output of the Walshes from 1695 to 1766 are worthy achievements and have become standard works of reference. Smith gave an account of his life in *A Handelian's Notebook* (1965), which includes a complete list of his writings to 1964.

WRITINGS

A Bibliography of the Musical Works Published by John Walsh during the Years 1695–1720 (London, 1948, 2/1968)

Concerning Handel: his Life and Works (London, 1948)

with C. Humphries: *Music Publishing in the British Isles* (London, 1954, 2/1970 with suppl.) [*Humphries-SmithMP*]

The Italian Opera and Contemporary Ballet in London, 1789–1820 (London, 1955)

Handel: a Descriptive Catalogue of the Early Editions (London, 1960, 2/1970)

A Handelian's Notebook (London, 1965)

with C. Humphries: *A Bibliography of the Musical Works Published by the Firm of John Walsh during the Years 1721–1766* (London, 1968)

'The 1754 Revival of Handel's *Admeto*', *ML*, li (1970), 141–9

ANTHONY HICKS

Smith, William O(verton) [Bill] (*b* Sacramento, CA, 22 Sept 1926). American composer and clarinettist. He studied composition with Milhaud at Mills College and with Sessions at the University of California, Berkeley (MA 1953), and the clarinet with Arthur Christman at the Juilliard School and with Ulysse Delecluse at the Paris Conservatoire. In 1946 he co-founded the Dave Brubeck Octet. He taught and directed the Contemporary Group at the University of Washington, Seattle, from 1966 to 1997, whilst pursuing an extensive performing career in both jazz and avant garde music. His honours include the Prix de Paris, the Prix de Rome, two Guggenheim Fellowships and a BMI Jazz Pioneer Award. As a jazz musician he performs under the name Bill Smith.

Smith's *Schizophrenic Scherzo* (1947), written for the Brubeck Octet, was one of the first successful integrations of modern jazz and classical procedures, a style later dubbed 'third stream'. His Duo for Clarinet and Recorded Clarinet (1960) is the earliest example of a work for clarinet and tape. In Concerto for Jazz Soloist and Orchestra (1962) a 12-note row is employed in both the improvisational solo clarinet part and in the orchestral accompaniment. The 1961 album *Near Myth* uses multiphonics, extreme high notes (to *F''''*), muted clarinet, piano harmonics and drum sticks on the inside of the piano. He has written many works for the clarinet which explore ground-breaking performance techniques for the

instrument. He assembled the first and most comprehensive catalogue of fingerings for clarinet multiphonics (Rehfeldt, pp.99–121) and has explored: electrification of the instrument; the simultaneous use of mouthpieces on both lower and upper joints (*Five Fragments*, 1977); removal of the mouthpiece in order to play the instrument as a flute; playing the mouthpiece alone; computer-transformed sounds; vocalizing while playing, timbral trills, key clicks, muting, harmonics (*Variants*, 1963); playing two instruments at once (*Epitaphs*, 1993); and using an extended range.

WORKS
(*selective list*)

Schizophrenic Scherzo, cl, a sax, t sax, tpt, trbn, 1947; Conc., trbn, chbr orch, 1959; Duo, cl, tape, 1960; 5 Pieces, fl, cl, 1961; Conc. jazz soloist, orch, 1962; Variants, cl, 1963; Mosaic, cl, pf, 1964; Random Suite, cl, tape, 1965; Quadri, jazz ens, orch, 1968; Chronos, str qt, 1975; Five, brass qnt, 1976; 5 Frags., double cl, 1977; Intermission, S, SATB, various insts, 1978; Musing, 3 cl, opt. dancers, 1983; Illuminated Manuscript, wind qnt, cptr graphics, 1987; Jazz Set, vn, wind qnt, 1991; Epitaphs, double cl, 1993; Ritual, 2 cl, tape, projections, 1993; Soli, fl, cl, vn, vc, 1993; Five Pages, 2 cl, cptr, 1994; Duet in Two Tempos, 2 cl, 1996; Explorations, cl, chbr orch, 1998

Principal publishers: MJQ Music, Universal, Ravenna Editions, Edi-Pan, Shal-u-mo Editions

Principal recording companies: Concord, Contemporary, CRI, Fantasy

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I. Mitchell: 'William O. Smith: Musical Pioneer', *Musical Performance* (forthcoming)

IAN MITCHELL

Smith Brindle, Reginald (*b* Bamber Bridge, 5 Jan 1917). English composer and writer on music. His first professional training was in architecture, but this was cut short by war service, which took him to Africa and then to Italy. He won first prize in the Rome Army Arts Festival of 1946 with his *Fantasia passacaglia*. From 1946 to 1949, unable to find a place on a degree course in architecture, he studied music at the University College of North Wales, Bangor. He pursued his studies in composition in Italy, with Pizzetti at the Accademia di S Cecilia and with Dallapiccola, and felt drawn to the school of Florentine 12-note composers, which included such figures as Bartolozzi, Bussotti and Berio. He spent much of his time in that country during the following years, also working for Italian radio. He returned to Bangor to take up a university teaching appointment in 1967 and remained there until 1970, when he became professor of music at the University of Surrey, retiring in 1985.

The influence of the older generation of Italian composers may be evident in the music Smith Brindle was writing in the mid-1950s, in, for example, the tonally inclined serialism of his Variations on a Theme of Dallapiccola. But it is characteristic of him that he was not content to write in that style for very long. The serialist phase culminated in the expressive string writing of *Via crucis* (1960), which has much in common with the early music of the younger Italians, such as Berio and Bussotti. His subsequent career is marked by a series of more or less sudden moves from one enthusiasm to another. In 1967 he wrote for little else but percussion, completing three major pieces. This preoccupation was not predictable from his earlier works, though he had written for percussion with exceptional skill, particularly in the Concerto for five instruments and percussion; and it was not followed up by more works in the same medium, though he did write a useful book on the subject, *Contemporary Percussion*.

However, it is possible to trace a line of development through his music, at least until the early 1970s. From the strictly 12-note serial Symphony of 1954 to the liberated *Apocalypse* of 1970, there had been a progression (which the composer has acknowledged) towards the 'white sound' of electronic music. The gradual erosion of the serial organization of the earlier works and the growing interest in sound for its own sake is most consistent in the series of visionary orchestral works beginning around 1960, including *Cosmos*, *Homage to H.G. Wells* and *Creation Epic*. In 1971, after approaching the sort of sound he wanted in *Apocalypse* – by means of the clusters, glissandos, percussion cascades and improvisation sequences favoured by contemporary Polish composers – he temporarily abandoned the orchestra for the electronic studio.

Smith Brindle's electronic phase was of shorter duration. He has not entirely rejected electronic tape but, as in *Worlds without End* and *The Walls of Jericho*, he has used it in combination with voices or conventional instruments. The stimulus of later orchestral works, foreshadowed in *Amalgam* (1968), has been the idea of presenting archaic material, such as plainsong, simultaneously with complex aleatory textures on two contrasting levels.

Smith Brindle's style has not made it easy for the public to come to terms with him. There is a strong individuality in his music, and the fundamentally emotional inspiration is unmistakable. The individuality is to be heard in the personal melodic voice, which so touchingly survives the tumult of *Apocalypse*, and in the rhythmic themes which are an interesting aspect of many of his works. By example and by precept, and not least by his responsiveness to the innovations of his younger contemporaries, he has had a significant influence on the development of British music. Smith Brindle is the author of a number of widely admired books on modern music. Since 1933 he has also been active as a painter, exhibiting in London and elsewhere.

WORKS

Stage: The Death of Antigone (op, Sophocles, Euripides and Smith Brindle), 1969, Oxford, 1971

Choral: Cant. Requiem, SATB, orch, 1952; Benedicite omnia opera, SATB, 1954; Mag and Nunc, SATB, 1955; Grafico della Petenera, Mez, Bar, spkr, SATB, orch, 1956; Extremum carmen, SATB, 2 pf, perc, 1961; Discoveries (V. Watkins), SATB, 1967; Vivo sin vivir (St John of the Cross, trans. Brindle), SATB, 1968; The Windhover (G.M. Hopkins), SATB, 1970; Worlds without End, spkrs, SATB, ens, tape, 1973

Orch: Fantasia passacaglia, str, 1946; Concertino, gui, chbr orch, 1951; Sym. no.1, 1954; An Epitaph for Alban Berg, str, 1955; Variations on a Theme by Dallapiccola, 1955; Renaissance Suite, 1956; Sym. Variations, 1957; Cosmos, 1959; Via Crucis, str, 1960; Homage to H.G. Wells, 1960; Conc. cambrensis, str, 1961; Cl. Conc., 1962; Creation Epic, 1964; Apocalypse, 1970; Interface, 1972; Fons bonitatis, II, 1973; The Instruments of Peace 1, small orch, 1977; Sym. no.2 'Veni Creator', 1989

Chbr and solo inst: Zodiac Sonata, va, pf, 1955; Cloud's Music, vn, pf; 4 Pieces, cl, 1956; Str Qt Music, 1958; Conc. for 5 insts, fl, cl, b cl, hp, pf, perc, 1960; Diversions, hp, hpd, 1965; Segments and Variants, wind qnt, 1965; Andromeda M31, fl, 1966; Tubal Cain's Heritage, trbn, pf, 1973; The Walls of Jericho, tuba, tape, 1975; Conc. on 'Cum jubilo', brass qnt, 1975

Kbd (for solo org unless otherwise stated): 7 Sketches, pf, 1954; 3 Improvisations, 1957; In memoriam Jan Palach, elec org, 1970;

The Instruments of Peace, 1977; Sym., 1979; A Great Mass, 1980; Regina caeli, 1986; The Firmament Beyond, 1986; The Harmonies of Peace, 1986; Inner Refrains, 1987; Creator alme siderum, 1987; Expectabant caeli et terra, 1987; Pastoral, 1995; Alma Redemptoris, 1995; Agnus Dei, 1995; 8 Pieces Based on Gregorian Chant, 1996

Gui (solo unless otherwise stated): Fantasia 1, 1944; Serenata 1, 1944; Variations on 3 Subjects, 1944; Chittareo, 1945; Chorale and Prelude, 1945; Corrente, 1945; Counterpoint Study, 1945; Exercise in Arpeggios, 1945; Fantasia 2, 1945; Fantasia passacaglia, 1945; Nocturne, 1946; Scherzo, 1946; Serenata 2, 1946; Arabesca, 1948; Berceuse à Diana, 1948; Danza pagana, 1948; [5] Preludes, 1948; Serenata 3, 1948; Sonatina fiorentina, 1948; Variations no.5, 1948; Vita senese, 1948; Berceuse 2, 1949; Concertino, 4 gui, 1949; Etruscan Preludes, 1949; Guitar Duo, 1949; Omaggio a Manuel de Falla, 1949; Villanella, 1949; Berceuse 3, 1950; Prelude in the Film 'Il Serchio', 1950; Sonata senese, 1950; Dodecaphonic Study, 1952; Saraband, 1953 [renamed Memento, 1973]; El Polifemo de oro, 1956; 3 Pieces, gui, pf, 1956; 5 dipinti, gui, va, 1957; 10-String Music, gui, vc, 1957; Music, 3 gui, 1970; Variants, 1970; Conc. breve 'Omnis terra', 8 gui, perc, 1971; Conc. de angelis, 4 gui, 1973; Memento, 1973; Conc. 'Cum jubilo', 3 gui, 1974; Do not go gentle into that good night, 1974; November Memories, 1974; 4 Poems of García Lorca, 1975; Conc., gui, orch, 1976; Sonata no.2 'El verbo', 1976; Guitarcosmos, 3 vols., 1976–7; Chaconne and Interludes (The Instruments of Peace 3), 2 gui, 1978; 10 Simple Preludes, 1978; Sonata no.4 'La breve', 1978; Sonata no.3 'The Valley of Esdralon', 1978; Sonata no.5, 1979; The Pillars of Karnak, 4 gui (1979), arr. 2 gui, 1979; Canzona, 1980; Las doces cuerdas, 2 gui, 1980; Ostinatos, 2 gui, 1980; Preludes and Fantasies, 1980; Hathor et Philae, rec, gui, 1982; La chante, gui, orch, kbd, perc, 1984; Recordando el gran maestro, gui, orch, 1987; Ile-de-France Variations, 1990; Concerto lirico, gui, kbd, 1991; Falcon Flight, rec, gui, 1993; Grande chaconne, gui, 2 perc, orch, 1993; The Prince of Venosa, 1994

Perc: Auriga, 1967; Crux australis, 1967; Orion, 1967; Drumbeat, 1992

Solo vocal: Genesis Dream, S, chbr orch, 1962; 3 Japanese Lyrics, S, ens, 1966; Amalgam, Mez, pf, elec org, perc, 1968; Journey towards Infinity, Bar, pf, kbds, perc, 1987

Tape: February Run, 1971; 3 Pieces, 1971; Fons bonitatis 1, 1971

Arrs. S. Molinaro, Mozart, D. Scarlatti, Sor, Tchaikovsky; lute transcriptions

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GERALD LARNER/DAVID C.F. WRIGHT (text), DAVID C.F. WRIGHT (work-list, bibliography)

Smither, Howard E(lbert) (*b* Pittsburg, KS, 15 Nov 1925). American musicologist. After taking the BA at Hamline University in 1950, Smither undertook graduate work at Cornell University, where he studied musicology with Donald Grout and William Austin and music theory with Robert Palmer; he received the MA in 1952. From 1953 to 1954 he studied musicology with Rudolf von Ficker at the University of Munich. Returning to America, he received the PhD from Cornell in 1960. He began teaching at the Oberlin College Conservatory of Music in 1955 and remained there until 1960. He taught at the University of Kansas (1960–63) and at Tulane University (1963–8). In 1968 he joined the music faculty of the University of North Carolina where he was James Gordon Hanes Professor of music from 1979. He was elected president of the American Musicological Society for the period 1980–82 and he received a Fulbright fellowship to lecture at the Moscow Conservatory in 1990. He retired in 1993.

Smither's main area of research is the history of the oratorio, particularly in the 17th and 18th centuries. His investigations of the *laude* and Latin dramatic dialogue show the role of these genres in the development of the oratorio and his later writings investigate the oratorio of the 19th and 20th century. Together with Joyce L. Johnson, he is general editor of the facsimile series The Italian Oratorio, 1650–1800, for which he wrote introductions to 15 volumes, and he has prepared the edition *Oratorios of the Italian Baroque* (Concentus musicus, vii, Laaber, 1985).

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'The Other Creation: an Italian Response to Haydn', *Essays in Musicology: a Tribute to Alvin Johnson*, ed. L. Lockwood and E.H. Roesner (Philadelphia, 1990), 220–34

PAULA MORGAN

Smithers, Don (LeRoy) (*b* New York, 17 Feb 1933). American musicologist, trumpeter and cornettist. He completed private studies with Roger M. Smith (Juilliard School) in 1957 and since then has specialized first on piccolo trumpet, then on cornett and natural trumpet. He was a member of the New York Pro Musica under Noah Greenberg. Smithers has been an impassioned proponent of Baroque trumpet playing without vent holes and has made several recordings for the Telefunken Das Alte Werk and Bach Cantata series.

Smithers studied musicology at Hofstra University (BS 1957), New York University (under Reese and LaRue 1957–8), Columbia University (Renaissance history under Mattingly 1957–8) and Oxford (under Westrup and Harrison 1963–6), where he took the doctorate in 1967 with a dissertation on the Baroque trumpet. Later he became associate professor of music at Syracuse University and in 1975 became director of the Collegium Musicum

and teacher of historical brass instruments at the Royal Conservatory, The Hague. His special area of research is Renaissance and Baroque music in the Holy Roman Empire. He has also edited sacred choral works by Purcell, Bach, Monteverdi, Handel and G.P. Colonna.

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'The Hapsburg Imperial *Trompeter* and *Heerpaucker* Privileges of 1653', *GSJ*, xxiv (1971), 84–95

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with M. Cron: 'A Calendar and Comprehensive Source Catalogue of Georg Philipp Telemann's Vocal and Instrumental Music with Brass', *International Trumpet Guild Journal*, xx/2 (1995), suppl.

EDWARD H. TARR

Smiths, the. English rock group. It was formed in Manchester in 1982 by Morrissey (Stephen Patrick Morrissey; *b* Manchester, 22 May 1959; vocals), Johnny Marr (John Maher; *b* Manchester, 31 Oct 1963; electric guitar and keyboards), Andy Rourke (*b* Manchester, 1963; bass guitar) and Mike Joyce (*b* Manchester, 1 June 1963; drums). Its distinctive sound was created with Marr's ringing, Byrds-influenced lead guitar set against Morrissey's arch, caustic, almost yodelling vocal style. Early songs such as *This Charming Man* (1983) and *Hand in Glove* (1983) were infectious pieces of pop, but the band was also experimental, as in the mantra-like *How soon is now* (1984). Morrissey was the best British songwriter of his day, ironic and cutting on albums such as *Meat is Murder* (Rough Trade, 1984; their only UK number one), *The Queen is Dead* (Rough Trade, 1985) and *Strangeways Here We Come* (Rough Trade, 1987). In the mid-1980s the group released several fine singles such as *Ask* (1986) and *Panic* (1986); Morrissey became one of the icons of the decade and a focus for suburban teen and twenties angst. The Smiths greatly influenced later Britpop bands such as Oasis and Suede, and were heralded as saviours of British pop through their restatement of a quintessential Englishness in the face of the increasing hegemony of dance culture in the mid-1980s. Their international standing was low, however, and they remained a cult act rather than a mainstream commercial success in the UK; they disbanded in 1987.

Marr pursued solo projects as a session guitarist, producer, and member of Electronic with Bernard Sumner of New Order. Morrissey's solo work, notably on *Your Arsenal* (HMV, 1992) and *Vauxhall and I* (HMV, 1994; a UK number one and an American top 20 hit), surpassed his work with the Smiths and established his cult status in the USA. By now a powerful, if still bizarre, vocalist, his repertory included rockabilly style pop, harder rock songs, ballads (in 1994 he covered the standard *Moon River*) and daring slower numbers that used aural collages of sounds drawn from film and radio. Always controversial, he was dubbed a racist by some after the ambiguity of such songs as *National Front Disco* (1992), and was regarded as a spent force by the mid-1990s.

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DAVID BUCKLEY

Smits. Dutch family of organ builders. The family workshop in Reek was started in about 1820 by the obscure Nicolaas Lambertus (*b* 1 April 1791; *d* 19 Oct 1831) with the assistance of his brother Frans Cornelius (i) (*b* 18 April 1800; *d* 19 April 1876). Frans, an organist, joined full-time in 1829 and took over the business after the sudden death of Nicolaas. The brothers were entirely self-taught; they learned by observing available instruments and studying the writings of Dom Bédos de Celles (*L'art du facteur d'orgues*, 1766–78) and Jan van Heurn (*De orgelmaaker*, 1804).

Frans was an extremely gifted artist whose instruments reconciled diverse elements of 18th-century organ building practice with the tastes of his own time. He was probably the first Dutch organ builder to appreciate fully the historical value of older instruments. Hitherto it had been common practice to freely re-use parts of old instruments (including chests and, especially, pipes) when building new ones. By contrast Frans tended to incorporate whole sections of an old organ into a new instrument, sometimes as its main or secondary part.

Because Frans was self-taught he was not bound to a particular tradition; his work is remarkably diverse. His cases, which tend to be very elaborately decorated, range in style from Baroque, to Classical and neo-Gothic. Although many organs still have the *Rugwerk*, some have a *Bovenwerk*, or *Onderwerk/Positief*, and sometimes the second manual is behind the *Hoofdwerk*. The arrangement of the mechanical parts is equally creative, whilst stop names are idiosyncratic: Veldfluit, Cifelet, Serpent, Fugara, Fiffaro, Pastorelle, Musette, Euphone and Harmonica. His reeds are either through or upbeating, while the mixtures have the most unusual compositions, many without fifths. Labial Cornets often have no Tierce, while Sesquialteras are not necessarily made in principal scaling. Keyboards are located either in front, at the side or behind the organ. The best organs have principals that have a melancholic, pure tone; widely scaled flutes that sound round, full, dark and introverted, and the upbeating reeds are powerful and fiery, in contrast to the free reeds, which are melodious and not at all harmonium like.

Most of Frans's organs were built for the newly resurgent Roman Catholic churches of the southern Netherlands; his instruments afforded the rapid changes of tone colour (even small organs were built with two manuals) and great flexibility (by means of divided flue and reed stops) that was sought after by these congregations. An independent pedal was often not needed in this tradition, and thus even larger organs with two and three manuals didn't always have one.

Principal surviving instruments include the parish church, Gemert (1833); St Jacobus de Meerdere, Den

Dungen (1836, originally in Haaren); Antonius van Padua, Winssen (1844); St Victor, Neerloon (1845); the Elisabethkerk, Grave (1846; *Rugwerk* lost); the Pieterskerk, 's-Hertogenbosch (1847; since 1978 in the Pieterskerk, Oirschot); St Lambertus, Rosmalen (1850); St Servatius, Schijndel (1852); St Maria Presentatie, Aarle-Rixtel (1854); H. Antonius Abt, Overlangel (1858); St Willibrordus binnen de Veste ('De Duif'), Amsterdam (1864–83); the Jozefskerk, Tilburg (1889), and St Jacobus, Zeeland (1895).

Two of Frans's 14 children became organ builders, Frans Cornelius (ii) (*b* 24 Dec 1834; *d* 2 June 1918) and Wilhelm Jacob (*b* 24 May 1844; *d* 13 April 1929); they renamed the firm 'Bros Smits'. The work of the third generation, both sons of Frans, Henri Wilhelm Joseph (*b* 14 May 1871; *d* 23 July 1944) and Frans Cornelius Joseph (*b* 10 Feb 1878; *d* 15 June 1928) was good but of less importance or artistry. After the 1860s the firm's organs became more Romantic; towards the end of the 19th century mass-produced parts were employed, along with pneumatic actions shortly after 1900. The third generation, which had no heirs, mostly maintained organs rather than building them, and the family firm came to an end in 1925. An extensive Smits archive has been deposited in the Instituut voor Muziekwetenschap in Utrecht.

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MAARTEN ALBERT VENTE/ADRI DE GROOT

Smits van Waesberghe, Jos(eph Maria Antonius Franciscus) (*b* Breda, 18 April 1901; *d* Amsterdam, 9 Oct 1986). Dutch musicologist. He was educated at Jesuit seminaries and was ordained a priest. During his studies of philosophy (1922–6) and theology (1930–35) he took lessons from Louis van Tulder, Marius Monnikendam and Johan Winnubst. He taught at Canisius College, Nijmegen (1935–7), and at Ignatius College, Amsterdam (1937–43), as well as at the Rotterdam Conservatory (1939–43) and the Amsterdam Conservatory (1944–66). In 1947 he became an external lecturer in medieval music and music theory at the University of Amsterdam, where in 1957 he was appointed professor. The Pontificio Istituto di Musica Sacra at Rome awarded him an honorary doctorate in 1953. He wrote on many aspects of music and music theory in the Middle Ages and edited many medieval treatises on music, as well as the RISM volume *The Theory of Music from the Carolingian Era up to 1400* (1961). Another field of his studies was the 'biological rhythm' of musical man. In *De muzische mens: zijn motoriek* (1971) he suggested that man through the ages has listened unconsciously to his own 'inner clock', and that the tempo of relaxed walking and the (twice as fast) tempo of marching, together with the inner gradations, return in speaking, singing and so on. In his *Melodieleer* (1950) he created a theory of melody based on the response of people – especially children – to melody.

In addition to his importance as a scholar, Smits van Waesberghe was also an important administrator. He was, among others, general secretary of the Koninklijke Nederlandse Toonkunstenaars Vereniging (1945–58), secretary of the Nederlandse Toonkunstenaars Raad (which he founded in 1948) and president of the Nederlandse Sint-Gregoriusvereniging (1958–67). He was also the editor of several Dutch music periodicals and sat on government commissions on art policies.

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ELLINOR BIJVOET/JOOST VAN GEMERT

Smoldon, W(illiam) L(awrence) (*b* London, 21 July 1892; *d* Weeley, Essex, 17 Aug 1974). English educationist and musicologist. He studied at Battersea Training College and King's College, London (BMus 1928), where A.W. Reed encouraged his research into medieval music drama (PhD 1940). From 1934 to 1947 he taught at Stratford Grammar School (where he had himself been a pupil) and from 1948 to 1962 at Cheshire County Training College as senior lecturer in music and lecturer in English. In 1967–8 he lectured at SUNY. Where previous scholars had largely concentrated on the literary texts of medieval music dramas Smoldon was chiefly concerned with their musical presentation in practical performing editions. He published acting editions of eight dramas, notably the plays of Daniel and Herod (both London, 1960) and the *Visitatio sepulchri* (London, 1964). He also published a number of songs, partsongs, piano pieces and suites.

WRITINGS

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DAVID SCOTT/R

Smolensky, Stepan Vasil'yevich (*b* Kazan, 8/20 Oct 1848; *d* Vasilsursk, nr Kazan, 21 July/2 Aug 1909). Russian musicologist. Although he studied law and philology, Smolensky's interest in church music asserted itself early in his student days when he conducted choral groups. He himself had a deep bass voice, and took part in the singing. After three years as a clerk at court (1872–5) he started teaching at the Kazan Seminary (1875–89) and studying the music of the Old Believers as well as the musical manuscripts in the library of the Kazan Theological Academy, which he catalogued. From 1889 to 1901 he was professor of the history of church music at the Moscow Conservatory (succeeding the founder of scholarly studies in Russian chant, D.V. Razumovsky), and at the same time he became the director of the Synodal School of Church Music in Moscow (1889–1901), where he built up a huge collection of more than 1000 musical manuscripts. From 1901 to 1903 he was the director of the imperial court chapel in St Petersburg (after Arensky's resignation). To the end of his life he worked on research into various problems in the history of Russian chant and was actively involved in the training of professional choir directors.

Smolensky was undoubtedly one of the most gifted scholars to investigate the history and evolution of the Russian chant, particularly the neumatic notation in use in Russia. His most important study is *Azbuka znamennogo peniya (Izveshcheniye o soglasneyshikh pometakh) startsa Alexandra Mezentsa (1668-vo goda)* (Kazan, 1888), a critical edition of the 'alphabet' of the reformed notation in use in the Russian Church. Although apparently not well acquainted with Byzantine notation and its evolution, Smolensky indulged in bold hypotheses, embracing them as fast as he would renounce them. In spite of some deficiencies, his work ranks among the most significant achievements of Russian musicology in the field of Russian chant.

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MILOŠ VELIMIROVIĆ

Smolka, Jaroslav (*b* Prague, 8 April 1933). Czech musicologist and composer. He studied musicology with Očadlík and Sychra at Prague University (1951–6). His diploma work on Vycpálek's evolution as a composer (1956) determined his further scholarly interests in the history and theory of Czech 20th-century music. He also studied composition with Dobiáš (1953–6), though he devoted comparatively little time to composing thereafter. He

worked for the gramophone company Supraphon (1956–62), from 1959 as a writer of sleeve notes and music producer. In 1962 he joined the music faculty of the Prague Academy, where he became lecturer in music theory (1968). He obtained the CSc in 1964 with a standard work on the Czech cantata between the wars for which he was awarded the doctorate in 1966. He became professor and head of the department of theory and history of music (1991), and in 1994 he introduced the subject of music production at the same school. In 1996 he became the Dramaturg of the Czech Philharmonic. He also worked for a time as a music critic and popularizer. As a composer he has written songs, choruses, three string quartets, a trumpet sonata, works for bass clarinet and piano, guitar and cello, orchestral pieces, for example *Dialog tvarů* ('The Dialogue of Forms', 1989) and cello concerto *Jenom ne strach* ('Don't be Afraid', 1980), the chamber opera *Hra o zuby* ('A Play for Teeth', 1978) and other compositions.

WRITINGS

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Karel Janeček – český skladatel a hudební teoretik [Karel Janeček – Czech composer and music theorist] (Prague, 1995)

JOSEF BEK

Smolka, Martin (*b* Prague, 11 August 1959). Czech composer. He studied composition at the Prague Conservatory and at the Academy of Music (1981–6). However, the essential influence upon him was private study with Marek Kopelent (1980–83). After completion of his studies he chose to live as a composer, occasionally working as a ballet répétiteur. In 1983 he was co-founder of the ensemble for new music Agon Orchestra. He was a leading figure in the ensemble as composer, artistic director and pianist. From the mid-1980s he worked with the Czech actor and producer Jaroslav Dušek on collective music theatre improvisations.

From the beginning Smolka was influenced by American minimalist music, whose principles, however, he reworked into the most emotional and agitated works such as *Slzy* ('Tears') (1983). From repetitive techniques he passed to block constructions made up of diatonic material (*Hudba hudbička* ('Music Sweet Music'), 1985–8). At the end of the 1980s Smolka's individual compositional style became fixed. It is characterized by a number of fundamental musical idioms (e.g. reverberation, gasp, disintegration etc.) combined in the construction of a composition around a programme (e.g. *Rain, a Window, Roofs, Chimneys, Pigeons and so . . . and Railway-Bridges, too*, 1992). In his treatment of genres Smolka often goes against convention. For example, in *A v sadech korálů, jež slabě zrůžověly* ('And in the orchard of corals, which turned vaguely rose'), the designation 'voice with piano' requires the solo voice to sing into an open piano in which the sound resonates. *Trzy motywy pastoralne* ('Three pastoral themes') uses Polish folk tunes as the basis of electronic music.

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(*selective list*)

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Vocal: A v sadech korálů, jež slabě zrůžověly [And in the Orchard of Corals, which turned Vaguely Rose], Mez, prep pf, elecs, 1987
Chbr and solo inst: Slzy [Tears], str trio, 1983; Hudba hudbička [Music Sweet Music], chbr ens, 1985–8; Hudba pro přeladěné nástroje [Music for Retuned Insts], fl, va, vc, pf, 1988; Nocturne, vn, chbr ens, 1989; Zvonění [Ringing], perc, 1989; Netopýr [Flying Dog], chbr ens, 1990–2; Rain, a Window, Roofs, Chimneys, Pigeons and so . . . and Railway-Bridges, too, chbr orch, 1992; Rent a Ricercar, chbr ens, 1992–5; Cszardas, perc, ens, 1995; Rubato, vn, pf, 1995; Euforium, cl, trbn, prep. pf, vc, 1996; version for chbr ens, 1996; Lullaby, trbn, gui, chbr ens, 1997
Elec: Trzy motywy pastoralne [Three pastoral themes], tape, prep. pf, 1993

Principal publisher: Society for New Music Prague

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PETR KOFROŇ

Smol'sky, Dzmitri Branislavavich (*b* Minsk, 25 July 1937). Belarusian composer and teacher. He graduated from Bahatïrow's class at the National Conservatory at Minsk in 1960 and since 1962 has taught composition there (professor since 1986). He was a laureate of the State Prize of the BSSR in 1980 for his opera *Sivaya Lyagenda* ('The Grey Legend') and in 1987 was nominated People's Artist of the BSSR. The influences of Prokofiev and Shostakovich can be felt in his early compositions, but by the mid 1960s avant-garde tendencies – including serial, aleatory and sonoristic techniques – became more pronounced in works such as the piano suite *Igra sveta* ('The Play of Light'), the chamber oratorio *Pesni Khirosimï* ('Songs of Hiroshima') and *Oktafoniya*. By the turn of the 1970s he reached another watershed with a return to the traditions of 20th-century tonal music, even though the conciseness of thought, economy of means and the clear constructional logic of the earlier works are still present. From this time onwards large-scale genres predominate, national and typical features are accentuated, and attributes of neo-folklore can be felt. Although his emotionally expressive songs cycles enjoy popularity, the symphonies are his most valuable artistic creations. Here, the tendency toward philosophizing and heightened dramatic contrasts recall Shostakovich; unity of development is achieved and conditioned by concepts of 'mono-intonation'. Eschewing several formal attributes of the symphony, he enriches it with the inclusion of soloistic roles (in the Third Symphony the piano has a solo part, in the fourth, a violin and in the ninth, an electric guitar). The basis for the musical language of the symphonies is polystylism, making extensive use of collage technique. His scores are characterised by bright orchestral colours. Smol'sky is one of the most important Belarusian composers; his work has been defined by technical renewal and has reflected the stylistic evolution of Belarusian music in the second half of the 20th century.

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(selective list)

Ops: Sivaya Lyagenda [The Grey Legend] (V. Korotkevich), Minsk, 1978; Frantsïsk Skarïna [Frantsisk Skorina] (S. Klimkovich), Belarusian television, 1990

Vocal orch: Maya Radzima [My homeland] (orat, Belarusian poets), 1970; Paet [Poet] (orat, Ya. Kupala), 1980; Pesn' poslednego trubadura [Song of the last troubadour] (G. Rik'yer), sym. poem, 1986

10 syms (1961, 1984, 1985, 1986, 1987, 1988, 1990, 1992, 1999)

3 Cimb Concs. (1961, 1975, 1983)

Other orch: Ov., 1963; Concertino, vn, orch, 1972; Concertino, vc, orch, 1978; Pf Conc., 1996; Divertimento, chbr orch, 1996

Chbr and solo inst: Pf Sonata no.1, 1956; Sonata, fl, pf, 1962; Igra sveta [The Play of Light], suite, pf, 1964; Ėlegiya i tokkata, vn, pf, 1975 [in memory of Shostakovich]; Pf Sonata no.2, 1981; Str Qt, 1983

Vocal inst: Triptikh (A. Pashkevich), 1v, vn, pf, 1978

Song cycles (1v, pf) after A. Akhmatova, F. García Lorca, H. Heine, B. Pasternak, J. Polonsky, M. Tsvetayeva, F. Tyutchev, A. Voznesensky

Incid music

Principal publishers: Belarus', Muzïka, Sovetskiy kompozitor

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RADOSLAVA ALADOVA

Smorzando (It.: 'extinguishing', 'dimming', 'moderating'; gerund of *smorzare*, scarcely current apart from musical contexts). Fading away. A direction similar in weight to MORENDO; it is abbreviated *smorz.* The form *smorzato* (past participle: 'very quiet') is mentioned in Brossard's *Dictionaire* (1703) as being extremely rare but found in Zotti's op.1.

See also DECRESCENDO and TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Smrček [Smirczeck, Smrschek, Smržek, Smrtžek], **Jan Matěj** [Blasius, Josef Blažej] (*b* Nové Město nad Metují, Bohemia, bap. ? 31 July 1746; *d* Vienna, 19 Aug 1813). Czech composer and music teacher. He entered the order of the Hospitallers, Prague, under the monastic name of Blasius, in 1773. In addition to his services as choirmaster of the order's various churches, Smrček was entrusted with high monastic offices (convent procurator in Vienna, Bohemian province procurator and sub-prior in Prague). In Vienna he came into contact with Joseph Haydn and studied composition under him; he is also reported to have arranged piano scores of Haydn's symphonies and other works. In August 1800 Smrček, at that time sub-prior of the Prague Hospitallers, fled to Dresden with his order's money. He was caught by German police and brought back to Prague. Police records in Prague give his name as Jan, and his age as 54. This suggests a date of birth five years earlier than the previously accepted date of 1751: the only Smrček born in Nové Město nad Metují in 1746 was christened Jan Matěj. His age is confirmed in papers held by his order. He died in Vienna, perhaps in the order prison.

Of his compositions mentioned by Dlabač (symphonies, piano concertos, church music), only the sacred works survive (most are in *CZ-Bm*, *Pnm*); they include four requiems, two offertories, a *Te Deum*, and settings of *Regina coeli* and *Salve regina*, as well as two arias for Advent, a Vesper service and two settings of *Rorate*. Their style, described as 'modest and agreeable' by Smrček's contemporaries, combines for the most part the formulae of a cultivated *galant* speech with simple melodic ideas close to the catholic church song. Some of them have a concertante organ part.

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MILAN POŠTOLKA/MICHAELA FREEMANOVÁ

Smutný, Jiří (*b* Prague, 1 April 1932). Czech composer. In 1951 he completed his studies at the Prague Conservatory and enrolled at the academy, where his composition teachers were Karel Janeček and Hlobil. He became accompanist at the singing department of the academy in 1955, moving in 1956 to a similar appointment with the opera company at the National Theatre in Prague. His music draws on Janáček and Prokofiev in particular, and its dramatic vividness has led him to specialize in works for the stage. Smutný's major orchestral work is the piano concerto *Tristia* (1969), a punning title, since 'smutný' is the Czech for 'sad'.

WORKS
(*selective list*)

STAGE
for detailed list see GroveO

Když 2 dělají totéž, aneb Ženská ctnost [When Two Do the Same, or Women's Virtue] (op-scherzo, 1, I. Havlů, after G. Boccaccio), 1959; Dalskabáty, hříšná ves [The Sinful Village of Dalskabaty] (comic op, after J. Drda), 1960–61; Noční rozhovor [Night Conversation] (op, 1, Smutný and B. Černik, after F. Dürrenmatt), 1966–7; Klementina (radio op, 2, Smutný, after Vercors), 1968; Dvojník [The Double] (chbr op, 1, Smutný and Černik, after Dürrenmatt), 1966–8, rev. 1969; K smrti odsouzení [The Death Sentence] (op-orat, K. Pietschmann), 1970–74; Duel (chbr op), 1980 [based on M. Badzhiev]; other operas and ballets

OTHER WORKS

Orch: Tristia, pf conc., 1969; Vn Conc., 1982; Concertino, hpd, chbr orch, 1982–3

Choral: Rekviem za mrtvé milence [Requiem for Dead Lovers], chorus, orch, 1969; Opejskovi a kočičce, children's vv, insts, 1973; Slovo [Word] (cant., Bible), S, Bar, chorus, va, vc, org, 1993; smaller pieces

Solo vocal: Láska [Love] (F. Branislav), 3 songs, 1977; Motýl z obsidánu [A Butterfly of Obsidian] (song cycle), S, b cl, pf, 1977; Vyznání [Confession], 3 songs, T, pf, 1977; 4 bajky [4 Fables], B, wind qnt, 1981; 4 písně [4 Songs] (O. Mikulásek), medium v, small orch, 1982; Cestou [On the Way], 7 songs, medium v, pf, 1983

Chbr and solo inst: 3 Movements, ob, hp, 1967; 3 Pieces, db, pf, 1968; 3 Movements, wind qnt, 1969; 2 Pieces, b cl, pf, 1970; Wind Qnt no.2, 1974; Sonata no.1, vn, pf, 1976; Sonata da requiem, vn, 11 str, 1980; Str Trio, 1981; Qt, cl, vn, va, vc, pf, 1981; Pf Trio, 1983; Musica da camera I, cl, pf, 1985; Bagately, db, pf, 1986; Musica da camera II, fl, cl, pf, 1986; Musica da camera III, vn, cl, pf, 1986; Sonata, bn, pf, 1987; Hudba [Music], pf, brass, 1990; Monolog, pf, 1991; Hommage à F. Couperin, pf 4 hands, 1997

Principal publisher: Panton

OLDŘICH PUKL (text), JAROMÍR HAVLÍK (work-list)

Smyth, Edward. *See* SMITH, EDWARD.

Smyth, Dame **Ethel (Mary)** (*b* London, 22 April 1858; *d* Woking, 8 May 1944). English composer and writer. Though persistently neglected by the musical establishment, she was a significant and vital voice of the British musical renaissance. During her lifetime she received critical acclaim for her music and her autobiographical and polemical writings, as well as a reputation for militancy through her insistent demand for recognition for herself and other female musicians.

1. LIFE. Born into a military upper middle-class family, Smyth was educated at home and at a London boarding school. Her early musical education included lessons in harmony from Alexander Ewing. In 1877, despite her father's opposition to the idea of women studying music as a professional career, she entered the Leipzig Conservatory, where she studied composition under Reinecke, Jadassohn and Louis Maas. In 1878, disappointed by both staff and students, Smyth left the conservatory but remained in Leipzig, taking harmony and counterpoint lessons from Heinrich von Herzogenberg and receiving encouragement for her musical ambitions through involvement in musical circles which included Brahms, Grieg, Joachim and Clara Schumann. For over ten years she remained based in Europe, but kept in close contact with family and friends in England. Her early compositions, mostly songs, piano pieces and chamber music, were frequently heard at private concerts in Germany, while public hearings for her music included performances at the Leipzig Gewandhaus of her String Quintet op.1 (1883) and Violin Sonata op.7 (1887).

Smyth had settled back in England by the time of her orchestral début in London with her *Serenade* and *Antony and Cleopatra* overture at Crystal Palace in 1890. Both works received favourable reviews from a British press surprised to discover that E.M. Smyth was a woman, but less appreciative of her ebullient Mass in D, first performed by the Royal Choral Society in 1893 after considerable lobbying from her influential friends Mary Ponsonby and the Empress Eugénie. Smyth made no secret of her attraction to women, and her many passionate relationships influenced and affected her music in a variety of ways. The writing of a Mass had been inspired by her attachment to the devout Catholic Pauline Trevelyan.

Smyth's ambition had always been to compose opera. In 1892 she embarked on *Fantasio*, to a libretto by herself and her friend Harry Brewster after a play by Musset. The writing of opera and her tireless efforts, in spite of repeated setbacks, to obtain performances at British and European opera houses became central to Smyth's



1. Ethel Smyth, 1924

professional life. *Fantasio* was eventually performed in Weimar in 1898. Her next opera, *Der Wald* (1899–1901), also to a libretto by herself and Brewster, was first given in Berlin in 1902 and repeated that year in London.

The Wreckers (1902–4) also received its première in Germany (1906, Leipzig); the *Times* critic described it as 'one of the very few modern operas which must count among the great things in art'. Written to a libretto (originally in French) by Brewster, the opera is set in an 18th-century Cornish fishing village whose inhabitants lure ships on to the coastal rocks in order to plunder their cargo. Two lovers defy the tight-knit community and light warning beacons. Discovered by the other villagers, they are sentenced to die in a cave that will be filled by the incoming sea. Intense and dramatic, Smyth's music represented a move to what she described as her 'latest manner'. This was a lighter, less Germanic style, doubtless influenced by her exposure to Parisian musical circles through her infatuation with the influential patron, the Princesse de Polignac. Her four songs for mezzo-soprano and chamber ensemble to French texts (1908) also demonstrate this shift in her musical language.

At the turn of the century the British musical establishment was not well disposed to an unconventional, German-educated female composer, and Smyth faced considerable difficulties in obtaining public performances. Although the 1908 songs were successful in France and Germany, in Britain they were heard mainly at private parties given by society patrons. *The Wreckers* had to wait for a London performance until 1909, when it was produced at His Majesty's Theatre only with the financial support of one of Smyth's friends.

In 1910 Smyth met Emmeline Pankhurst and began two years of dedication to the women's suffrage campaign. Her most significant musical contribution was *Songs of Sunrise* for chorus and optional orchestra, which used her rousing anthem, *The March of the Women*, as a final movement (fig.2). The work had its première in 1911 at a concert of her music given by the LSO and Crystal Palace Choir under Smyth herself. Her involvement in the suffrage movement intensified her politicized awareness of her own position as a woman. Her next opera, *The Boatswain's Mate* (1913–14), whose feisty heroine outwits her bumbling suitor, is her most overtly feminist work. Composed to her own libretto after a short story by W.W. Jacobs, it is a lighthearted comedy and, though not performed until 1916, became the most frequently staged of her six operas.

For a composer who considered Germany her 'spiritual home' and who had two important opera performances scheduled there for 1915, World War I was particularly devastating. During the war years Smyth worked as a radiologist in France and confronted the fact that she was gradually losing her hearing. She continued to compose but also began to produce a steady stream of memoirs and essays, starting with two volumes of autobiography (*Impressions that Remained*, 1919). Her energetic writing style and vivid depiction of the people, passions and adventures of her life proved popular with the public and provided a welcome source of income when the deterioration in her hearing prevented her from composing.

Smyth's contribution to British music had been acknowledged as early as 1910 when she was awarded an honorary doctorate from Durham University. Further recognition followed when she was made DBE in 1922 and awarded an honorary doctorate from Oxford University in 1926. Her music received numerous performances in the 1920s including revivals of the Mass and a revised *Boatswain's Mate*. New works included two further operas, the 'dance-dream' *Fête galante* (1921–2) and the comic opera *Entente cordiale* (1923–4); a Concerto for violin and horn (1927); and her last large-scale work, *The Prison* (1929–30), to a metaphysical text by Brewster. Smyth was also in demand both as conductor of her own works and as a broadcaster. She used her celebrity, access to the press and campaigning abilities to fight for causes that included opportunities for British opera composers and women's right to play in mainstream professional orchestras. Her final years were invigorated by intense relationships with, among others, the writers Edith Somerville and Virginia Woolf.

2. Title-page of Ethel Smyth's 'The March of the Women' (London: Women's Press, 1911), dedicated to the Women's Social and Political Union; note the signature on the top left-hand corner: 'A souvenir of the 28th Aug 1911, E. Pankhurst'

2. WORKS. Smyth's earliest surviving works, the songs, chamber music and piano pieces written during her Leipzig years, show the influence of her German training and immersion in Brahmsian circles. The opp.3 and 4 lieder, probably dating from 1877, display the propulsive energy that characterizes so much of Smyth's music as well as a talent for vocal writing which was to find full expression in her operas. Several of the somewhat laboured piano works incorporate personal programmes, such as the second Piano Sonata, celebrating her infatuation with the actor Marie Geistinger; *Aus der Jugendzeit!!*, dedicated to her first serious love, Lisl von Herzogenberg; or the Variations on an Original Theme, with its depiction of the spirited horse which had thrown her into a ditch.

The three most notable chamber works of the period, the String Quintet op.1, Cello Sonata op.5 and Violin Sonata op.7 demonstrate an assured approach to form and an expressiveness that is most telling in the slow movements. The only substantial chamber work of Smyth's maturity was the String Quartet in E minor. Having composed two movements in 1902, she completed this lengthy but balanced work by adding two further movements in 1912.

Smyth's orchestral works of the 1890s are distinguished by effective use of instrumental colour, despite her lack of formal training in orchestration, and an abundance of ideas and themes. These qualities are found throughout her instrumental music, including the boisterous overture to *The Wreckers* and the evocative prelude to Act 2, *On the Cliffs of Cornwall*, both frequently performed as concert pieces. The virtuoso Concerto for Violin and Horn (1927) shows a characteristic thematic inventiveness mediated by the more restrained idiom of Smyth's later musical language.

Smyth's performances of her music, singing to her own piano accompaniment, were legendary. She was always drawn to writing for the voice, preferring choral works and songs with orchestral or chamber accompaniment to small-scale songs with piano accompaniment. The Mass in D (1891), one of the earliest works in which a clearly individual style can be heard, drives through to the final Gloria with controlled vigour and mastery of contrapuntal technique. Her other vocal works encompass the qualities of raw exuberance (*Hey Nonny No*, 1910), sensuality (the 1908 Songs), poignant tenderness (*Possession*, from Three Songs, 1913) and sombre philosophizing (*The Prison*, 1929–30).

Each of Smyth's six operas is sharply distinguished in form and musical language. She was dissatisfied with *Fantasio*, feeling that her through-composed score contained 'too much passion and violence' for the comic libretto. In the one-act 'Musik-Drama' *Der Wald* she was more successful at matching music to the tragic love story. With *The Wreckers* she reached the height of her dramatic power, creating a work rich in musical characterization and powerful evocations of the sea. The vocal writing is demanding but always compelling, especially in the climactic second-act love duet. A devotee of Gilbert and Sullivan's work, Smyth often argued that English composers were better suited to writing light rather than grand opera. *The Boatswain's Mate* is a small-scale comic opera with a deftness of touch in which set vocal pieces (some incorporating English folksongs) and spoken dialogue for the first act are contrasted with a through-composed second act. Her refined music for *Fête galante*, using old dance forms, reflects the neo-classicism inherent in Baring's story of *commedia dell'arte* entertainers and courtly masquerade. For the military farce *Entente cordiale* she constructed a straightforward score using spoken dialogue and tuneful vocal numbers.

Smyth's turbulent career demanded considerable self-belief and stamina, doubtless aided by her delight in strenuous outdoor pursuits. Although she was by no means the only professional female composer of her generation to achieve public recognition, her forthright determination and astute political awareness ensured that she remained a feminist icon even when her music ceased to be heard after her death. With such supporters as Fuller Maitland or Bruno Walter, Smyth held to the belief that her work would eventually be appreciated even when she was no longer there to fight for it. Since the 1980s, the work of scholars and musicians such as Elizabeth Wood and Odaline de la Martinez has ensured a place in the repertory for her varied and inventive music.

WORKS

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Fantasio (phantastiche Komödie, 2, H. Brewster and Smyth, after A. de Musset), 1892–4, Weimar, Hoftheater, 24 May 1898, vs (Leipzig, 1899)

Der Wald (Musik-Drama, 1, Brewster and Smyth), 1899–1901, Berlin, Kgl, 9 April 1902; as The Forest, London, CG, 18 July 1902; (Mainz, 1902); see also VOCAL [A Spring Canticle, 1899–1901]

Les naufrageurs [The Wreckers] (lyrical drama, 3, Brewster and Smyth), 1902–4; trans. H. Decker and J. Bernhoff as Strandrecht, Leipzig, Neues, 11 Nov 1906; trans. A. Strettell and Smyth, London, His Majesty's, 22 June 1909; vs (Leipzig, 1906); ov., prelude to Act 2 'On the Cliffs of Cornwall' (Leipzig, 1911)

The Boatswain's Mate (comedy, 1, Smyth, after W.W. Jacobs), 1913–14, rev. 1921; London, Shaftesbury, 28 Jan 1916; vs (Vienna, 1915)

Fête galante (dance-dream, 1, E. Shanks and Smyth, after M. Baring), 1921–2; Birmingham, Repertory, 4 June 1923; vs (Vienna, 1923); arr. as ballet 1932 (Vienna, 1933); see also ORCHESTRAL [suite, 1924]

Entente cordiale (postwar comedy, 1, Smyth), 1923–4; London, RCM, 22 July 1925; Bristol, Royal, 20 Oct 1926; vs (London, 1925); see also ORCHESTRAL [2 Melodies (London, 1929), suite, ?1935]

VOCAL

We watched her breathing through the night (T. Hood), partsong, SATB, 1876, unpubd; Lieder und Balladen (J. Eichendorff, E. Mörike, folksong), op.3, Mez, pf, *c*1877 (Leipzig, 1886); Lieder (G. Buchner, E. von Wildenbruch, Eichendorff, K. Groth, P. Heyse), op.4, Mez, pf, *c*1877 (Leipzig, 1886); The Song of Love (cant., Smyth, after Bible: *Song of Solomon*), op.8, S, T, chorus, orch, 1888; Mass in D, S, A, T, B, chorus, orch, 1891, rev. 1925 (London, 1893); A Spring Canticle (Smyth), chorus, orch, 1899–1901 (Mainz, 1903) [from prologue to Der Wald]; [4] Songs (H. de Régnier, anon.), Mez/Bar, vn, va, vc, fl, hp, perc, 1908 (London, 1909)

Hey Nonny No! (anon.), chorus, orch, 1910, rev. 1920 (Leipzig, 1911); Sleepless Dreams (D.G. Rossetti), chorus, orch, 1910 (Vienna, 1912); The March of the Women (C. Hamilton), unison vv, 1910 (London, 1911); Songs of Sunrise (Smyth, Hamilton), chorus (nos.2 and 3 with opt. orch), 1910 (London, 1911); 3 Moods of the Sea (A. Symons), Mez/Bar, orch (Vienna, 1913); 3 Songs (M. Baring, E. Carnie), Mez/Bar, pf (no.3 with orch) (Vienna, 1913); Dreamings (P. McGill), partsong, SSA (London, 1920); Soul's Joy (J. Donne), chorus (London, 1923) [from Fête galante]; The Prison (Smyth, after H. Brewster) S, B, chorus, orch, 1929–30 (London, 1930)

Unpubd: 5 partsongs on German church tunes; songs to French and German texts, 1v, pf

ORCHESTRAL

Serenade, D, 1890; Ov. to Shakespeare's Antony and Cleopatra, 1890; Fête galante, suite, 1924 (Vienna, 1939); Conc., vn, hn, orch, 1927, arr. vn, hn, pf (London, 1928); 2 Interlinked French Folk Melodies (London, 1929), arr. various inst combinations [from Entente cordiale]; 2 Orch Preludes, 1929–30 [from The Prison]; Entente cordiale, suite, ?1935

Unfinished: Sym., D, small orch (1 movt); Tragi-komische Ouvertüre (sketch)

CHAMBER

3 or more insts: Str Qt, d, 1880; Pf Trio, d, 1880; Str Qnt, E, op.1, 1883 (Leipzig, 1884), arr. as Suite (Leipzig, 1891); Str Qt, c, 1883; Str Trio, D, 1887; Str Qt, e, 1902–12 (Vienna, 1914); Variations on Bonny Sweet Robin (Ophelia's Song), fl, ob, pf, 1927 (London, 1928); Hot Potatoes, 4 tpt, 4 trbn, perc, 1930

1–2 insts: Pf Sonata, C, 1877; Pf Sonata 'Geistinger', c♯, 1877; Pf Sonata D, 1877 [2 movts only]; Variations on an Original Theme (of an Exceedingly Dismal Nature) D♭, pf, 1878; Aus der Jugendzeit!! E. v. H., pf, *c*1878–80; Prelude and Fugue, f♯, pf, 1880; Sonata, c, vc, pf, 1880; [4] Short Chorale Preludes, org, ?1882–4 (London, 1913), arr. str, solo insts (London, 1913);

Prelude and Fugue for Thin People, pf, *c*1883; Sonata, vc, pf, op.5 (Leipzig, 1887); Sonata, vn, pf, op.7 (Leipzig, 1887); Prelude on a Traditional Irish Air, org, 1938 (London, 1939)
Unfinished and undated early works: Str Qnt, b (1 movt); Str Qt, a 'no.1' (1 movt); Str Qt, C; Str Qt, E♭; Str Qt, E♭ (1 movt); Fugue, b, org; Chorale preludes, org; Suite in Dance Forms, pf; Fugue, C, pf; Canons and other pieces, pf
MSS mainly in *GB-Cfm*, *DRu*, *Lbl*, *Lcm*, *Lfm*, *Lue*

Principal publishers: Curwen/Faber, Novello, Universal

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A Final Burning of Boats, Etc. (London, 1928)
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Beecham and Pharaoh (London, 1935)
As Time Went On. . . (London, 1936)
What Happened Next (London, 1940)

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E. Wood: 'Performing Rights: a Sonography of Women's Suffrage', *MQ*, lxxix (1995), 606–43

SOPHIE FULLER

Smyth, Richard. *See* BRAMSTON, RICHARD.

Snape Maltings. Opera house and concert hall opened in 1967, a principal venue of the ALDEBURGH FESTIVAL.

Snare drum. Side drum with snares. *See* DRUM, §II, 2.

Snares (Fr. *timbres*, *cordes*; Ger. *Schnarrsaiten*; It. *corde*). The strings of gut, metal or wire-covered silk which are stretched across the lower head of the military and orchestral side drum (hence 'snare' drum). Snares are also applied to the large tabor and the (upper) head of the *tambourin provençal*. The tension of the snare is regulated by a snare mechanism. The crisp brilliant tone of the snare drum is dependent on the correct adjustment of the snares (*see* DRUM).

Snares were introduced into Europe from the east. Arbeau described them as 'twisted threads' and illustrated a side drum with a dual cord in his *Orchésographie* (1588).

JAMES BLADES

Snegassius, Cyriacus. *See* SCHNEEGASS, CYRIACUS.

Snel, Joseph François (*b* Brussels, 30 July 1793; *d* Koekelberg, nr Brussels, 10 March 1861). Belgian violinist, conductor, composer and teacher. He received violin lessons from Corneille Vander Plancken and then studied at the Paris Conservatoire under Baillot and Dourlen while earning his living as a violinist at the Théâtre du Vaudeville. He returned to Brussels at the end of 1813, where he played the violin at the Théâtre de la Monnaie and devoted much time to teaching; in 1818 he founded with J.-H. Mees an academy for musical instruction using P. Galin's new 'Méloplaste' system. He became director of the bandmasters' school of the Netherlands in 1828 and inspector of the army music schools in 1829. As one of the most important musicians in the newly established Kingdom of Belgium, he served as conductor of the Société Royale de la Grande-Harmonie in 1831, *maître de chapelle* at the church of St Michel et Ste Gudule in 1835 and head of the music of the Civic Guard in 1837; he was also conductor at the Monnaie (1831–4).

Snel's Requiem was highly praised by Berlioz on his visit to Brussels in 1842. In the same year Snel was invited to The Hague by William II of the Netherlands to give a concert of his own works, and in 1847 he was named a member of the Classe des Beaux-arts of the Belgian Royal Academy.

WORKS
(*selective list*)

many MSS in B-Bc

BALLETS

all first performed at Brussels, Théâtre de la Monnaie

Frisac, ou La double noce (2), 13 Feb 1825, ov. in pf score (Brussels, *c*1825)
Le page inconstant (3), 27 June 1825
Le cinq juillet (1), 9 July 1825, collab. C.-L. Hanssens jr
Pourceaugnac (3, after Molière), 3 Feb 1826
Les enchantements de Polichinelle, 8 March 1829
Les barricades (1), 3 Feb 1830

OTHER WORKS

Sacred vocal: Messe de requiem, 4vv, chant, org, db; Tantum ergo and Genitori, 4vv, org, 3 trbn, vcs, db; several motets, 2–4vv, org, for the church of Ste Gudule
Secular vocal: Renais à l'espérance o ma noble patrie (cant.), 31 Dec 1831; cant. for the Société de la Grande-Harmonie, solo vv, 4vv, orch, 26 Feb 1842; Rebecca, sérénade, male vv, 3 trbn; 2 chants de fête, 4vv, hns, trbns; Hommage au roi, 4 male vv, vcs/trbns; Au roi et au peuple belge, hymn (J. Aubert), B, pf
Orch: Symphonie concertante, on themes from Guido et Ginevra; Vn Conc.; 2 cl concs.; Cl Concertino: Fantasia, on themes from Norma, cl, orch
Wind band: Caprice et variations brillantes; Grandes marches funèbres; Fantasias and potpourris, on themes from Gustave III, Robert le diable, Les Huguenots, Le domino noir, La fille du régiment, Les martyrs and others; Hn Concertino; Symphonies concertantes for hn, tpt; trpt trbn; 2 hn; 2 cornets à pistons
Chbr and piano: Sérénade espagnole, str qt; 2 duos, vn, pf; Rondo, pf 4 hands

Most works pubd: for fuller list see *FétisB*

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ERIC BLOM/R

Snep, Johan [Sneppe, Jean] (*b* Utrecht, bap. 17 April 1659; *d* Aug 1719, bur. Zierikzee, 2 Sept 1719). Dutch organist, composer and poet. Having studied philosophy in Leiden, he married in 1687, and, probably in 1693, was appointed organist at St Lievens, Zierikzee, Zeeland. His daughters, Agnita Willemina and Johanna Catharina, became his deputies in 1718, and were therefore the first female organists of a reformed church in the Netherlands. He published several poems and a collection of ten *Sonates* op.1, for viola da gamba and continuo (Amsterdam, *c*1698). The sonatas include dances and other movements, among them a set of 30 variations in the third sonata. In the preface he expresses his admiration for the famous viol player Johannes Schenck, with whom he may have studied. The *Amsterdamsche Courant* of 1710 advertises a collection of songs for one and two voices with basso continuo (*Nederduytsche liederen*) by Snep, which is now lost.

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MARY CYR/ALBERT CLEMENT

Snetzler [Schnetzler], **John** [Johannes] (*b* Schaffhausen, bap. 6 April 1710; *d* Schaffhausen, 28 Sept 1785). English organ builder of Swiss origin. He seems to have trained and worked initially with his cousin Johann Conrad Speissegger (1699–1781), another organ builder in Schaffhausen. Snetzler may have worked with J.I. Egedacher on the organ at Passau Cathedral (1732–3) and with Christian Müller at St Bavo, Haarlem (1735–8), but there is no conclusive evidence to support this. There is no firm evidence for the date of Snetzler's arrival in London, but the reported existence in 1838 of a claviorgan (by 'Schnetzler and Shudi') apparently made in 1731, but now missing, may indicate that Snetzler came quite young to London. The earliest two extant organs made by Snetzler in London are dated 1742. During the 1740s he made Germanic instruments for Moravian, Calvinist and other immigrant communities; there is evidence for 11 instruments made during this decade, including a CLAVIORGAN made in 1745 in association with Kirkman, but the introduction about 1749 of a standardized mahogany-cased chamber organ, with ornamentation probably designed and carved by his younger brother Leonard, began to fulfil a need for house organs stimulated by Handel's music.

Snetzler's first major church instrument, and the one that made his national reputation, was that ordered in October 1752 at the urging of the young Burney and installed in early 1754 at St Margaret's, King's Lynn, Norfolk. It was quite a large instrument for the time, with 27 speaking stops but, apart from some features of its mechanism, its Rococo case with exuberant carvings and Snetzler's use of two inverted-conical Dulciana ranks (which later he restricted, in cylindrical form, to chamber organs), it was musically a British-style church instrument. His work from then onwards comprised the building of chamber organs, including some 'bureau' organs, and fairly standardized church organs in roughly equal quantity; of these, the church organs are not generally well preserved, but a number of chamber organs are still in near-original condition.

Representative church organs in or near their original positions may still be found at St Laurence's, Ludlow (1764; altered casework and some pipework), Peterhouse Chapel, Cambridge (1765), Swithland Church, Leicestershire (1765), Charleston, South Carolina (1767; restored casework only), Beverley Minster, Yorkshire (1767–9; part of the case and pipework of Snetzler's largest church organ), St Peter's, Drogheda, Ireland (1770; casework, keyboards and pipework), St Andrew's, Nottingham (1776–7; pipework from the large organ made for St Mary's), and All Saints, Rotherham (1777; casework, keyboards and some pipework). Otherwise, many of the major organs made during Snetzler's most productive period – when he lived in the Oxford Road and supervised workshops in Soho which included a 'shop or warehouse' in Dean Street – have not survived or have been so altered that little or nothing now remains of them. These included organs for St John's, Halifax (1763–6), Trinity Church, New York (1764), the Octagon Chapel and Margaret's Chapel, Bath (1767 and *c*1775 respectively), and St Martin's, Leicester (1774).

Representative chamber organs, of various sizes and styles (none in their original surroundings), are to be found at All Saints, Sculthorpe, Norfolk (1755), Clare College, Cambridge (1755), St Mary's, Hillington, Norfolk (1756; a two-keyboard music room organ in a sinuous case), Hatchlands, near Guildford (1759), Eton College (1760, probably made for George III), Wesley's Chapel, Bristol (1761), South Dennis Congregational Church, Massachusetts (1762), the Museum zu Allerheiligen, Schaffhausen (1763; a 'bureau' organ) and St Andrew-by-the-Wardrobe, London (1769; one of 'twins', the other in Milborne Port, Somerset). Two chamber organs remain in their original situations: at Lodge Canongate, Edinburgh (1756; altered) and, uniquely well preserved mechanically, the larger house organ at Cobham Hall, Kent (1778–9). An organ of similar size (1774, with some pipework by Samuel Green, 1783), built inside a case designed by Robert Adam for the house of Sir Watkins Williams Wynn, at St James's Square, London, was sold by auction in April 1995 for £260,000 plus premium to the National Museums and Galleries of Wales. The catalogue of his work by Barnes and Renshaw (1993) identified altogether 113 instruments certainly or very likely made by Snetzler.

At the age of 60, Snetzler was naturalized (the warrant for a Bill of Denization, dated 12 April 1770, includes Abraham and Jacob Kirkman) and it seems that he thereupon took James Jones as a sort of partner in his business. Snetzler apparently retired in 1781 and travelled to Switzerland. As his will was made when he was resident in Westminster on 18 October 1784, it is clear that he returned to London. John Marsh (in his journal of 15/16 November 1783) described Jones as 'late partner with and successor to the famous Snetzler', and mentioned that Jones was then about to retire and sell off his stock. It would seem that Snetzler's business eventually fell into various hands, including those of John Nutt and Jonathan Ohrman (until the former's death in 1804, when Thomas Elliot seems to have taken over), as well as possibly Samuel Green (and his widow and successors, until *c*1847), Henry and John Lincoln, and Henry Bevington. Snetzler also influenced provincial instrument makers,

including Thomas Haxby and John Donaldson in Yorkshire and Brice and Richard Seede in Bristol.

Snetzler's church organs were described by those who knew them in their near-original condition as 'of exquisite beauty, fulness and richness of tone ... blended to absolute perfection', or as 'remarkable for the purity of their tone, and the extreme brilliancy of their Chorus stops' and as spirited, charming and cheerful. Snetzler apparently brought to his otherwise typically British organs a personal style of voicing and thoroughness of tonal finish derived from his south German background; but, apart from the Dulciana, he was not able to establish 'foreign' tonal novelties. The detailing of the casework and the keyboard fittings of Snetzler's organs is elegant, imaginative and south German Rococo in style. Church organ cases are usually made from wainscot (true-grained, imported) oak but occasionally employ 'Spanish' mahogany, an expensive material which Snetzler began to use in the cases of his chamber organs almost as soon as it became fashionable in 1730s London. By 1760, a second design of chamber organ case, incorporating a central near-circular 'oval' compartment of (usually) dummy pipes surrounded by a carved 'wreath' of knotted palms, was introduced; it may have been inspired by Robert Adam's neo-classical designs.

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ALAN BARNES, MARTIN RENSHAW

Snodham, Thomas (*d* 1624). English music printer. He was orphaned at an early age; his aunt Lucretia and her husband, printer Thomas East, adopted him and made him an apprentice. He inherited East's business some time between 1608 and 1611. Two of his early imprints read 'Printed by Tho. Easte, alias Snodham', which has given rise to the conjecture that either East or Snodham changed his name, but the adoption details in East's will refute this. Snodham seems to have inherited East's position as the leading London music printer. He later formed a partnership with Matthew Lownes and John Browne, which lasted until his death, and printed many musical works in conjunction with them. Most of his music output is entirely original: although he acquired the copyrights of two other printers he rarely reprinted any of their works. Two exceptions were Snodham's editions of Thomas Morley's *Madrigals to Foure Voices* and John Wilbye's *The First Set of English Madrigals*, both *c*1611. These were produced with the false date of their original edition and incorrectly listed Thomas East as the printer, a strategy most likely intended to evade copyright issues. He printed William Corkine's *The Second Booke of Airs* (1612), four books of madrigals by Michael East (1610–24), the *Ayres* and *Lessons for 1, 2 and 3 Viols* (both 1609) by Alfonso Ferrabosco (ii) and Martin Peerson's *Private Musick* (1620). He was a worthy successor to East; he did not maintain such uniformly high standards, but he was more ready to experiment with existing styles of layout, as seen in Peerson's *Private Musick*, where he adapted the prevailing 'table-book' style, and George Mason's and John Earsden's *Ayres that were sung and played at Brougham Castle* (1618), which demonstrates an early example of a printed score, a remarkable achievement for a printer who worked with type. His premises were at St Botolph without Aldersgate but, curiously, he never included this address in any of his music imprints. His lack of care in dating volumes makes an exact chronology of his output difficult to establish. He was a printer in his own right for less than 13 years and there was no-one of comparable skill to succeed him. Most of his printing materials were acquired by Thomas Harper and, later, William Godbid.

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MIRIAM MILLER/JEREMY L. SMITH

Snow, Moses (bap. 7 July 1661; *d* London, 20 Dec 1702). English singer, composer and organist. He was a lay clerk at Westminster Abbey from 1682 and organist of St Katherine Cree in the City of London from 1686. He held both posts concurrently with a place in the king's 'private musick' and the Chapel Royal from 1689; the latter 'extraordinary' at first, then advancing via epistler (1693) to a full place (1694). He sang tenor solos in Purcell's *Hail, bright Cecilia* (1692) and *Celebrate this festival* (1693). In 1696 he was granted the degree of MusB by Cambridge University.

27 songs by Snow (mostly rather undistinguished) occur in late 17th-century songbooks, especially in various issues of *The Theater of Music* (RISM 1685[5]–1687[5]; ed. in MLE, A1, 1983), *Comes amoris* (1686–1694[5]), *Vinculum societatis* (1687[6]–1691[7]) and *The Banquet of Musick* (1688[6]–1691[6]). *The Second Part of Musick's Hand-Maid* (1689[7]) contains a Jig and a Chaconne by him for harpsichord, and parts of an anthem (*O give thanks*) survive at Lichfield Cathedral.

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IAN SPINK

Snow, Valentine (*b* ?London, *c*1700; *d* London, Dec 1770). English trumpeter. He was possibly the son of MOSES SNOW. Valentine Snow became the finest trumpeter of his day. In the early 1730s he was a member of Handel's orchestra. From 1733 he played with the Opera of Nobility, returning to Handel's company in May 1736 for *Atlanta*, the overture of which contains a spectacular solo trumpet part. In 1737 he was mentioned as a trumpeter in George II's First Troop of Horseguards, and in 1738 he became a charter member of The Royal Society

of Musicians. In the 1730s and 40s he frequently performed in the New Theatre in the Haymarket, Hickford's Room on Brewer Street and Vauxhall Gardens, where he 'was justly a favourite' (*BurneyH*). It was for Snow that Handel wrote the obbligato parts in *Messiah*, *Samson*, the 'Dettingen' *Te Deum*, *Judas Maccabaeus*, *Music for the Royal Fireworks* and other works. From these it can be deduced that Snow was more gifted for his endurance than for sheer range. He was appointed sergeant-trumpeter to the king in February 1753, succeeding John Shore. Towards the end of his life he was forced to pawn a collar, a mace and three trumpets, all of silver. At least two trumpet duets by him survive anonymously in 18th-century collections (in *US-Cn*) published by Bremner in London (ed. in F.J. Giesbert: *Barocke Spielstücke*, Mainz, n.d.). (S. Sorenson: 'Valentine Snow, Handel's Trumpeter', *Journal of the International Trumpet Guild*, iv (1979), 5–11)

W.H. HUSK/EDWARD H. TARR

Soares, Manuel (*d* Lisbon, 4 July 1756). Portuguese composer. He was a member of the order of St Peter. He belongs to a group of composers whose old-fashioned style was appreciated by King João V and cultivated in the Portuguese royal chapel in the first half of the 18th century. His own works, most of them apparently composed for Lisbon Cathedral, are for four voices *a cappella*; they are mostly modal and written in mensural notation, and some are based on a plainchant *cantus firmus*. He also added voices and supplementary verses to works by Manuel Mendes, Palestrina and Victoria.

WORKS

Benedictus Dominus; Ecce vidimus eum; Exaltabo te Deus; In monte oliveti; Jerusalem surge; Lauda anima mea; Lauda Jerusalem; Laudate Dominum; Omnes amici mei; Plange; Sicut ovis; Tristis est; Velum templi; Vinea mea: all 4 vv, *P-VV*

Psalms, *Lf*

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MANUEL CARLOS DE BRITO

Soares Pereira, Marcos. *See* PEREIRA, MARCOS SOARES.

Soave (It.: 'mild', 'gentle'). An expression mark, sometimes used in the forms *con soavità*, *soavamente* and *soavemente* (all 'gently'). Brossard (*Dictionaire*, 1703) translated *soave* as 'agréable, doux, gracieux, etc'. It was used particularly often by Boccherini both as a dynamic and as a mark of expression.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Sob. A descriptive term used by Thomas Mace (*Musick's Monument*, London, 1676, 170 [*recte* 175]) in his explanation of the staccato chord articulation CRACKLE.

JAMES TYLER

Sobieska [née Pietruszyńska], **Jadwiga** (*b* Warsaw, 14 Oct 1909; *d* Warsaw, 5 Dec 1995). Polish ethnomusicologist. She studied the violin at the Poznań Conservatory, and also musicology with Łucian Kamieński and Wacław Gieburowski at the University of Poznań (1929–35); from 1934 to 1935 she was also an assistant in the musicological department and in the regional phonographic archives of the university. Subsequently she became an associate of the State Institute of Art in Warsaw and also head of the organization responsible for collecting folk music in Poland (1950–59). She was then appointed head of the records archive in the Institute of Art of the Polish Academy of Sciences, Warsaw (1960–67), and head of the folk music research section there (1967–9). She was married to Marian Sobieski.

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'Transkrypcja muzyczna dokumentalnych nagrań polskiego folkloru' [Transcription of documentary musical records of Polish folklore], *Muzyka*, ix/3–4 (1964), 68–110

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ZYGMUNT M. SZWEYKOWSKI

Sobieski, Marian (Bazyli) (*b* Milosławice, Wielkopolska district, 14 June 1908; *d* Warsaw, 25 Oct 1967). Polish ethnomusicologist. He studied musicology under Łucian Kamieński and Wacław Gieburowski at the University of Poznań and music at the Poznań Conservatory (1928–35). As an assistant in the regional phonographic archives of the musicology department of Poznań University (1935–9) he made recordings of the folk music of the Wielkopolska district; he was later (1945–54) an assistant and lecturer in the department. From 1947 he was also a lecturer at music schools in Poznań, head of the music section of the State Institute of Folk Music Research, research director of the organization responsible for collecting folk music in Poland (1950–54) and head of the folk music research section in the State Institute of Art. In 1954 he was appointed lecturer in the department of musicology at the University of Warsaw and head of the folk music research section of the Institute of Art of the Polish Academy of Sciences; the collection of records of Polish folk music grew to over 65,000 under his direction. These recordings are particularly valuable because they were made before the Polish villages were industrialized. Through their collections and records of Polish folk music, and with their own theoretical writings, Sobieski and his wife Jadwiga laid the foundations of ethnomusicology as a scholarly discipline in Poland.

WRITINGS

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with J. Sobieska: *Szlakiem kozła lubuskiego* [Along the trail of a *kozioł* bagpipe from Lubusz district] (Kraków, 1954)
Wybór polskich pieśni ludowych [A selection of Polish folksongs] (Kraków, 1955)
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ZYGMUNT M. SZWEYKOWSKI

Sobinov, Leonid Vital'yevich (*b* Yaroslavlý, 26 May/7 June 1872; *d* Riga, 14 Oct 1934). Russian tenor. After embarking on a law career he studied singing in Moscow, where he made his operatic début in small roles with a visiting Italian troupe (1893–4). He sang at the Bol'shoy from 1897, then with private opera companies and at the Moscow and St Petersburg imperial theatres, at La Scala (1903, 1905, 1911), Monte Carlo and Berlin (1905) and Madrid (1908). He made numerous appearances throughout Russia. He was much admired for Lensky (*Yevgeny Onegin*), Sinodal (Rubinstein's *Demon*, his Bol'shoy début role), Dubrovsky (in Nápravník's opera), Vladimir (*Prince Igor*), Berendey (*Snow Maiden*), Levko (*May Night*), Werther, Faust, Romeo, Des Grieux (*Manon*), Ernesto (*Don Pasquale*), the Duke of Mantua, Alfredo (*La traviata*), Lohengrin and Orpheus (Gluck). Even after he left the stage (1924) he was active at the Bol'shoy in various capacities. He had a profoundly poetic approach to his roles and studied every aspect of them in detail. His attractive stage presence and his even, expressive voice endeared him to a vast public. He made 66 recordings between 1901 and 1910, which reveal a well-placed lyric tenor voice used with the utmost sensitivity; the elegiac quality of his Lensky has been matched by few. Two volumes of his letters, articles, speeches and reminiscences were published, with a discography, in Moscow in 1970.

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HAROLD BARNES/ALAN BLYTH

Sobolewski, (Johann Friedrich) Eduard [Edward] (*b* Königsberg [now Kaliningrad], 1 Oct 1804; *d* St Louis, 17 May 1872). American composer and conductor of Polish descent. He studied composition with Zelter in Berlin and Weber in Dresden (1821–4). In 1830 he became director of music at the theatre in Königsberg, where he presented his operas *Imogen* (1832), *Velleda* (1835), *Salvator Rosa* (1848) and *Der Prophet von Khorassan* (1850); the last, his greatest success, received widespread publicity. In 1835 he became Kantor of the Altstadt church and composed a series of oratorios including *Die Auferweckung des Lazarus* and *Johannes der Täufer*, some of which were combined into a large cycle, *Der Erlöser* (1841). He composed a choral symphony, *Süden und Norden* (1845), as well as symphonic poems. He also worked as a critic and writer, notably for the *Neue Zeitschrift für Musik*, and published his judgment of Wagner's essays and works in his *Reaktionäre Briefe aus dem Feuilleton der Ostpreuss. Zeitung* (Königsberg, 1854; Eng. trans. in *Musical World*, xxxiii, 1855), which in turn became part of the controversy surrounding the Berlioz-Wagner season in London (1855). In 1854 he moved to Bremen as music director of the theatre; at that time he was developing his own style of motivic construction and continuous music which he used in *Komala* and explained in *Oper, nicht Drama* (Königsberg, 1857; *D-BMs*). After its 1857 première, *Komala* was produced by Liszt at Weimar in 1858, the first of Sobolewski's operas to be performed outside his Kapellmeister posts. Richard Pohl, in a lengthy review (1859), placed it within the camp of the moderns, thereby bringing it into an already raging debate.

Sobolewski left Bremen for the USA and settled in Milwaukee in July 1859. There his opera *Mohega, die Blume des Waldes*, based on the Pulaski episode in the Revolutionary War, was performed with the help of the Milwaukee Musical Society on 11 October and 1 November 1859; the first opera on an Amerindian theme to be composed in the USA, it followed many of the same principles as *Komala* and caused a major controversy in Milwaukee. His melodrama *An die Freude* was given in a Schiller festival there the same year. After founding and conducting briefly the Milwaukee Philharmonic Society Orchestra, in June 1860 he moved to St Louis where he became conductor of the Philharmonic Society. He resigned in 1866 to devote himself to teaching and composition, and also contributed some articles on musical subjects to the *Journal of Speculative Philosophy*. Although most of his compositions are lost, detailed reviews with musical examples are extant. The songs, in particular, are of some artistic merit. Schumann admired some of his work, but found it lacking in overall planning. A gifted composer who produced striking ideas, Sobolewski seldom spent time in revision and reflection to perfect his works. His stageworks nonetheless form part of the history of exoticism in opera.

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(*selective list*)

STAGE

Imogen (op, 3, Sobolewski), Königsberg, Stadt, 6 Dec 1832
Velleda, die Seherin des Brockens (op), Königsberg, Stadt, 1835
Salvator Rosa (op), Königsberg, Stadt, 22 Feb 1848
Der Prophet [Der Seher] von Khorassan (op, 3, Sobolewski, after T. Moore: *Lalla Rookh*), Königsberg, Stadt, early 1850, lib *D-LÜh*
Ziska vom Kelch (op, after A. Meissner), Königsberg, Stadt, 14 Feb 1851
Ein Lied als Verräther (comic op, H. Hartung), Königsberg, Stadt, 1852
Komala [Comala], die Königstochter von Inisthore (op, 3, Sobolewski, after J. Macpherson: *Fingal*), Bremen, Stadt, early 1857
Mohega, die Blume des Waldes (amerikanische Nationaloper, 3, Sobolewski), Milwaukee, 11 Oct 1859, lib *US-SLug*

VOCAL

Orats: Die Auferweckung des Lazarus (after J.G. Herder), Königsberg, 18 May 1837; Johannes der Täufer, Königsberg, 16 Oct 1839, vs (Leipzig, 1840); Die Erlöser (cycle incl. Die Prophezeiung and Heilige Nacht, both Königsberg, 7 Nov 1840, and Der Retter, Königsberg, 1841), vs (Leipzig, 1841)

Choral: Meeresphantasie (C.v. Lengerne), soloists, chorus, orch, MS, *US-Bc*; 4 partsongs (1871/2); other unpubd works

Songs, 1v, pf: I Wept as I Lay Dreaming/Ich hab' im Traum' geweinet (H. Heine) (St Louis, 1861); Loving Shepherd, with org (St Louis, 1864); Thoughts of Thee (St Louis, 1870); I Arise from Dreams of Thee (St Louis, 1870); Sweet Memories of Thee (St Louis, 1870); Love's Philosophy (1870/71); Youth Never Comes Again (1871); Hail Columbia; Blow Bugle Blow

ORCHESTRAL

Süden und Norden (Tongemälde in Form einer Symphonie mit Chor), chorus, orch, Leipzig, 3 Nov 1845

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JAMES M. BURK, ROBERT T. LAUDON

Soca. A song and dance genre directly related to CALYPSO. In the 1970s, at a time of new oil wealth and modernizing tendencies on Trinidad, technological and musical influence from North American soul and dance musics inspired a new form of calypso. Singer Lord Shorty's 'Soul Calypso' gave its abbreviated name 'So-Ca' to the new sound which mixed elements of soul and disco drum features with funk, mid-tempo ska and traditional calypso. While the satire, metaphor and political comment of calypso did not disappear entirely, the emphasis shifted from song lyrics to the rhythms of dance and the culture of partying.

Soca artists like David Rudder have kept calypso values while embracing international musical ideas, while Arrow (Alphonse Cassell), who wrote the soca party anthem 'Hot, Hot, Hot', focusses on creating a Caribbean music, with *merengue*, *zouk* and *salsa* influences that enables people to forget their problems and feel good. With soca continually cross-fertilizing with other contemporary popular musics such as rap, the calypso genre has shifted its lyrical priorities, gaining a more international musical focus and in consequence a larger audience inside and outside the Caribbean (see *Calypso and Soca*, The Rough Guide RGNET 1040, 1999).

See also TRINIDAD AND TOBAGO.

JAN FAIRLEY

SOCAN [Société Canadienne des Auteurs, Compositeurs et Editeurs de Musique]. *See* COPYRIGHT, §IV (under Canada).

Social history of music. *See* MUSICOLOGY, §II, 9 and SOCIOLOGY OF MUSIC.

Socialist realism. A doctrine with sources in 19th-century aesthetics but now chiefly associated with Marxism or communism. It has had, to say the least, a somewhat chequered ideological career. Its applications have ranged from the largely descriptive to the downright prescriptive and dogmatic, their common factors being a realist (mimetic) theory of representation and a belief that art can promote human emancipation by offering a truthful yet affirmative vision. Argument about these terms has been widespread since the 1930s, but was especially urgent in the Soviet Union and its satellite countries, where socialist realism was for long periods official policy.

The great paradox of that policy, as viewed by most Western Marxist commentators, was that it espoused revolutionary aims in the socio-political sphere while adopting a conservative canon of aesthetic values, even if there was the authority of Lukács for 19th-century realism as the means of portraying 20th-century injustice. In musical terms, that conservatism resulted in a favouring of such forms as the programme symphony, the dramatic cantata and other such genres (opera, ballet, epic film score) that could range from private suffering to reaffirmed social values – values that distinguished socialist realism from other (as Lukács would have it, 'bourgeois-decadent') realisms that emphasized human misery without any redeeming sense of collective destiny and purpose. Hence a connection with the Promethean works of Beethoven's middle period.

But Beethoven could also be interpreted differently. For Adorno, the collapse of political revolution had brought about the decisive change in Beethoven's music to the late style, and socialist realism failed to recognize how hope had been revoked more than a century before. To some extent, these opposing views mirrored the postwar division of Europe, between a west defining itself against collectivism and an east anxious to present itself as the chief adversary of Nazism and heir to those values the Nazis had sought to destroy. However, the argument goes deeper. What most distinguishes socialist realism is its conception of the artist's prime responsibility as being to fellow participants in the effort to construct a genuine democratic culture.

Commentators have not been slow to remark on the quantity of bad music produced to the standard prescription, nor are we lacking for views of Shostakovich's most apparently committed socialist-realist works as shot through with bitter irony. Wider problems have to do with what 'realism' means in the case of music and with defining how, in Marxist terms, economic base is related to cultural superstructure. If material forces are bound to prevail, it would be hard for art to be at once realist, in the sense of reflecting things as they are, and socialist, in the sense of providing an image of things as they might be.

One way out of this dilemma is through Engels's notion of 'relative autonomy', by which factors other than economic (political, philosophical, cultural etc.) may at times assume a decisive role in shaping change. At the opposite extreme lies Zhdanov's hard-line realism, which assumes an achieved socialist order and requires the artist to celebrate. This doctrine was enforced during the period of political and cultural retrenchment in the Soviet Union, which started in the late 1920s and ended the relative freedom enjoyed by artists as a by-product of Lenin's mixed-market New Economic Policy. Where hitherto there had been a rivalry between two groups of composers – the modernists and those advocating mass appeal – now the latter came to control all aspects of Soviet musical life. And where socialist realism, as outlined by Marx and Engels, had allowed scope for complex 'mediations'

between base and superstructure, now it was the bluntest of instruments to impose conformism.

But abuse does not discredit the idea. Fine music has come from the spirit, if not the bureaucratic letter, of socialist realism, by composers within the Soviet Union (Shostakovich, notwithstanding revisionist commentaries, and Myaskovsky) and beyond (Eisler, Schulhoff, Weill, Bush, Stevens, Stevenson, Henze). There is no reason to suppose that gifted composers have not been genuinely moved by social inequity and not genuinely responded. Socialist realism, as an effort to liberate such response, is not a codified and now obsolete musical style but rather an expression of humane values that have been with us at least since the French Revolution.

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For further bibliography *see* MARXISM.

CHRISTOPHER NORRIS

Società Italiana Autori ed Editori [SIAE]. *See* COPYRIGHT, §VI (under Italy).

Società Italiana di Musica Moderna. Italian society active from 1917 to 1919, founded by Alfredo Casella. *See* CASELLA, ALFREDO, §1 and ITALY, §I, 7.

Società Italiana di Musicologia. Italian organization, founded in 1964 to encourage musicology and stimulate the development and diffusion of musical culture. It encourages research through meetings and publishing activities. Its presidents have included Guglielmo Barblan (1964), Claudio Gallico (1968), Alberto Basso (1973) and Agostino Ziino. It has held congresses in Parma (1966), Siena (1967), Milan (1968) and Fusignano (1968 and 1974), and in 1995 had more than 800 members. Its many publications include the periodical *Rivista italiana di musicologia* (1966–) and the series Monumenti Musicali Italiani (1975–), the first volumes of which initiated a complete edition of the works of Frescobaldi.

□

Société Belge de Musicologie (Flem. Belgische Vereniging voor Muziekwetenschap). Belgian organization, founded in 1946 by Charles van den Borren, Suzanne Clercx-Lejeune and Albert Vander Linden to bring together musicologists and promote musicological research in Belgium. After van den Borren died in 1966 the society's activities were limited and resumed only in 1974; the following year Vander Linden became president, succeeded in 1978 by Robert Wangermée. In 1995 the society had 100 Belgian and 20 foreign members, comprising musicologists, students and performers. The society began publishing a journal *Revue belge de musicologie* in 1946, and has issued several monographs and one volume (1950) of Flores Musicae Belgicae.

□

Société Belge des Auteurs, Compositeurs et Editeurs [SABAM]. *See* COPYRIGHT, §VI (under Belgium).

Société Canadienne des Auteurs, Compositeurs et Editeurs de Musique [SOCAN]. *See* COPYRIGHT, §IV (under Canada).

Société de Droit de Reproduction Mécanique [SDRM]. *See* COPYRIGHT, §VI (under France (ii)).

Société de Droits de Reproduction des Auteurs et Compositeurs [SODRAC]. *See* COPYRIGHT, §VI (under France (ii)).

Société des Auteurs, Compositeurs et Editeurs de Musique [SACEM]. *See* COPYRIGHT, §VI (under France (i)).

Société des Concerts du Conservatoire. Parisian concert series begun in 1828. *See* PARIS, §§VI, 4 and VII.

Société des Jeunes Artistes du Conservatoire. Parisian society founded in 1852 by Pasdeloup to present recognized masterpieces alongside music by younger composers. *See* PARIS, §VI, 4.

Société (des dîners) du Caveau. The name given to a carefree dining club founded in 1733 by the writers Alexis Piron, Claude-Prosper Jolyot de Crébillon and Charles Collé. Its meetings were held twice a month in a windowless room (hence the name 'caveau') in Nicolas-Alexis Landelle's restaurant on the rue de Buci. One of its principal activities was the composition of satirical chansons. The circle was soon enlarged to include many of the liveliest writers and artists of the day. According to Laujon, Rameau was a member, as were several of his librettists – not only Piron and Collé but Louis Fuzelier, Pierre-Joseph Bernard and Le Clerc de La Bruère. During the Lulliste-Ramiste dispute, members of the Caveau provided the composer with stalwart support. The society was disbanded in 1742. It was reconstituted at various times from 1759 onwards, but never had the same impact on French literary or musical life.

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GRAHAM SADLER

Société Française de Musicologie. An organization founded in Paris by Lionel de La Laurencie in 1917 to encourage musicological study in France and abroad. In addition to established scholars its membership (about 350 in 1995) includes students, performers and amateurs. Presidents

have included the most distinguished French musicologists, among them Saint-Foix, Masson, Pincherle, Dufourcq, Thibault, Lesure and Bridgman. The society's journal *Revue de musicologie* began as the *Bulletin de la Société française de musicologie* (1917–22). The society began an extensive series of publications in 1925 that includes editions (Monuments de la Musique Ancienne), studies by leading French musicologists, documents, inventories and catalogues.

□

Societé Godfroy fils et Lot. French firm of woodwind instrument makers (1833–55), a partnership between Vincent Hypolite GODFROY and Louis LOT.

Société Internationale de Musicologie (Fr.). *See* INTERNATIONAL MUSICOLOGICAL SOCIETY.

Société Internationale pour la Musique Contemporaine (Fr.). *See* INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC.

Société Nationale de Musique. Parisian concert society active from 1871 to 1939. *See* PARIS, §VII.

Société Suisse de Musicologie. *See* SCHWEIZERISCHE MUSIKFORSCHENDE GESELLSCHAFT.

Society for American Music. American organization, formerly known as the Sonneck Society. Founded in 1975 to encourage interest in and study of American music in all its facets, the society was named after Oscar G.T. Sonneck (1873–1928) as a tribute to his passion in documenting American musical life. By 1998 it had over 900 members (musicologists, performers, collectors, librarians, students, critics, publishers and educational institutions). It was renamed in 1999. The society publishes a *Bulletin* (1975–) three times a year and a quarterly journal, *American Music* (1983–). The society's annual conference is dedicated to the diverse activities of the organization, which encompasses scholarship, performance and librarianship as well as educational programmes. The society bestows annual awards for significant books, articles and dissertations as well as individual recognition for distinguished service to the field.

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JOHN SHEPARD/GEORGE BOZIWICK

Society for Ethnomusicology. American society with international membership founded in Philadelphia in 1955 to advance research and study in the field of ethnomusicology. Its research interests cover all musics, but generally Western art music has not been a strong focus. It is governed by eight directors nominated by and from the membership of a council, but elected by the general membership. Directors serve a two-year term, though the president serves for four years (one as president elect, one as past president). As a scholarly body, representing many professional ethnomusicologists (around 2500 at the end of the 20th century) working in universities, museums archives and a variety of other contexts, the society was admitted to constituent membership in the American Council of Learned Societies in 1966.

The founders, David McAllester, Alan Merriam, Willard Rhodes and Charles Seeger, all had training in anthropology or musicology. To establish communication among ethnomusicologists throughout the world, the mimeographed *Ethno-musicology Newsletter*, edited by Merriam, appeared from 1953 to 1957 (11 issues); it was succeeded by *Ethnomusicology*, a triannual journal, edited successively by McAllester, Nettl, Frank Gillis, Israel J. Katz, Norma McLeod, Gerard Béhague, Fredric Lieberman, Timothy Rice, K. Peter Etzkorn, Charles Capwell, Jeff Todd Titon, James R. Cowdery and Bruno Nettl. The society also issues the *S.E.M. Newsletter* (1967–), a monograph series and an audio-visual series. Annual scholarly meetings were instituted in 1956; nine regional chapters also hold meetings and read papers, while committees (archive, education, current issues etc.) produce panels, reports, and occasional publications. The society also awards several prizes for outstanding scholarship in the field. The society's office is in Bloomington, Indiana.

BARBARA KRADER/R

Society for Research in Asiatic Music (Jap. Tōyō Ongakugakkai). Society founded in 1936 by Hisao Tanabe, Kenzō Hayashi, Shigeo Kishibe and others. Its objective is systematic research in Asian music, including Japanese, and the promotion of musicological activities in Japan. Its membership in 1995 was about 740. Since its foundation, the society has issued a yearly journal, *Tōyō Ongaku Kenkyū* (Journal of the Society for Research in Asiatic Music).

MASAKATA KANAZAWA

Society for the Promotion of New Music [SPNM]. British organization founded in 1943 by Francis Chagrin to support the work of young and unestablished composers. It was launched at a meeting of the Arrangers', Composers' and Copyists' subcommittee of the Musicians' Union, and was originally named the Committee for the Promotion of New Music. Vaughan Williams accepted the presidency with the proviso that it 'avoid all cliques [and] give a welcome to all good work in whatever style or school'. Its initial activities, which were subsidized by the wartime Council for the Encouragement of Music and the Arts and by private donations from Vaughan Williams, Bliss and others, remained the basis for much of its subsequent work: 'recommended lists' of works were drawn up, which resulted in increased broadcasting by the BBC and in a recording project by Decca; 'studio recitals' were given, which included chaired discussions of the music; 'Experimental Orchestral Rehearsals' were established. All the music was chosen by expert reading panels.

Renamed in 1952, the society embarked on a chequered period in which its activities were often beset by financial problems, but that did not prevent the launching of new projects like the series of 'Composers' Weekends', in which eminent figures like Babbitt and Dallapiccola presided over intense learning sessions involving young composers and experienced performers. In 1967 it unexpectedly received a large bequest, and an era of change ensued. Its philosophy and methods were constantly questioned by new generations of composers, who perceived a growing danger of promoting the 'typical SPNM piece', decently composed but conformist. Its financial affairs were not always well managed, but at its 30th anniversary it could boast a list of 270 composers it had helped, including most of Britain's finest.

After 1980 changes of administration led to increasing financial stability, and with additional funding from the Arts Council and other sources the SPNM gradually broadened the scope of its operations, taking over the administration of the British section of the ISCM and launching the record label New Music Cassettes. Since 1989 each year's activities have been entrusted to a programme director, who makes a personal choice of music aided by a reading panel. Evenhandedness is ensured by choosing successive directors of contrasting tastes. A typical SPNM year consists of workshops, directed by experienced composers in both London and the regions, concerts, collaborations with other promoters, including universities and festivals throughout the country, and exchange programmes with societies abroad. An ambitious educational scheme has also been initiated, and the SPNM is now recognized as the most important supporter and promoter of young composers in Britain.

ANTHONY PAYNE

Society for the Publication of American Music [SPAM]. An American non-profit-making organization founded in 1919 by Burnet C. Tuthill in New York for the publication of contemporary American chamber music. It flourished for half a century and had several hundred subscribers. A selection committee was appointed to examine manuscripts and listen to live performances, and about 85 works were published. The composers chosen include Daniel Gregory Mason, Leo Sowerby, Arthur Shepherd, Quincy Porter, Edward Burlingame Hill, David Diamond, Ingolf Dahl, Irving Fine, Lukas Foss, William Bergsma and Mel Powell. The first president of the society was John Alden Carpenter; William B. Tuthill was secretary until his death in 1929, and Burnet C. Tuthill was treasurer until 1949. From 1920 the society sponsored the Aliénor Harpsichord Composition Awards. In 1969 it was dissolved and the rest of its music stock turned over to the Theodore Presser Company, which had been its publisher and distributor for the last few years of its existence; the catalogue is no longer active.

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W. THOMAS MARROCCO, MARK JACOBS

Society Islands. *See* POLYNESIA, §II, 3(i).

Society of British Composers. British organization. It was founded in London in 1905 under the chairmanship of Frederick Corder to assist the publication of works by British composers. Within two years it had a membership of 254 composers and others and had published 44 works, chiefly songs and chamber music in its Avison Edition, which was first published by Breitkopf & Härtel, then by Novello and finally, from 1914 until the society's dissolution in 1918, by Cary. It also organized concerts of British music.

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Society of British Musicians. British organization. It was founded in London in 1834 to encourage British music and to try to secure for British musicians a position similar to that conferred on painters and sculptors by the Royal Academy. It offered membership only to musicians of British birth and originally excluded all but British music from its concerts. At first the society was extremely successful, and by 1836 had 250 members. But many influential musicians regarded its policy as parochial, and in 1841 an attempt was made to widen its appeal by the inclusion of works by composers who were not members, and foreigners. An appeal for support in 1854 met with only a limited response, and the society was dissolved in 1865.

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Society of Composers. Organization founded in New York in 1966 as the American Society of University Composers by Donald Martino, J.K. Randall, Claudio Spies, Henry Weinberg, Peter Westergaard, Charles Wuorinen and Benjamin Boretz. Each year it holds one national and seven regional conferences at which members' music is performed. The society also publishes the *Journal of Music Scores* and both a print and a monthly on-line newsletter (SCION). In 1995 the society had about 1000 members, primarily in the USA.

RITA H. MEAD/R

Society of Musicians. British benevolent society founded in London in 1738, known from 1790 as the ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN.

Society of St Gregory. British society, founded in 1929 by J. Bernard McElligott to foster knowledge and understanding of music in the liturgy of the Roman Catholic Church, to improve the standards of performance and to stimulate debate. Its membership includes clergy, composers and church musicians, mainly in Great Britain, but also in the USA and elsewhere; numerous distinguished Roman Catholic musicians have been involved with its work, including Henry Washington and A. Gregory Murray. The latter edited the society's journal *Music and Liturgy* (renamed *Liturgy* in 1944; *Life and Worship*, 1970–74) from 1929 to 1952. In 1955 the Church Music Association, a breakaway group, published its own journal *Church Music* (from 1959); in 1975 the two bodies were reunited and their journals amalgamated under the original title. Since the Second Vatican Council the Society's work has been concentrated on the implementation of its decrees; summer schools have been instituted, and composers' groups have been formed, to this end.

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Society of Women Musicians. British organization. Founded in 1911 by the singer Gertrude Eaton, the composer Katharine Eggar and the musicologist Marion M. Scott, it aimed to provide a focal point for women composers and performers to meet and enjoy the benefits of mutual cooperation. The 37 women at the inaugural meeting included musicians such as Ethel Barns, Rebecca Clarke, Agnes Larkcom, Anne Mukle and her sister, May Mukle, and Liza Lehmann, who became the society's first president. Later presidents included Cécile Chaminade, Fanny Davies, Rosa Newmarch, Myra Hess, Astra Desmond and Elizabeth Poston. Early members included Florence Marshall, Maude Valérie White and Ethel Smyth, who was honorary vice-president from 1925 to 1944. Among subsequent honorary vice-presidents were Nadia Boulanger, Imogen Holst, Elisabeth Lutyens, Elizabeth Maconchy and Fanny Waterman. By the end of its first year the society had formed a choir and a library, given several private concerts and a public concert of members' works (which included the première of the first two movements of Smyth's String Quartet in E minor), hosted

a variety of lectures, held a composers' conference and attracted 152 female members and 20 male associates, including Thomas Dunhill and W.W. Cobbett, who donated the Cobbett Free Library of Chamber Music to the Society in 1918. By 1913 the Society had also formed an orchestra.

In the 61 years of its existence, the society campaigned vigorously for the rights of women musicians, especially as members of professional symphony orchestras, and awarded prizes to composers and performers, as well as continuing to organize concerts and meetings. In 1972, the year after its Diamond Jubilee had been celebrated at the Queen Elizabeth Hall in London, the organization disbanded. The society's archive, including a collection of press cuttings, is held at the RCM in London.

SOPHIE FULLER

Sociology of music. The study of the role of music within society, its dynamic as a mode of human communication and its position within established social structures. Initially the discipline concerned itself largely with Western art music, but more recently greater attention has been paid to popular music of all forms and the role of music within mass culture.

1. THE DISCIPLINE. Sociology has roots going back in Europe to at least the 18th century. The word, a combination of the Latin *societas* and the Greek *logos*, was first used by Auguste Comte (1789–1857). Sociology was thus conceived as the science of the history and constitution of human societies. In its early stages, it drew in its thinking from the natural sciences: societies, like biological organisms, were seen as systems of related elements in which the whole was greater than the sum of the parts, and the functioning of the parts could be understood only in terms of their contribution to the whole. Thus arose a fundamental and defining characteristic of sociology: the priority of society over the individual. This was in contrast to much previous thinking, in which the social order had been conceived as the consequence of the qualities of individuals and their acts. The sociology of Emile Durkheim (1858–1917) entrenched and developed the basic concepts, stressing the role of processes of socialization, through which growing individuals learnt the norms, values and beliefs of their culture, and that of internalization, through which these norms, values and beliefs became part of the individual: an understanding of these roles should provide the means to ensure the smooth running of society.

However, from its beginnings, sociology has been a creature of social and historical circumstances: there never has been, nor could there be, only one sociology. Some forms, most notably those influenced by Karl Marx (1818–83), have been critical, seeking to uncover the causes of social inequality and stressing conflict rather than consensus as a fundamental dynamic of social process. Marx's work was driven in many respects by 'alienation', the phenomenon through which the products of human social activity appear to take on a life of their own as independent forces which then subordinate individuals. In the light of the grave social inequalities, ills and injustices of 19th-century European society, Marx came to believe that there was a hierarchy of alienation, with economic alienation being fundamental. The outcome was a model of social process in which the development of material productive forces, together with the relations into which people entered to utilize them, came to shape if not determine the character of various cultural institutions: legal, religious and educational systems, together with the state, were seen as forms of ideological alienation through which people were led to believe that the social relations of production into which they were forced in order to earn a living were justified and legitimate. Through such processes, a dominant class was understood to maintain its position of superiority and to subordinate others.

The sociologies of Durkheim and Marx were thus quite different: Durkheim's was consensual and largely ahistorical, concerned with understanding how, at any one time, different institutions contributed mutually to the larger social picture, and with an ultimate agenda of liberal, reformist, social engineering; Marx's was critical, understanding tension and conflict as the basic engines of social process, deeply historical and with a driving vision of the redress of social injustice. These sociologies had two important common characteristics: they assumed the priority of society over the individual, and they were concerned with uncovering and understanding dynamics considered basic to social process. Max Weber's sociology, by contrast, was motivated less by a desire to provide a basic explanation for the dynamics of social process than to understand social behaviour through categories of social action. For Weber (1864–1920), sociology was a comprehensive science of social action. In its terms, he rejected both Durkheim's idea that collective social forces determined human behaviour and Marx's concept of the character of economic processes. Drawing on an examination of the importance of Protestant religions to the development of industrial capitalism, for example, he argued that cultures manifest beliefs and values that cannot be reduced to economic factors. For Weber, 'social structure', 'class' and even 'society' were concepts rather than concrete entities manifesting real causality or agency. To subjugate the complexities of social action to the condition of these concepts was to reify them, or to turn them conceptually into 'things', which they were not; the social order could thus arise and persist only through the actions of real people. However, in asserting this, Weber did not abandon the defining characteristic of sociology: the priority of the social over the individual. He understood people acting socially in four ways: rationally in relation to a goal; rationally in relation to a value; affectively; and in terms of established tradition. Modern societies, according to Weber, were characterized by an increasing dominance of rational action, particularly in relation to a goal.

Marx, Weber and Durkheim have commonly been regarded as the founding fathers of sociology, and their influence has been both broad and pervasive. However, other developments have been as formative. Sociology in the USA, for example, has been less concerned with comprehensive theories and categorizations and has focussed instead more on the pragmatic in the form of demographic studies, studies of social organizations and studies of social inequality and stratification. An important motivation for sociological research in the USA flowed from the practicalities of engendering a sense of

nationhood and common culture in populations from widely different ethnic backgrounds. If European sociology has tended to be more theoretical, philosophical and distanced, even antagonistic, in its relations with the long-established societies from which it emerged, American sociology has on the whole had a more intimate and friendly relationship with its own society. In common with that of Durkheim, American sociology has tended to evidence both a liberal, reformist orientation, as well as a concern with social engineering. A powerful and influential advocate of this form of normative American sociology during the 1950s and 60s was Talcott Parsons.

The forms of sociology so far described have been concerned with major forces and movements: they have represented forms of 'macro-sociology'. A distinctive contribution of American sociology has been the development of symbolic interactionism, a 'micro-sociology' that, in concentrating on face-to-face behaviour and small group dynamics, has shared Weber's concern with individual social action as the wellspring of social order. Symbolic interactionism developed from the work of the American philosopher George Herbert Mead, who distinguished between the 'I' and the 'me', the intensely subjective awareness constituted through the temporal flow of consciousness and the objective awareness of self constituted through the imaginative projection by the individual into how others might see them. A fundamental tenet of symbolic interactionism was that individuals behave in terms of the meanings that society holds for them, in terms of the meanings proffered to the self by the organized community or social group that Mead designated 'the generalized other' (Mead, A1934). This developed largely at the University of Chicago: its practitioners have come to be known as the 'Chicago School'. It has contributed to areas such as deviance (particularly in youth cultures), work and the professions, and the desire to understand and contribute to the American cultural 'melting-pot'. Unlike most forms of macro-sociology, which have preferred statistical and quantitative methods, symbolic interactionism has been the realm of qualitative methods: observation, participant observation, interviews and questionnaires. Its best-known practitioners have included Erving Goffman and Howard S. Becker.

Sociology has been, and is increasingly, characterized by a series of related debates and differences: consensus *v.* conflict, determinism *v.* agency, macro-sociology *v.* micro-sociology, theoreticism *v.* empiricism, reformism *v.* critique, and so on. Further, sociology, like social anthropology, has not been concerned with a specific subset of social activities, such as the political, the economic or the legal. It has in principle been concerned with all social activities and social relations, even if this concern has on the whole been restricted to modern societies. Social anthropology and sociology have had distinct histories, have customarily studied different kinds of societies (one traditional, the other modern) and have used different methodologies, social anthropology investing heavily in fieldwork, sociology more tied to statistics and quantitative methods as well as interviews and observation. However, the increasingly transnational character of capital, the increasing interconnectedness of the world's regions, nations and ethnic communities, and increasing globalization have drawn the interests of the two disciplines closer. While sociology, like social anthropology, has a clear object of study, that of the character, order and consequence of human relatedness, it is as a result a discipline that readily spills over and contributes to others, while at the same time being easily subject to developments within them. It has at the same time contributed to, and been influenced by, developments in interdisciplinary intellectual trajectories such as structuralism and semiology, cultural studies, feminism, post-structuralism, post-modernism, post-colonialism and Foucauldian discourse analysis. Indeed, there was evident towards the end of the 20th century a split between more established forms of sociology, up to and including the work of the Chicago School, and 'post-Chicago' sociology, strongly critical in orientation, and investing heavily in conversations with such intellectual traditions. Towards the end of the 20th century, the discipline was widely seen as entering a state of crisis.

2. General considerations, early history. Two characteristics marked work in the sociology of music from the outset. First, there was no community of scholars dedicated to examining the subject, and thus no continuity of intellectual tradition. The principal considerations of sociology lay elsewhere in understanding phenomena such as social inequality, social cohesion, the logic of mass movements and of small group interaction. Music has always been regarded within sociology as of only marginal interest. Those sociologists who did write about music tended to do so as an extension of their other activities and their work, as a consequence, was understandably characterized by their own theoretical and methodological predilections.

Thus, Weber, the only one of sociology's 'founding fathers' to write on music, developed a sophisticated – and arguably too little known and appreciated – analysis of the finite and closed system of functional tonality as an expression and incorporation of the rational instincts of modern Western societies. This work was published posthumously in 1921 (Weber, B1921). Earlier, in the 19th century, Herbert Spencer and Georg Simmel, in replicating the earlier, scientific model of sociology, had contributed to what has been called 'a somewhat futile debate about the origins of music (initiated by Darwin's view that musical communication preceded speech in humans)' (Martin, B1995; see also Newman, B1905; Etzkorn, B1964).

Much later, Alfred Schütz published an article, 'Making music together: a study in social relationship' (B1951). Nearly 20 years before, he had made an important contribution to sociology by publishing a volume that, in drawing on the philosophical tradition of phenomenology, shared some of the interests of Mead and the Chicago School in the manner in which social awareness was constituted, but in this case from a more theoretical and less empirical basis (A1932). Schütz's article argued that an examination of the micro-social relations of musical performance and listening could reveal much about processes fundamental to human communication. Although Schütz draws here on Weber's notion of goal-orientated action and his definition of a social relation, there is little to connect their writings. Weber is concerned with a particular musical system as an expression and embodiment of rationality, while Schütz is attempting to understand the social constitution of subjective and objective awareness as manifest in the relations of performance and listening.

A second characteristic to mark work in the sociology of music has been an unusual preoccupation with Western art music. This concern might seem warranted, in that it is this form of music, rather than traditional or popular forms of music, which has been argued to be autonomous, and essentially divorced in its aesthetic core from the influence of social processes. Here, in other words, would seem to lie a central problem for sociologists, rather than in the fields of traditional and popular music, forms whose social character, on the face of it, seems all too evident. However, such has not been the case. The preoccupation among many sociologists with art music, rather than with traditional or popular music, has lain in art music's privileged position, not only in society in general, but also in the academy, where there has been an overwhelming tendency – abating during the second half of the 20th century – to view it as the only form of music worthy of scholarly treatment.

Thus, scholars such as Supičić (B1964) have understood a lack of interest in art music on the part of large sections of the population as a problem requiring resolution through the work of sociologists, and the development of appropriate policies in the spheres of education and culture. Norbert Elias's study of Mozart (B1991) clearly 'places him in the context of the general "civilizing process"' (Martin, B1995), while the work of Weber and Schütz are in their different ways based on the art music tradition. More recently, Christopher Ballantine's contributions to the sociology of music in his book *Music and its Social Meanings* (C1984) rest heavily on critical examinations of art music, while even more recently, in the related field of cultural theory, Christopher Norris's collection, *Music and the Politics of Culture* (B1989), is overwhelmingly concerned with the art music tradition as, remarkably, is Edward Said's *Musical Elaborations* (B1991). It is in particular difficult to reconcile Said's pioneering work in post-colonial thought with a book seemingly so indifferent to the music of other groups and cultures.

Nowhere, perhaps, does the privileged position of the art music tradition emerge more strongly than in the work of Theodor W. Adorno. Adorno differs from many other scholars who have written in this area in that music was his primary though not exclusive interest. He is rightly regarded as the father of the sociology of music, and his work has succeeded in giving shape – if perhaps in a somewhat idiosyncratic way – to a rather fragmented field of study. A trained musician with a minor but not insignificant career as a composer, his principal contribution was as a philosopher and scholar of music. On the completion of his academic studies in 1931, he joined the Department of Philosophy at Frankfurt University and became associated with the Institute for Social Research, directed by Max Horkheimer. When the Nazis came to power in 1933, Adorno left Germany, moving first to England, and in 1938 to New York, where he rejoined the Institute of Social Research in exile. He moved to Los Angeles in 1941 and then, in 1949, returned to Frankfurt and became, with Horkheimer, co-director of the re-established Institute. The influence of the 'Frankfurt School', the group of scholars associated with the Institute, began to grow within Germany and, subsequently, throughout circles of critical scholarship within English-speaking intellectual life.

The work and influence of the Frankfurt School can be understood in part as a reaction to the rise and fall of fascism in Germany, and also in part as a reaction to the alienation experienced by its members in the face of American popular culture. *Dialectic of Enlightenment*, by Adorno and Horkheimer (A1947), develops a theory of ideology in terms of which the culture industries are seen to instil in the majority of the population, through the mass production of cultural commodities, patterns of feeling and behaviour commensurate with the needs of the dominant social form of industrial capitalism. Adorno was thus instrumental in developing an influential theory of mass culture that was pervasively Marxist and critical in its orientation, and that coloured his understanding of popular music in particular. Adorno heard popular music – in his experience, apparently the dance-band music of the late 1930s and 40s – as standardized and repetitive, hypnotically so in its alienating effects on the mass of people. However, to Adorno's credit, and unlike many who preceded and followed him, he paid attention to popular as well as to art music (Adorno, B1941, B1967, B1991).

Indeed, it was a fundamental assumption of Adorno's work that no form of music in modern Western cultures could be understood in isolation. His work on popular music thus formed part of a much larger undertaking in which he attempted to grasp the significance of the entire contemporary musical field in its full historical and social dimensions. He was concerned to tease out from the actual materials of musical works their social and historical implications. This approach is most clearly evidenced in *Philosophy of Modern Music*, first published in 1949 (B1949), in which, to put it candidly, he saw in the work of the Second Viennese School a vision of a future, egalitarian and socialist world, and in that of Stravinsky a regression to the bourgeois, subjective individualism implicit in much 19th-century music. There is thus apparent in Adorno's work, as in certain pronouncements of Marx on culture, an idealist strain of thinking according to which works produced in specific social and historical circumstances only realize their full significance in the future with the advent of socialism – a socialism in which the population would have unfettered access to, and enjoyment of, the 'highest' cultural attainments of humankind.

Adorno's work is clearly the product of a troubled and contentious period of history and of a severely dislocated biography. With the benefit of hindsight, many of his principal ideas on music are easy to criticize. However, his legacy can be argued to lie more importantly in the character and scope of the questions he asked than in the specifics of the answers he provided. Adorno understood the holistic character of the entire 'musical-historical field'; that various musical traditions in modern Western societies could be understood only through the character of their mutual relations, which were embedded in extended forms of social organization; and that music needed to be understood not only in terms of its formal characteristics but also in terms of the relation of these to the circumstances of its production and reception. Adorno's work has been much discussed and much debated, and has been highly influential (see Martin, B1995; Middleton, G1990; Paddison, B1982, B1993, B1996; and Witkin, B1998).

A reason for the influence of Adorno's work lies in the way in which, as a sociology of music, it can be positioned away from the more democratizing instincts of the discipline, and closer to the idealist and exclusionary tendencies of historical musicology and music theory. Adorno believed that it was the business of the sociology of music to make aesthetic judgments (for which he has been criticized: Martin, B1995). This belief was part of a critical orientation that had little time for the kind of consensual and positivistic objectivity claimed by many sociologists. Adorno would thus have had little time for publications such as Alphons Silbermann's *The Sociology of Music*, first published in 1957 (B1957). Indeed, Adorno saw such claims – which in the case of music pit the aesthetic and the emotional against social 'facts' – as so much ideology, and reasoned that the aesthetic was necessarily social. But while this critical orientation, grounded in the wider Marxist project, generated the basis for later approaches to music that questioned the social and cultural *status quo* and the role in it of art music, it also allowed for the persistence of established beliefs concerning the relative value of art music and popular music. It was this retention of an aesthetics recognizable as traditional that allowed many musicologists, faced with the cultural and aesthetic challenges of the 1960s and afterwards, to reconcile in an acceptable form two realms regarded previously as incommensurable, the sociological and the musicological.

3. THE 1970S AND AFTER. It can be argued that the cultural and intellectual shifts, first of the 1950s, and then, more importantly, of the 1960s, marked the beginnings of a watershed in the academic study of music to which sociological and social anthropological concerns contributed importantly. In the USA, this watershed first became apparent in the founding, in 1955, of the Society for Ethnomusicology. Ethnomusicology was a discipline developed in its initial formulation in the USA (it has a history that can be traced back to the years before World War II in Europe as well as the USA: *see* ETHNOMUSICOLOGY) from the disciplines of social anthropology and musicology. The advocacy of this society for the inclusion of traditional music in the curricula of university faculties, schools and departments of music was to have far-reaching implications in challenging the exclusivity of art music. Following on from this, the cultural and political challenges of the 1960s, intimately related as they were to various developments in rock, folk and popular music, gave rise to a generation of young people, some of whom, in obtaining academic positions in a range of disciplines in the 1970s, brought with them their cultural, political and musical affiliations. A similar phenomenon had occurred in the USA in the late 1930s and 40s as a younger generation of scholars raised on jazz entered the academy: jazz, slowly but surely, became accepted as a legitimate object of academic study.

The preferred music of the 1970s was rock, and its infusion into the academy had four consequences: the challenge to the exclusivity of art music posed by ethnomusicology was supplemented by an advocacy for the inclusion of popular music in education at both the secondary and post-secondary levels, an advocacy resting heavily on sociological arguments (see for example Vulliamy, I1976, I1977, I1978; Shepherd and Vulliamy, I1983, Vulliamy and Shepherd, I1984); the sociology of music itself became quickly and increasingly concerned with forms of popular music; as a field of study, it in addition began to manifest a recognizable community of scholars and, for a short while, a coherent intellectual trajectory (the foundation, in 1979, of the International Association for the Study of Popular Music was in part an expression of these trends). However, it also began to undergo two transformations: it began to be practised as much by non-sociologists as sociologists and, in the formulation to emerge in the late 1970s, its democratizing and critical instincts spread readily and quickly outside the borders of its established concerns in conversations with ethnomusicology, as well as with interdisciplinary intellectual trajectories such as cultural studies and feminism. Sociology, through its relations with the study of music as in other areas of endeavour, was by the late 1980s evidencing both the porous character of its disciplinary borders and its move towards a perceived state of crisis.

This changed character of the sociology of music became apparent first in Great Britain (for discussion of the forces behind this development, see Chambers, G1985, and Shepherd, G1994). 1977 saw the publication of *Whose Music? a Sociology of Musical Languages*, by Shepherd and others (B1977), and Christopher Small's *Music–Society–Education* (B1977). Both books cast a critical eye on the social constitution and character of art music and argue for the serious study of other music, including popular music, in terms and criteria drawn not from the study of art music but from within the cultural and social realities of the people creating and appreciating music of these other kinds. The work of Shepherd and his colleagues was influenced in particular by Berger and Luckmann's *The Social Construction of Reality* (A1967) which, in drawing in part on the work of Goffman, Mead and Schütz, argued for the manner in which both subjective and objective reality were socially constituted. Together with Kuhn's *The Structure of Scientific Revolutions* (A1962), Berger and Luckmann's work laid the foundations for a more relativistic sociology of knowledge and of culture than had hitherto been practised, as applied to the study of music.

In *The Sociology of Rock* (B1978), Frith argued that the social relevance of popular music in Britain had to be understood as much in terms of generational as class differences. While 'pop' music, chart orientated and acquiescing in the conditions of its own commercial production, was relevant to youth culture and subcultures in the formation of their identities, it was rock music, judged as authentic and as carrying a critique of its own conditions of production, that more directly served the oppositional stances of many youth subcultures. *The Sociology of Rock* (subsequently reworked as *Sound Effects: Youth, Leisure and the Politics of Rock 'n' Roll*, 1983) combined the methods and instincts of symbolic interactionism with the insights of cultural Marxism. This combination, characteristic of the conversation between British sociology and cultural studies at the time, received clearer theoretical formulation in Willis's *Profane Culture* (C1978), which made a case for the structural similarities between early rock and roll and the lived realities of bikeboy cultures on the one hand, and progressive rock and the lived realities of hippie counter-cultures on the other, both in opposition to the conditions of industrial capitalism. Hebdige's highly influential *Subculture: the Meaning of Style* (A1979), although hardly mentioning

music, provided insightful analyses of many youth subcultures in which music had played a constitutive role, including, most importantly, that of British punk in the late 1970s.

This British sociology of music, oppositional in its stance to the social and musical *status quo*, was prefigured in the work of the ethnomusicologist John Blacking, whose *How Musical is Man?* (C1973) undertook a comparative and critical, Marxist-orientated analysis of established attitudes concerning Western art music, based on his experiences of fieldwork with the Venda of South Africa. This approach was echoed in *Tiv Song* (C1979) by the American scholar Charles Keil, whose fieldwork with the Tiv of Nigeria during the Nigerian civil war in 1966 served as a stark counterpoint to the character of Western musical practices. The point of contact between this sociological and anthropological work was that, despite its different disciplinary background, it shared a concern with a Marxist-influenced, critical orientation and, in many cases, the importance of fieldwork and observation in understanding the construction of specific and different musical realities.

From this point the boundaries between sociology, social anthropology, ethnomusicology, cultural studies, feminism and, indeed, some forms of musicology became less and less clear as the major task seemed that of constituting a critical, cultural musicology rather than of working within established disciplinary boundaries. 1987 saw the publication of Leppert and McClary's *Music and Society: the Politics of Composition, Performance and Reception* (B1987), contributed to equally by sociologists, musicologists, cultural theorists and feminists, and the late 1980s and early 90s witnessed the publication of four important volumes concentrating on ethnography, interviews and face-to-face interaction as the route to understanding the social constitution of musical realities. Two were by social anthropologists (Ruth Finnegan's *The Hidden Musicians: Music-Making in an English Town*, D1989, and Sara Cohen's *Rock Culture in Liverpool: Popular Music in the Making*, D1991), one by a sociologist (Deena Weinstein's *Heavy Metal: a Cultural Sociology*, D1991) and the other the result of a study, the 'Music in Daily Life Project', led by an ethnomusicologist (Crafts, Cavicchi and Keil's *My Music*, E1993). Of equal importance was *Feminine Endings: Music, Gender and Sexuality* (C1991), by feminist musicologist Susan McClary, which occasioned heated debate within musicology as to the gendered provenance of music.

The connections between ethnomusicology and the sociology of music discernible in the 1970s and 80s became even closer in the 90s as a growing community of interest on the part of sociologists and social anthropologists in questions of ethnicity, difference, identity and globalization found expression in the study of world popular music – popular music having been an area in which the study of Western music had predominated and in which sociology had been more influential than ethnomusicology. This drew several important contributions to the study of popular music on a world basis and thus to the sociology of music as broadly defined (Frith, H1989; Waterman, G1990; Stokes, G1992; Guilbault and others, G1993; Slobin, G1993; Erlmann, G1996; and Langlois, G1996). This concern with the way in which ethnicity, difference and identity have figured in the social constitution of musical realities has also given rise, in an era of globalization and postmodernity, to an interest in the concept of 'place', being understood more in terms of a community of intersecting musical interests and cross-fertilizations and less in terms of a notion of physically delimited space; there have been important contributions from an ethnic studies scholar (Lipsitz, G1994), an ethnomusicologist (Stokes, G1994) and a geographer (Leyshon, Matless and Revill, G1998).

4. The diffuse and political character of the sociology of music. The history of the sociology of music has thus been diffuse as well as fragmented. A reason for this is the character of sociology as a discipline. One of its central tenets is that all human action and thought is at the least profoundly influenced by the character of the social circumstances in which they occur; some sociologists go further and argue that people, their thoughts and actions, are all socially constituted. This implies that nothing that happens in human life is beyond the realm of the social. In one sense this is true: since 'the social', by definition, refers to human relatedness and its character in any specific situation, and since individuals cannot develop into recognizable and functioning people independently of relations with others, either direct or indirect, there is little in human life that can escape it. Yet this does not mean that people are unilaterally determined by the social. The social is constituted by human relations, and individuals can contribute to these as well as be profoundly affected by them. As the work of Weber and the symbolic interactionists attests, the social may encompass the creative as well as the scripted.

However, this principal tenet of sociology raises a question: why the need for sociology if all thought and action are socially constituted? Cannot various subsets of human activity be covered adequately in the other disciplines of the arts, humanities and social sciences? More specifically, if all human thought and action are socially constituted, then why the need for a sociology or sociologies of music as distinct from other forms of the study of music? The idea that all thought and action are socially constituted has not met with easy acceptance, either during sociology's formative times or more recently. This idea has continued to be resisted within the academic study of music, a tendency which itself requires historical and sociological analysis.

Although they may not use these terms or the modes of thinking that accompany them, in most if not all traditional cultures the endemically social character of music appears self-evident. The activities that have come to be understood in modern Western cultures under the separate linguistic and epistemological category of 'music' form an integral aspect of nearly all other activities in traditional cultures, and are understood linguistically and epistemologically as such (see for example Keil, C1979). A related though far from identical claim might be made with respect to European art music up to the end of the 18th century, at least in the sense that such music was intended for specific social occasions: it had a social function. However, an impulse in European culture to treat music as something apart from other activities, and to understand it as of more relevance to the individual than to the collectivity, can be traced to the late Middle Ages. This impulse received an additional and vital emphasis at the beginning of the 19th century, when European art music came to be thought of as 'autonomous' in relation to other activities, a pursuit that had value in

its own right, and was in this sense 'pure art'. This move has been accompanied by the 'professionalization' of the artist, whether composer or performer, who have seen themselves increasingly as governed by the conventions and norms of their profession, a view symptomatic of a desire to render themselves as free as possible from the constraints of church, state, patrons and the public (Supičić, B1964).

From a sociological point of view, such developments have to be understood as themselves products of social processes, with their underlying logic grounded in the exigencies of wider social forces (Shepherd, C1991). The separation of music (or, more precisely, art music) from society as part of the received wisdoms of modern bourgeois culture created as a consequence a situation ripe for the sociologist's intervention. 'Music' and 'society' were seen as separate entities and the problem became that of understanding how the two might relate. This problem was more attractive to sociologists than to historical musicologists or music theorists, since historical musicology and music theory had developed in part as an aspect of the entrenchment of art music as autonomous. Despite the initial and continuing tendency within the sociology of music to study art music, not because of the particularly intriguing sociological problem it posed but because of its privileged position in society and the academy, the sociology of music from the time of Adorno onwards nonetheless evidenced increasingly critical and democratizing tendencies, which in the final two decades of the 20th century resulted in the mounting of explicit opposition to the desired exclusivity of art music as an object of study and to its presumed autonomous character.

The basis of this opposition resided in a critical, sociological instinct. However, because work resting on this instinct assumed that music, like all human activity, was socially constituted, it was an instinct whose fruits could no longer be contained exclusively within the discipline of sociology as traditionally conceived. There were several other disciplines and intellectual trajectories to which the politics of music and its study were relevant. Therein lies the diffuse character of the sociology of music, in particular during the 1980s and 90s.

This diffusion and its political character have been integrally linked to a critical impulse that results habitually in the 'problematization' of objects of study. This concern to problematize the world has distinguished critical forms of sociology from everyday, commonsense reality, and leads to the sociological enterprise being viewed with suspicion. This arises because, for the majority of people, the world is something to be 'lived within'. While individuals certainly analyse the world and are critical of it, there remains a great deal that most individuals can take for granted as they lead their everyday lives. In contrast, the sociologist examines the relational processes through which people collectively produce and reproduce their worlds; the sociologist's understandings and explanations are themselves part and parcel of these processes. There is in consequence little that the critical sociologist can take at face value. Actions, events, trends, views, opinions and beliefs: these are the stuff of sociological investigation and, in order to investigate them, the critical sociologist must enter a state of constructive scepticism. In many cases, that which seems unremarkable, mundane and unexceptional has lurking within it a question that needs to be framed and formulated if light is to be thrown on the character of its social constitution. Such framing and formulation for sociological investigation renders problematic the unremarkable, the mundane and the unexceptional; in other words, objects of study become 'problematized' through their very constitution by critical sociologists.

If sociology's object of study seems widely general, if its borders seem more porous than most, and if its *modus operandi* involves a suspension of reality – or at least a suspension of everyday reality – then it may seem more like a frame of mind, a way of relating to the world, than an academic discipline as such. This attitudinal as opposed to formal understanding of sociology as a discipline goes some way to explaining the increasingly diffuse character of the sociology of music. That sociology is a discipline is not, however, in question. Yet the frame of mind, the constructive scepticism and the suspension of reality do give a feel for the character of critical sociology as a practice. All these things involve what has perceptively been referred to as 'the sociological imagination' (Mills, A1959).

It is the exercise of this imagination which made such a difference in the academic study of music during the 1980s and 90s. However, more conventional forms of the sociology of music have nonetheless continued to be practised. One form approximates to social history in examining the history of the institutional, political and economic circumstances within which music has been practised. Here the pioneering work of Henry Raynor (H1972, H1976) has been important in the context of European art music, as has the work of Tia DeNora (H1991, H1995). Another approximates to a more synchronic concern with such circumstances, as well as with the effects that music itself can have upon them; important in the realm of concert music have been the contributions of DiMaggio (H1986; with Useem, H1982), and in popular music studies the contributions of Garofalo (H1992), Bennett and others (H1993) and Eyerman and Jamison (H1998).

5. Music as social meaning. The assumption that all human thought and action is socially constituted has given rise to the possibility that the structures and sounds of music are of social significance: that is, the meanings articulated through the structures and sounds of music may themselves be socially constituted. This line of thinking, implicit in the work of Weber and Adorno, became explicit around the 1970s (see Lomax, C1968; Blacking, C1973; Shepherd, C1977, C1982; Small, B1977; Willis, C1978; Keil, C1979; and Ballantine, C1984).

All this work, with some variations, rested on the central idea that the character of social or cultural formations could find expression through musical structures and sounds, if not be in part constituted through them. Ballantine's work drew explicitly on that of Adorno yet brought into question the supposed social importance of avant-garde music and perceived in some forms of popular music resistance rather than subjugation to dominant ideological forces. However, Ballantine retained a strong sense of the importance of aesthetic judgment in distinguishing between 'good' forms of popular music, such as that of Bob Dylan and punk culture, clearly seen as oppositional, and those such as disco, clearly seen as passively reproductive of dominant ideology.

Lomax's work, by contrast, is more evidently Durkheimian and consensual in spirit, seeing in the song styles of traditional cultures a reflection of essential cultural forms as well as a reinforcement of normative behaviour. This strain is apparent also in the work of Blacking, Keil, Willis and Shepherd, as is a more critical, Marxist-orientated element. In the work of Willis and Shepherd, this critical element (as in the work of Ballantine) is located in the presumed oppositional stances of various genres of popular music, a stance resting on a perceived homology between the technical characteristics of the musical genre in question and the character of the subcultural reality involved with the music. Shepherd (C1982), drawing in part on the work of Willis and Hebdige, nuanced this element by identifying in the technical musical characteristics of a wide range of popular music genres the potential for both social reproduction and resistance.

A rather different and distinctive approach to the question of music's social meaning has been developed by Philip Tagg (C1979, C1982, C1987, C1991). Drawing in part on the semiotics of Charles Peirce (Fisch and Kloesel, A1982–99), and in part on the work of Charles Seeger (G1977), Tagg developed the concept of the museme as the equivalent in music to the morpheme in language. As the morpheme in language depends on phonemes, so the museme depends on 'musical phonemes' or 'basic *elements (not units)* of musical expression' (C1979, p.71). Unlike the phoneme as a basic and consistently stable unit of meaning in language, the parameters of musical phonemes as elements of meaning in music may shift according to the conventions of the musical genre in question and the perception of listeners. Having determined the existence of a museme as an agglomeration of musical phonemes through the 'interobjective comparison' of musemes between similar pieces of music, Tagg creates a hypothesis of meaning for the museme: 'affectual meaning in associative verbal form', which is then tested through a process of hypothetical substitution or commutation. Unlike language, in which morphemes occur in a discrete and sequential manner, musemes in music can be heard simultaneously, thus giving rise to subtle and complex relations of both denotative and connotative meaning. For Tagg, the notion of 'museme stacks' which thus derives is understood to correspond to the notion of a 'sound' in popular music (C1982, pp.50–53).

Tagg's method of analysing social meanings in popular music has been used to provide extended and sophisticated analyses of the theme from the television show *Kojak* and of the ABBA hit song *Fernando the Flute* (C1979, C1991). Insightful though these analyses are, the criticism can easily be lodged that the kinds of music Tagg has chosen – music with strong associative visual images or lyrics – favour his mode of analysis (Middleton, G1990, pp.233–6; Shepherd and Wicke, C1997, pp.105–8). The difficulty of applying the technique 'to a pop recording with relatively bland, unimportant, or "musicalized" lyrics' (Middleton) highlights a second weakness, shared by nearly all work on the social meaning of music: a silence or lack of precision on the question of how 'the social' gets into 'the musical'. A related question that is as difficult is that of how musical materials can have such meanings in the first place. There are two possibilities. One is that the meanings are endemic, 'immanent' in some way to the specific character of the musical materials in question. Yet the presumed fixity of relation between meaning and music precludes the possibility for negotiation fundamental to the constitution of any social meaning. The alternative is that the characteristics of the sounds in question are assumed to play little role in the construction of the meanings articulated through them. This has been the position of Lawrence Grossberg, who has seen the sounds of music as little more than a ground of physiological and affective stimulation which can take on meaning only after being interpellated into the world of language (E1984, E1987, E1993).

A basic tension in the sociological analysis of musical meaning has thus lain in the need on the one hand to understand the characteristics of musical sounds as in some way being implicated in meaning construction, and on the other to allow that processes of meaning construction through music are social in character. Martin (B1995) has identified this tension as a basic difficulty in the work of Shepherd, which in turn has highlighted another problem: the tendency to reify both social structures and musical structures in the service of ensuring a smooth analytical fit between the two. It remains to be seen whether the more recent work of Shepherd and Wicke (C1997) is to be judged successful in resolving these tensions and difficulties through its development of an alternative social semiology for music. Drawing on and critiquing extant work in structuralism, semiology and poststructuralism of relevance to the understanding of music, this work, in following that of the French sociologist Pierre Bourdieu (A1972), problematizes the concept of the social structure, as well as the related concepts of 'society' and 'the social'. It also engages in a problematization of the concept of 'music', hitherto taken for granted, suggested by the ways in which many societies and cultures function without this linguistic and epistemological category.

6. Music as social interaction. An interest in music as social interaction at the level of micro-sociology was first revealed in the work of Schütz. It is also evident in Henry Kingsbury's important ethnographic study of the social dynamics of life in a music conservatory (D1988). However, it has been argued for extensively and consistently by Howard Becker, who has drawn a clear distinction between a more theoretical sociology of music, concerned with teasing out music's meanings, and an empirical sociology of music based on an examination of what 'people do together'. Sociologists working in this latter mode, he has observed, 'aren't much interested in "decoding" art works, in finding the work's secret meanings as reflections of society. They prefer to see those works as a result of what a lot of people do together' (D1989, p.282).

Becker's initial contribution to the sociology of music is to be found in his book *Outsiders* (D1963), a seminal contribution to the field of deviance, where two chapters deal with the distinctive way of life and careers of dance musicians. Though the activities of dance musicians are formally within the law, 'their culture and way of life are sufficiently bizarre and unconventional for them to be labeled as outsiders by more conventional members of the community' (p.79). He gained access to the culture of dance band musicians in 1948–9 through an almost perfect form of participant observation. He had played the piano professionally for many years and been active in musical circles in Chicago; like many other musicians,

he took advantage of the G.I. Bill to attend college, so his status as a student did not differentiate him from other musicians. Working in a wide variety of orchestras, he was able to make extensive notes on events in which he was involved and conversations that he heard. Most of the people he observed did not know that he was undertaking a study of musicians.

What Becker's research revealed was that dance musician subculture formed around a tension between the need of these musicians to work as dance musicians and the desire to perform jazz, the only music that in their view was worth playing. There was thus a need to choose between the necessity of engaging in a conventional form of earning a living and the desire to maintain self-respect and integrity by conforming to artistic standards as defined by the subculture. In this situation, the outsiders who listened to these musicians' performances in dance bands were referred to as 'squares', and disliked intensely for their role in representing unwanted interference in the artistic lives the musicians wished to lead. The musicians thus saw themselves as essentially different from other people and felt little compunction about disregarding the norms of 'square' society. They thus behaved in ways regarded as deviant as a means of constructing a strong subcultural identity.

Becker's *Art Worlds* (D1982) – a major contribution to the sociology of art, and thus to the sociology of music – rendered problematic received notions of art, understanding artistic works and other forms of cultural products as a consequence of the whole range of activities, hitherto taken for granted, involved in their production and consumption. For Becker, art worlds are constituted through the social interactions of a wide variety of players, who act according to the opportunities, norms and constraints that typify the art world in question. The products of such worlds are thus shaped through the character of these actions which, in line with the general tenets of symbolic interactionism, may involve innovation as well as conformity. The possibility of understanding the social institutions of art and culture that thus arise as the ordered playing out of such interactions effectively dissolves the distinction between 'the work' and its 'context' that has characterized much work in the sociology of music, a dissolution also seen in the work of Weinstein (D1991). In such work, the production and consumption of cultural commodities is understood as a complex but basically ordered set of mediations, in which the materials of music themselves also play a role.

This emphasis on mediation has been central to the work of the French sociologist Antoine Hennion. The sociology of culture as practised in France during the 1980s was heavily influenced by the tradition of symbolic interactionism and Becker's work in particular. In a series of publications (D1981, D1983, D1986, D1996–7; see also Hennion and Meadel, D1986), Hennion has argued against both an understanding of the art work as an independent object of beauty and a sociological approach that conceptually eradicates the specific and distinctive qualities of individual art works by reducing them to the conditions of reflective social symbols. In stressing the concept of mediation, Hennion understands the specific and distinctive character of cultural commodities as complex emanations of the social interactions that produce them, and the character of the material objects in and through which they are invested. He has thus striven to transcend a distinction customarily drawn in the sociology of culture between the circumstances of production and consumption.

Work on music as social interaction has not only distinguished between its interests and the more theoretical concerns of work on music as social meaning; it has also been critical of the latter in failing to demonstrate through concrete analyses of musical activity how social meanings in music actually arise. Thus, at the beginning of the 1990s, it was observed that 'what is particularly missing in the literature [on popular music] is ethnographic data and micro-sociological detail' (Cohen, D1991, p.6). In the same vein, Becker criticized Shepherd's work for an absence of 'any sense of the process by which [the] connections [between changes in large-scale historical forces and in musical forms] actually come about and any attention to the details of the worlds whose features are given such explanatory weight' (Becker, D1992, p.529).

An important contrast between concepts fundamental to the two traditions has been made in the distinction between 'musical communities' and 'musical scenes'. For Will Straw, a musical community 'may be imagined as a particular population group whose composition is relatively stable . . . and whose involvement in music takes the form of an ongoing exploration of a particular musical idiom said to be organically rooted in that community'. A musical scene, by contrast, is 'that cultural space within which a range of musical practices co-exist, interacting with each other within a variety of processes of differentiation and according to widely varying trajectories of change and cross-fertilization'. The break with the tradition of work established in the 1970s on the social meaning of music – both sociological and ethnomusicological – becomes clear in Straw's observation that cultural theorists like himself 'encountering ethnomusicological studies for the first time after an apprenticeship in the hermeneutics of suspicion may be struck by the prominence within them of notions of cultural totality or claims concerning an expressive unity of musical practices'. The conclusion that the concept of the musical scene is 'the most appropriate term for designating centres of musical activity today' stands as a theoretical prolegomena for much work that followed on the relations between music, ethnicity, difference, identity, place and the forces of globalization and postmodernity (Straw, E1991, pp.369–73). The notion of the scene as it developed through the 1990s owed much to Becker's work on art worlds as well as to Shank's work on music in the city of Austin (E1994).

7. Music as social identity. Towards the end of the 1980s, Frith observed that 'the experience of pop music is an experience of placing: in responding to a song, we are drawn, haphazardly, into affective and emotional alliances with the performers and with the performers' other fans'; he concluded that the 'interplay between personal absorption into music and the sense that it is, nevertheless, something out there, something public, is what makes music so important in the cultural placing of the individual in the social'. What he identified in this article was the way in which popular music in particular serves as a powerful force of identity for the individual within society, as well as a powerful force in forming the collective cultural and group identities from which individuals draw sustenance in constructing a sense of

self. As he concludes, 'the intensity of this relationship between taste and self-definition seems peculiar to popular music – it is "possessable" in ways that other cultural forms are not ... other cultural forms – painting, literature, design – can articulate and show off shared values and pride, but only music can make you *feel* them' (Frith, E1987, pp.139–44).

This interest in music as a basis for the formation of social identities, whether individual or collective, can be traced back to the late 1960s and early 70s in work concerned to understand the relations between popular music and young people's perceived proclivity to challenge the social *status quo* (Denzin, B1970; Hirsch, B1971; Robinson and Hirsch, B1972). Towards the end of the 1970s and going into the 80s, this nascent interest took on a more explicit character in attempts to understand popular music as a force for the construction of gender and sexed identities (Frith and McRobbie, E1978; Shepherd, C1987; see also Taylor and Laing, E1979). However, the major contribution to the understanding of popular music as a force for the construction of identities – beyond the largely ethnomusicological contributions to the study of world popular music and the related questions of ethnicity and place of the mid- to late-1990s – has lain in the work of Frith.

Like Grossberg, Frith has maintained a strong interest in what people say about music as a route to understanding the meanings that music holds for them. In this, he has demonstrated a strong affinity for the work of scholars such as Finnegan and Cohen in distancing himself from the more totalizing claims of studies in popular music emanating from British cultural studies of the 1970s (E1992) and for the work of Becker (D1982) and Bourdieu (A1979) in understanding how meaning and value are attributed to music (E1990). Frith does not understand various genres and styles of popular music as reflecting cultural and group realities so much as serving to constitute them in complex ways. A key to understanding his work is the way in which, as a sociologist, he has refused to take the discourses in terms of which people talk about music at face value but to problematize them in the process of getting beneath their surface to grasp how they serve to constitute meaning and value for people in music. It was Frith who first importantly pointed out that notions of authenticity as attached to certain kinds of rock music in contrast to the perceived commercialism of pop music were in fact ideological in character: 'the myth of authenticity is, indeed, one of rock's own ideological effects' (E1987, p.137). He followed this by arguing that the discourses of autonomy, authenticity and commercialism customarily applied to art music, folk music and popular music respectively were much more slippery than appeared at first sight. In referring to the way in which 'in the 1930s jazz was understood, in bewilderingly quick succession, first in commercial, then in folk, and finally in art terms', he concluded that a 'comparative sociology would reveal far less clear distinctions between these worlds than their discursive values imply' (E1990, p.101). Elements of all these discourses can in fact be discerned in what people have said about all three of these musical traditions.

The character of Frith's insights can be traced in part to the dual careers he has followed, as a professional sociologist on the one hand, and a rock critic on the other, working at various times for the London *Sunday Times* and the *Observer*. The former career tended to be concerned with the development of dispassionate but committed social analyses, the latter with the world of value judgments: they came together in his book *Performing Rites: on the Value of Popular Music* (E1996), a series of essays in which, as an academic critic, he seeks to understand the constitution of personal taste and emotional response in relation to music. Like Adorno, therefore, Frith has put aesthetic judgment at the centre of his sociological agenda. But, unlike Adorno, he does not see the purpose of the sociology of music as the making of such judgments, but rather their understanding. Other important contributions to understanding the role of music in constituting social identities have been made by Walser in respect of heavy metal rock music (E1993), Thornton in respect of the music of dance clubs and raves (E1995) and Grossberg, particularly in respect of the situation of rock music in an era of popular conservatism and postmodern culture (E1992).

8. Music as commercial and industrial process. The practice of music, and not just popular music, has, since at least the middle of the 19th century, become increasingly commercial and industrialized. Forces of mass production and mass consumption have, through different forms of mass dissemination (for example radio, film, television and Mp3 software) and of commodification (for example sheet music, cylinders, records and compact discs), changed the practice of music from something necessarily embodied, local, face-to-face and located in the here-and-now to something as often as not disembodied, global, impersonal and out of time and space. The influential theory of mass culture developed by Adorno and Horkheimer viewed these innovations as having nothing but a deleterious effect on social and cultural life, although their contemporary Walter Benjamin argued a more positive case, seeing in the new technologies of mass production and mass dissemination creative possibilities for artists and cultural workers (A1961; see also Middleton, G1990). The stage was set by Adorno's work in particular for the conventional view that the music industries do little in their constant search for profits but create fantasy worlds of escapism for the vast majority of the population, thus serving the ideological needs of industrial capitalism as a social form and effectively marginalizing any possibility for opposition. This view, in essence, was replicated in the work of Chapple and Garofalo (F1977) and, in a more measured way, Wallis and Malm (F1984).

Much work in the sociology of music since the 1970s has argued for the oppositional potential of many genres of popular music, while still acknowledging the undoubted influence and importance of the music industries in shaping public taste. Further, towards the close of the 20th century, much work in popular music studies – including, notably, work on world popular musics – in choosing to concentrate more on the social interactions giving rise to particular musical scenes and genres than on the development of all-inclusive theories, began to reveal a more complex and nuanced understanding of the character of the tensions and plays that occur between musicians and the music industries than could possibly be illuminated through an assumed stand-off between the forces of reproduction and resistance.

Nonetheless, it is important in these contexts to explore the dynamics of the music industries as a topic *sui generis*,

and in this the work of Richard Peterson has been influential. He has sought to account for the pervasive influence of the music industries on the one hand and the fact that, on the other, the industries cannot actually determine tastes and buying habits: music sales are manifestly unpredictable, which is why, in comparison to other commodities, cultural or otherwise, the music industries put out such a massive variety of product. In 1975 Peterson and Berger developed a cyclical theory, according to which, during periods of oligarchy in the music industries – when a small number of major or transnational record companies command a high share of the market-place – opportunities for artistic innovation and creativity are low, and a high degree of control over public taste is maintained (F1975). By contrast, at the other end of the cycle, when the major companies command a relatively low share of the market-place, independent record companies are seen to play a more significant role, and the argument is that artists have more creative freedom and consumers a wider choice of product.

This work concentrates on the middle part of the 20th century and, during this period in the history of the music industries, when American companies dominated, it is arguable that their analysis possessed considerable explanatory power. Peterson's use of this theory (F1990) to explain the rise of Elvis Presley and rock and role in the mid-1950s in terms of major structural tensions and changes in the music industries from approximately 1948 to 1958 is valuable in countering the customary 'great man' accounts of these events, even if his explanation can, on the other hand, be judged somewhat one-dimensional in discounting wider cultural forces and the undoubted performing ability of Presley himself.

However, as the 20th century progressed, it became more difficult to draw clear distinctions between major record companies and independents. Further, the American command of major, transnational record companies began to decline. As the role of the traditional 'artist and repertoire' men diminished (they acted as talent scouts, who identified, signed and then supervised the recording of potentially successful musicians), and the independent producer became increasingly influential, the major record companies began, on an increasingly international scale, to use independent producers and companies as creative partners who assumed the initial risks in identifying and recording artists. In consequence, the major companies concentrated more and more on marketing and distribution and the management of an increasingly complex web of rights. Thus, although six major record companies accounted for 90% of American sales and between 70 and 80% of world sales by the 1990s (Burnett, F1996), it is questionable whether the 1998 takeover of Polygram by the Canadian alcoholic beverage company Seagrams to form the largest conglomeration of record companies in the world, with an estimated 22% share of the world market (Seagrams already owned Universal), can be understood solely or even largely in terms of Peterson's model. Indeed, this kind of model has been explicitly challenged by Christianen (F1995).

While rationalization is an undoubted feature of such business takeovers, it seems likely that creative decisions are located at a relatively low level in the organization and that the conglomeration is more of a complex of associated record and production companies, many of whom 'contract out' work to associated but essentially independent firms. As early as 1992, it was pointed out that major record companies were becoming noticeably more decentralized and using more open management techniques (Lopes, F1992). Added to this, there has been the development of new information technologies, which, in affecting processes of both production and marketing, have allowed record companies to become both more flexible and more focussed in their operations, moving them away from the old 'mass production' models (Hesmondhalgh, F1996). It was not until the end of the 20th century that an attempt was made to provide the first systematic analysis of the corporate culture and strategies of the major record companies (Negus, F1999) or a truly international history of the music industries (Gronow and Ilpo, F1998).

In these discussions, it is important to recognize the contributions of Becker and Hennion, who have been concerned to render more sophisticated the analysis of music's relations to its conditions of production and consumption. These contributions have worked against the view that music is some kind of 'object', which then endures, for example, the ministrations of the music industries in the manner in which it is produced and consumed. This standard view has been problematized by both Hennion and Frith, who have variously argued that music's specific characteristics are actually constituted through the conditions of their production and consumption, while at the same time not being reducible to them. The central flaw of the traditional view, it has been argued, 'is the suggestion that music is the starting point of the industrial process – the raw material over which everyone fights – when it is, in fact, the final product'. . . 'the "industrialization of music" can't be understood as something that happens *to* music but describes a process in which music itself is made – a process, that is, which fuses (and confuses) capital, technical, and musical arguments' (Frith, F1987, p.54).

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JOHN SHEPHERD

Sock cymbals. *See* HI-HAT.

Socor, Matei (*b* Iaşi, 15 Sept 1909; *d* Bucharest, 30 April 1980). Romanian composer. During the final year of his studies with Brăiloiu, Castaldi and Cucu at the Bucharest Conservatory (1927–9), he was part of Brăiloiu's team collecting folksongs in the region of Drăguş-Făgăraş. Socor also studied composition with Karg-Elert and Grabner, and conducting at the Leipzig Conservatory (1930–33). On his return he conducted sporadically. A supporter of the Communist Party, outlawed before the Second World War, Socor was arrested and convicted then freed on the intercession of his colleagues at the Society of Romanian Composers, headed by Enescu and Jora. After the installation of the communist regime he became president of the Radio Commission (1945–52) and the Composers' Union (1949–53), appearing more frequently as a conductor before concentrating on composition in 1954. Socor's works from the 1930s and early 40s identify him as an avant-garde composer; in the late 40s he began to compose works of a political flavour which enjoyed some success despite lacking depth or any outstanding qualities. As he had written the official resolution in 1952 that music should serve the construction of socialism, Socor had to set an example by composing in an ideologically unassailable style. His later works were an attempt to extricate himself from obscurity. Further information is given in G. Constantinescu: *Matei Socor* (Bucharest, 1983).

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(*selective list*)

Op: Conul Leonida faţă cu reacţiunea [Mr Leonida in the Presence of Reaction] (after I.L. Caragiale), 1976, Bucharest, Română, 28 Dec 1978

Vocal: Mama [Mother] (vocal-orch poem, M. Banuş), 1949; Steagul partidului [The Party Flag] (M. Beniuc), 1951; Imnul Republicii Populare Române [Hymn of the Popular Romanian Republic] (E. Frunză, D. Deşliu), 1953; Să fii partidului oştean [Fight for the Party] (Beniuc), 1958; Stejarul din Borzeşti [The Borzeşti Oak] (orat, Deşliu), 1961 [inc.]

Inst: Pf Sonata, 1932; Chbr Conc., 7 insts, 1937; Conc., orch, 1939; Passacaglia, orch, 1944; Căluşul şi Sârba, orch, 1952; Cântarea României, orch rhapsody, 1954; Vn Conc., 1955; Trei şalviri [Three Thieves], spkr, ww sextet, 1968

OCTAVIAN COSMA

Soderini, Agostino (*fl* Milan, 1598–1608). Italian composer. In 1598 he was organist of the congregation of Lateran nuns at S Maria della Passione, Milan, and in 1608 he held the same position at S Maria Rossa, Milan. He was held in high esteem as a composer, particularly of instrumental music, and as such was cited by Borsieri among the musicians of 'great repute'. He belonged to the circle around the nobleman and amateur musician Luca Francesco Brivio, who, like his brothers Ambrogio and Giovanni Battista, gave concerts in his palace. There Soderini's *Canzoni a 4 e 8 voci libro primo* op.2 (Milan,

1608[20]; ed. in IIM, xix, 1992) were first performed, even before they had been printed, as may be gathered from the dedication. The instrumental canzonas are each dedicated to a family of the Milanese nobility in accordance with the Lombard custom of the time; one, *La Brasca*, is by Giovanni Paolo Olegio, a pupil of Soderini's. Three of the canzoni for eight voices are really 'motetti e canzoni'; of the two ensembles used, the first consists of instruments and the second of voices. The last two motets in eight parts, however, are for voices only. In the *Sacrarum cantionum 8 et 9 vocibus liber primus* (Milan, 1598) Soderini alternated the parts for voices with those for instruments.

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MARIANGELA DONÀ

Søderlind, Ragnar (*b* Oslo, 27 June 1945). Norwegian composer. He studied with Conrad Baden in Oslo and at the Sibelius Academy in Helsinki with Bergman and Kokkonen. He also holds a degree in conducting from the Norwegian State Academy of Music. He is now associate professor at the Academy. Initially he composed orchestral works which were strongly influenced by late Romanticism and early 20th-century European music. His style has become more advanced over the years, yet throughout he has been a master of orchestration and has maintained his personal stamp on sound. His output shows two prevailing directions. The first is his dramatic works – incidental music, ballets and operas. The second is his orchestral music, in which his narrative inclination is also evident. Many of his works are connected to texts (more often poetry than prose), and they can be seen as programmatic without resorting to the more obvious techniques. His direct expression and occasionally political statements as well as his music's exuberance and fresh sound have won him a large audience, and he has received a number of commissions from leading orchestras and institutions. He has also arranged much music, including several works by Grieg, and he has recently written an opera that includes Grieg's music for *Olav Tryggvason*.

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Dramatic: Esther and the Blue Serenity (op, 1, S. Obstfelder), op.19, 1972; Hedda Gabler (sym. drama, choreog., after H. Ibsen), op.26, 1978; Kristin Lavransdatter (ballet, after trilogy by S. Undset), op.32, 1982; Victoria (ballet, after novel by K. Hamsun), op.45, 1985–6; Rose og ravn [Rose and Raven] (op, K.J. Moe), op.47, 1989

Orch: Rokkomborre, sym. poem, op.8, 1967; Polaris – visioni sinfoniche, op.11, 1967–9; Trauermusik, op.12, 1968; International Rhapsody, op.17a, 1972; 2 Pieces from the Desert, ob, small orch/pf, op.21b, 1973, rev. 1975; Sinfonia I per orchestra grande con soprano solo, op.23, 1975, rev. 1979; Amor et labor, sym. poem, op.27, 1979; Sinfonietta, brass, perc, op.31a, 1981, rev. 1988; Sym. no.2 'Sinfonia breve', op.30, 1981; Garland and Cross (sym. poem, after Undset: *Kristin Lavransdatter*), op.64, 1982–95; Olav's Hymn (Å.-M. Nesse), op.36, solo v, choir, orch, 1983; Septemberlys [September Light] (Nesse), op.37, solo v, choir, orch, 1983; Eystradalir, nostalgic rhapsody, op.43, 1984; Sym. no.3 'Les illuminations symphoniques', op.40, 1984; Av hav er du komen (Nesse), nars, orch, 1985; Vn Conc., op.46, 1986–7; Sinfonia no.4, op.50, 1990, rev. 1995; Victoria, ballet suite, op.45b, 1990; The Hour of Love, tone poem, op.45d, 1990 [from the ballet Victoria]; Vc Conc., op.54, 1991–2; Angst (sym. poem, after works by E. Munch), op.68, 1995; Sinfonia no.5 'Kvitsunn', op.60, 1995; Pf Conc. 'Colosso' (F. Alnaes: *Koloss*), op.70, 1996–7

Chbr: Dithyrambe, bn, hp, 1967; La poema battutta, op.20, perc, 1973; Str Qt no.1, op.22, 1975; Quintetto per ottoni, op.31, 1982; Tranströmer-svit (T. Tranströmer), op.52, v, various ens, 1991; Pf Trio, op.58, 1994; Str Qt no.2, op.71, 1997

Vocal: Stabat mater, op.48, choir, insts, 1989; Røgden Sjø [Lake Røgden] (cant., Å. Holth), op.72a, S, choir, orch, 1997; many songs and choral works

Principal publisher: Norsk musikforlag

ARVID O. VOLLSNES

Söderman, (Johan) August (*b* Stockholm, 17 July 1832; *d* Stockholm, 10 Feb 1876). Swedish composer. He was the son of Johan Wilhelm Söderman (1808–58), the director of music at theatres in Stockholm and a prolific composer and arranger of incidental music for stage plays. Söderman was a pupil at the Swedish Royal Academy of Music from 1847 to 1850, studying harmony with Erik Drake and the piano with Jan van Boom. He also taught himself to play the violin and the oboe, and was soon playing in orchestras. In 1851 he was engaged by the actor-manager Stjernström as director of music for his theatre troupe, and from this time writing and arranging theatre music became his lifelong occupation. During tours with Stjernström's company in Finland (1852–3) he produced his first notable compositions, the fairy operetta *Urdur* and incidental music to *Regina von Emmeritz*, both of which were successfully performed in Helsinki.

In 1853 the players returned to Sweden, and eventually settled at the Mindre Teater in Stockholm, although they continued to tour outside the capital as well. Wishing to enhance with further study his practical experience as a composer, Söderman obtained leave of absence for a year and travelled to Leipzig (1856–7), where he took private lessons in counterpoint with E.F. Richter and seized every opportunity of hearing music by different composers. During this time he wrote the songs in the collection *Heidenröslein*, strongly influenced by Schumann, completed the ballads *Tannhäuser* and *Die verlassene Mühle*, and sketched many works which he completed later.

On his return from Leipzig, Söderman rejoined the Stjernström company, but in 1860 was appointed chorus master and deputy conductor to Ludvig Norman at the Royal Opera, Stockholm. He held this post until shortly before his death. In 1869–70, having been awarded a Jenny Lind grant, he made a new and extensive journey, including visits to Copenhagen, Dresden, Berlin, Prague and Vienna, and made contacts with many foreign musicians.

Söderman's works occupy a position of central importance in Swedish music, and exerted a great influence on later generations of Swedish composers. Not only his personal use of stylistic elements from folk music (for instance, in his realistic portrayal of peasant life) but also many other traits of his music were for a long time valued for their authentic Swedish qualities. His instrumental works are few, and unequal in quality. His scoring, however, shows an assured feeling for orchestral colouring. In spite of his great admiration for works of Liszt and Wagner, which can be observed in his last ballad, *Der schwarze Ritter*, and in his mass, he did not develop major continuous forms but came into his own in epigrammatically concentrated works, often with dance-like rhythms and a clearcut strophic form. In this, as in certain melodic

and harmonic details, he has much in common with Grieg. Especially in his vocal works, Söderman shows a highly developed feeling for pregnant psychological and dramatic expression.

WORKS
(*selective list*)

all first performances and publications in Stockholm unless otherwise indicated

MSS of non-theatrical works without publication dates in S-Skma

STAGE
incidental music unless otherwise indicated

Erik XIV (J. Börjesson), Turku, 15 March 1852
Urdur, eller Neckens dotter (operetta, J. Granberg), Helsinki, 19 Sept 1852
Regina von Emmeritz (Z. Topelius), Helsinki, 13 April 1853
Zigenarhöfdingen Zohrab [Zohrab, the Gipsy Chief] (operetta), Gothenburg, 19 April 1854
Hin Ondes första lärospån (operetta, F. Arlberg, after E. Scribe: Le diable à l'école), Stockholm, Mindre, 29 June 1856
Några timmar på Kronoborgs slott [A Few Hours in Kronoborg Castle] (O. Fredrik), 27 Sept 1858; ov. later used for Orleanska jungfrun (after F. von Schiller), 1867, and pubd as Svenskt festspel, vs (1858), fs (1867)
Folkungalek (L. Josephson), Stockholm, Kungliga, 20 Sept 1864
Bröllopet på Ulfåsa [Wedding in Ulfåsa] (F. Hedberg), Stockholm, Kungliga, 1 April 1865
Marsk Stigs döttrar [Marshal Stig's Daughters] (Josephson), Stockholm, Kungliga, 19 March 1866
Peer Gynt (H. Ibsen), 1870, partly lost, never perf. with the play
Richard III (Hedberg, after W. Shakespeare), Stockholm, Kungliga, 17 Dec 1872
Music for *c*70 other works

CHORAL

Die Wallfahrt nach Kevlaar (H. Heine), Bar, 4vv, orch, 1859–66 (1867)
Ett bondbröllop [A Peasant Wedding] (R. Gustavsson), male vv (1868)
Signelills färd [Signelill's Journey] (L. Josephson), solo vv, 4vv, orch, 1869; vs, ed. V. Svedbom (1892)
Ur idyll och epigram (J.L. Runeberg), 4vv (1869)
Hjertesorg (K. Wetterhoff), solo vv, 4vv, orch, 1870 (1883)
Trenne sånger (Quanten, Z. Topelius), male vv (1871)
Andeliga sånger [Spiritual Songs], 4vv, org (1872)
Tre visor i folkton, male vv (1872)
Katolsk Messa [Missa solemnis], solo vv, 4vv, orch, 1875, vs (1881)

BALLADS AND SONGS

Tannhäuser (E. Geibel), Bar, orch, ?1856–7 (1860)
Die verlassene Mühle/Qvarnruinen [The Abandoned Mill] (A.F.A. Schnetzler), Bar, orch, 1857 (1867)
Arme Peter (H. Heine), 1v, orch, 1857–67 (1870)
Kung Heimer och Aslög [King Heimer and Aslög] (F. Hedberg), 1v, orch, *c*1870 (1883)
Der schwarze Ritter (L. Uhland), B, orch, 1874; ed. J.P. Carstensen and E. Ellberg (1886)

*c*65 songs, some pubd in collections, incl. Tre ballader, 1855–69 (1871); Heidenröslein (Heine), 1856–7 (1859); Värvningen (after Reder: *Der Landsknecht*), 1859 (1860); Serviska folksånger (J.L. Runeberg) (1871); Digte og sange, i–ii (B. Bjørnson) (1871–3); Tre tyska visor i folkton (1875); others in MS and pubd singly; some ed. A. Helmer, *August Söderman: Sånger med piano* (Stockholm, 1981)

ORCHESTRAL AND OTHER WORKS

Concert ov., F, ?1855–68, pf score (Stockholm, 1881)
Scherzo, E, 1856
Nordiska folkvisor och folkdansar (1870)
2 festival marches, 1869, 1873; 2 funeral marches, 1871, 1872; festival polonaise, 1873
Qt, e, pf, vn, va, vc, 1856
Fantasier à la Almqvist, pf, 1868 (1885)

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G. Jeanson: *August Söderman, en svensktondiktares liv och verk* (Stockholm, 1926)
A. Helmer: *Svensk solosång 1850–1890* (Stockholm, 1972)
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KATHLEEN DALE/AXEL HELMER

Söderström(-Olow), (Anna) Elisabeth (*b* Stockholm, 7 May 1927). Swedish soprano. Trained at the Royal Academy of Music and Opera School in Stockholm, she made her début as Mozart's Bastienne in the Drottningholm Court Theatre in May 1947. She joined, and remained a member of, the Swedish Royal Opera; she also pursued an international career in a wide variety of roles ranging from Nero in Monteverdi's *L'incoronazione di Poppea*, through Mozart's Countess Almaviva and Susanna, Tchaikovsky's Tatyana, Strauss's Octavian, Christine and Marschallin, Debussy's Mélisande, Britten's Ellen Orford and Governess, to Janáček's Jenůfa, Kát'a Kabanová and Emilia Marty. Her recordings of these Janáček roles with Mackerras remain among her finest achievements. She made her Glyndebourne début in 1957, as the Composer in Strauss's *Ariadne auf Naxos*, and remained a favourite there (singing Strauss, Mozart, Beethoven and Tchaikovsky). Her Metropolitan début was as Susanna (1959) and she first appeared at Covent Garden with the Royal Swedish Opera as Daisy Doody in Blomdahl's *Aniara* (1960); her Australian début was as Emilia Marty (1982, Adelaide). Söderström combined a quick musical intelligence and a vivid and engaging stage personality with a protean voice not especially powerful but well able to express both soubrette mirth and tragic passion. Among her many contemporary roles have been Elisabeth Zimmer in Henze's *Elegy for Young Lovers* (1961), Clitoria in the première of Ligeti's *Le Grand Macabre* (1978, Stockholm) and Juliana Bordereau in the première of Argento's *The Aspern Papers* at Dallas in 1988. In 1999 she came out of retirement to sing the Countess in *The Queen of Spades* at the Metropolitan Opera. She was also a noted concert singer and recitalist, and recorded a memorable series of Rachmaninoff songs with Ashkenazy. From 1993 to 1996 Söderström was artistic director of the Drottningholm Court Theatre. She has published *I min tonart* (Stockholm, 1978; Eng. trans., 1979; as *In my own Key*).

ANDREW PORTER/R

Sodi, Carmen Sordo. *See* SORDO SODI, CARMEN.

Sodi [Sody], **Charles** [Carlo] (*b* Rome, *c*1715; *d* Paris, Sept 1788). Italian composer, active in France. On arriving in Paris around 1749, he obtained a position as violinist in the orchestra of the Comédie-Italienne, performed his mandolin concerto at the Concert Spirituel (6 April 1750) and became music master to Mme Favart. He provided the music for several ballet-pantomimes choreographed by his younger brother Pietro, but enjoyed greater success with his parodies of Italian intermezzos presented mainly at the Comédie-Italienne during the 1750s. He was granted a pension by the Comédie in 1765, thereafter teaching the mandolin but struggling against poverty and failing sight.

Baïocco et Serpilla (1753) was one of the first in a series of works by various librettists and composers parodying the popular repertory of the Bouffon troupe, which performed in Paris between 1752 and 1754. Parody techniques – the borrowing of text or music, or both –



Elisabeth Söderström as Countess Madeleine in Richard Strauss's 'Capriccio', Glyndebourne, 1976

were important in preparing the ground for a more sophisticated type of *opéra comique* in which original librettos were set to original music. The text of *Baïocco* was adapted by C.-S. Favart from *Il giocatore* (performed by the Bouffons in August 1752), and this was set by Sodi as recitative, *ariettes* and dialogue duets. Contemporary reviews of M.-J.-B. Favart's performance and other documents suggest that, during 1753, two versions of the *Baïocco* parody were staged at the Comédie-Italienne: the older (by Biancolleli and Romagnesi, first inspired by performances of Orlandini's original at the Opéra in June 1729) was revived in May but was replaced by Sodi's newer and more vibrant version in either August or September. Sodi composed further parodies, but by the end of the 1750s original composition had superseded parody techniques as the basis for *opéra comique*. He subsequently set a new libretto by Sedaine, *Les troqueurs dupés*, in 1760, but this was a failure.

Pietro Sodi (*b* Rome, *c*1716; *d* Charleston, *c*1775), younger brother of Charles, was a dancer and choreographer active throughout Europe. During the 1740s he partnered Marie Camargo and Mlle Lany at the Paris Opéra. He later moved to the Comédie-Française as *maître de ballet* and also worked at the Comédie-Italienne's *école de danse*. The ballet-pantomimes he choreographed during the 1740s and 1750s were staged at all the major Parisian theatrical venues, including the royal court. From 1756 to 1757 he worked as a *maître de ballet* at the Kärntnertortheater in Vienna, where he met Hilverding and Angiolini. Well known for his spectacular leaps and turns in the then fashionable grotesque style, Sodi's highly pantomimic comic dances may have had some influence on the early *ballet d'action*. He worked for a short period at the Teatro San Samuele, Venice (1757–8) then returned to Paris before his departure to America in 1774.

WORKS

STAGE

all first performed in Paris

Baïocco et Serpilla (opéra bouffon italien, 3, C.-S. Favart, after the Bouffons: *Il giocatore*), Comédie-Italienne (Bourgogne), ? 6 Sept 1753 (Paris, n.d.)

Le charlatan (cmda, 2, J. Lacombe, after the Bouffons: *Tracollo medico ignorante*), Comédie-Italienne (Bourgogne), 17 Nov 1756, excerpts in J. Dubreuil: *Dictionnaire lyrique portatif* (Paris, 1764)

La femme orgueilleuse (parodie, 2, A.-F. Quétant, after the Bouffons: *La donna superba*), Comédie-Italienne (Bourgogne), 8 Oct 1759, excerpts in Dubreuil

Les troqueurs dupés (cmda, 1, M.-J. Sedaine), OC (Foire St-Germain), 6 March 1760

Ballet-pantomimes (choreographed by P. Sodi): Les mandolines, Opéra, 1744; Les vendangeurs (La vendange), Comédie-Italienne (Bourgogne), 26 Feb 1751; Le jardin des fées, OC (Foire St-Laurent), 13 July 1752; Les batteurs en grange, OC (Foire St-Laurent), 12 Aug 1752; Les amusements champêtres, Comédie-Française, 1753; Le bal, Comédie-Italienne (Bourgogne), 14 Feb 1754; La cocagne, ou Les jours gras de Naples, Comédie-Italienne (Bourgogne), 25 Feb 1759; L'amour vainqueur de la

magie, Comédie-Italienne (Bourgogne), 8 March 1759; Le bouquet, Opéra; La noce, Comédie-Française

SACRED

La passione di Gèsu Cristo, 1733; Gioas re di Giuda, 1739; Betulia liberata, 1740: all listed in *SartoriL*

INSTRUMENTAL

Mandolin Concerto, perf. 6 April 1750
6 airs, acc. 2 vn, va, b (Paris, 1780)

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ELISABETH COOK

Sodi, Vincenzio (*fl* Florence, 1778–92). Italian maker of harpsichords and pianos. His extant harpsichords, dating from 1778 (Royal Albert Memorial Museum, Exeter) to 1798, are thick-cased, but without the false inner-outer style of some similar Italian instruments. Two, made in 1778–98 (Beurmann collection, Hamburg) and 1780 (America's Shrine to Music Museum, Vermillion, South Dakota) have double-tongued jacks with hard and soft leather plectra in the manner of the CEMBALO ANGELICO. Sodi's activity as a piano maker is known from a description of an instrument published in 1786 (quoted in Rice, 1993) and from two grand pianos dated 1786 and 1789 (both in private collections, USA). While preserving features of his normal harpsichord construction, Sodi modelled this piano, in the shape of its case and type of action, after those of J.A. Stein. South German influence is also evident in Sodi's harpsichords, which frequently have S-shaped bentsides and slanted cheeks. Two harpsichords dated 1791–2 (Tagliavini collection, Bologna) and 1792 (formerly at the Musikinstrumenten-Museum, University of Leipzig), bearing Sodi's production numbers 93 and 95, are thought to be the latest historical Italian harpsichords to have survived into modern times.

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JOHN KOSTER

SODRAC [Société de Droits de Reproduction des Auteurs et Compositeurs]. *See* COPYRIGHT, §IV, 2.

Sodré, Joanídia (Núñez) (*b* Porto Alegre, Rio Grandé do Sul, 22 Dec 1903; *d* Rio de Janeiro, 7 Sept 1975). Brazilian composer. She studied the piano from an early age with Alberto Nepomuceno and later went to the Instituto Nacional de Música (later called the Escola Nacional de Música) in Rio de Janeiro, where her teachers included João Nunes for piano and Francisco Braga for composition. She was appointed professor of harmony and form at the Instituto in 1925. For her opera *Casa forte* (with a libretto by Goulart de Andrade) she was awarded a trip to Germany in 1927; she stayed three years, studying composition with Paul Juon and conducting with Ignatz Waghalter in Berlin. After her return to Brazil she founded and conducted the Coral Feminino (1930) and the Orquestra Sinfônica Infantil (1939), later called the Orquestra da Juventude; she also conducted some of the most important symphonic orchestras in the country. She was director of the Escola Nacional de Música of the University of Brazil, 1946–67. Her compositions include, for stage, *A cheia do Paraíba* (1927), and, for chorus and orchestra, *Girassol* and *Incêndio em Roma* (on a poem by Olavo Bilac). She also wrote works on music theory.

IRATI ANTONIO

Soegijo, Paul Gutama (*b* Yogyakarta, Java, 29 Jan 1934). Indonesian composer, active in Germany. Born into a family of artists, he discovered his musical talent at the age of 19 and enrolled himself in the Indonesian College of Music to study the viola. At the Amsterdam Conservatory (1957–62), where a scholarship from the Catholic Mission enabled him to continue his viola studies, Soegijo deepened his understanding of the philosophy, theory and history of music. In 1964 he went to West Berlin and studied composition with Blacher. The critical success in Germany of his *Musik für Vier Posaunen und Schlaginstrumente* (1967) proved a spur to his compositional career. Played frequently in Europe, his works began to be published by Bote & Bock in 1968. In the early 1970s Soegijo began to incorporate elements of traditional Indonesian music in his compositions. He set up Banjar Gruppe Berlin in 1973 specifically to play his own mainly theatrical works. The group's instrumentation, indebted to musical traditions from all over the world, led him towards an ultimately dissatisfying exotic style. When the group bought a set of *pelog* gamelan instruments in 1977, Soeijo travelled regularly to Indonesia for eight years to study Javanese and Balinese gamelan, and trained the members of the group in gamelan performance. Though his subsequent compositions for the group were grounded in the technique and aesthetics of gamelan music, his strength in developing compositional ideas owed much to his experience of Western idioms. These works combining gamelan with Western classical influences became known as 'Musik der Neue Ursprünglichkeit'; an example is *Budal* (1996). Resident in Berlin, Soegijo has begun composing again for Western instruments and has travelled to Indonesia to perform his works.

FRANKI RADEN

Soest, Johannes (Steinwert) von [Susato, Johannes de] (*b* Unna, nr Soest, 1448; *d* Frankfurt, 2 May 1506). German composer and writer on music. He described his career in a rhymed autobiography (ed. in Fichard): as a boy he sang at St Patroklus in Soest, he was briefly kidnapped for his voice by a juggler, and then he joined the ducal chapel in Cleves. He studied in Bruges with two English musicians and subsequently held posts in Hardenbergh (Overijssel), Maastricht and Kassel. In 1472 Soest went to Heidelberg; on 22 November the Elector Palatine Philipp appointed him *Sängermeister* for life and established a choir for him to direct (see Žak). In 1476 Soest matriculated at the University of Heidelberg; he studied there and in Pavia and had become a physician by 1490. In 1495 he became municipal doctor in Worms and later held similar positions in Oppenheim and Frankfurt. He was also active as a poet.

Soest's compositions (some for nine or 12 voices, according to the humanist Rudolph Agricola) are lost, as are a treatise *De musica subalterna* and any other writings

on music. Nevertheless, his significance is clear: he founded the musical establishment at the electoral court in Heidelberg, which at the time was among the most important in Germany; his pupils included Sebastian Virdung and probably Arnolt Schlick.

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STEPHEN KEYL

Sofia [Sofiya]. Capital city of Bulgaria. Founded by the Thracian tribe of the Serds and situated on the main route from Constantinople to central Europe, Sofia played an important part in the development of Bulgarian culture. Folk music, the only secular music found in medieval Sofia (Sredets), was directly influenced by the folklore of central western Bulgaria: dances in characteristic metres, songs from the Graovo region and examples of ancient two-part singing have all survived, as has evidence of many ancient folk customs (*see* BULGARIA, §II). Sofia was also an important centre of traditional church singing in the Middle Ages, being near the Rila monastery and the churches and monasteries of Boyana, Zemen, Berende, Poganovo and Kurilo. Despite the unfavourable conditions of foreign rule the ecclesiastical traditions in Sofia flourished during the 16th century.

As in Bulgaria as a whole, the Russian liberation of the country in 1878 heralded new developments in Sofia's musical life which at that time centred on the Vissheto Uchilishte (Higher School) and the Slavyanska Beseda, a cultural and educational society. The first Bulgarian brass bands were formed in the Guards Regiment and, supplemented by strings, began to perform symphonic works in 1885. The Stolichnata Dramatichna Operna Trupa (Sofia Dramatic Opera Company), which staged excerpts from Classical operas, was opened in 1891, paving the way for the Bulgarska Operna Druzhba (Bulgarian Opera Society), founded in 1908 largely on the initiative of Konstantin Mikhaylov-Stoyan (1851–1914); in 1921 this became the Sofiyska Narodna Opera (Sofia National Opera). In 1991 it was renamed Sofiyska Opera.

In 1926 a department of folk music was established at the Ethnographic Museum, and under the guidance of Vasil Stoin (1880–1938) many thousands of folksongs were collected. The Balgarska Darzhavna Muzikalna Akademiya (Bulgarian State Music Academy) was founded in 1921, and the Sayuz na Narodnite Khorove (Union of National Choirs) in 1927; this brought together many choirs, among which were the famous Gusla, Kaval and Rodina Choirs, the Zheleznicharskiya Khor (Railwaymen's Choir) and the Khor na Sofiyskite Uchitelki (Choir of Sofia Schoolmistresses). The first society of Bulgarian composers was founded in Sofia in 1933; it was known initially as Savremenna Muzika (Contemporary Music), but was reorganized in 1946 as the Sayuz na Balgarskite Kompozitori (Union of Bulgarian Composers).

After the socialist revolution in 1944 several new musical institutions were created: the Khor 'Bodra Smyana' pri Dvorets na Pionerite (Pioneer 'Bodra Smyana' Choir; 1946), the Darzhaven Muzikalen Teatar Stefan Makedonski (Stefan Makedonski State Musical Theatre; 1947), the Bulgarian Radio and Television SO (1949), the Pioneer Philharmonia (1953) and the Sofiyski Solisti (Sofia Soloists) chamber orchestra (1962). A music department was organized at the Nauka i Izkustvo publishing house (1949), and an institute of music at the Balgarska Akademiya na Naukite (Bulgarian Academy of Sciences; 1948). The Sayuz na Muzikalnite Deytsi (Union of Musical Activities) was founded in 1965.

In the late 1970s and the 1980s musical life in Sofia flourished. The annual festival Nova Balgarska Muzika (New Bulgarian Music) was organized by the Union of Bulgarian Composers, along with the festival Mladata Balgarska Muzika (Young Bulgarian Music), the New Year Music Festival, the international festival Sofiyski Muzikalni Sedmitsi (Sofia Weeks of Music), the Mezhdunaroden Konkurs za Mladi Operni Pevtsi (International Competition for Young Opera Singers) and other international symposia. By the end of the 1970s Zala Balgariya (Bulgaria Hall) had acquired an organ, replacing one destroyed during the war. A children's choir, a choral ensemble, a symphony orchestra and folk ensembles were founded by Bulgarian National Radio and Television and many chamber groups emerged, notably the Trio za Savremenna Muzika (Contemporary Music Trio). In the 1990s a Bulgarian section of the association for new music, ISCM, was founded, and in 1993 the first annual international contemporary music festival, Muzika Nova (New Music), took place.

The choirs of Sofia's two major churches, St Sofiya and St Aleksandar Nevski, not only did duty at services, but also performed ecclesiastical repertory which was banned outside church until the fall of the totalitarian regime in 1989. With the new political situation after 1989, state institutions no longer had the means to support Sofia's many musical organizations, most of which tried to find ways to support themselves; the sponsorship of foundations ensured the survival of a number of festivals. Bulgarian National Radio and Television reduced their staff, and the only state recording company, Balkanton, collapsed. By the mid-1990s, however, several new private recording companies had been set up, and the city's musical life was showing signs of revival.

For bibliography *see* BULGARIA and RUSSIAN AND SLAVONIC CHURCH MUSIC.

STOYAN PETROV/MAGDALENA MANOLOVA

Sof-pasuq. Punctuation sign in Hebrew EKPHONETIC NOTATION. *See also* JEWISH MUSIC, §III, 2(ii).

Sofronitsky, Vladimir (Vladimirovich) (*b* St Petersburg, 25 April/8 May 1901; *d* Moscow, 29 Aug 1961). Russian pianist and teacher. His father was a physicist, his mother the great-niece of the portrait painter Vladimir Borovikovsky. In 1903 the family moved to Warsaw, where Sofronitsky studied with A. Lebedeva-Getsevich, a pupil of Nikolay Rubinstein, and with Aleksandr Michałovsky. In 1916 he joined Leonid Nikolayev's class at the St Petersburg Conservatory alongside Dmitry Shostakovich and Mariya Yudina, also studying composition with Maksimilian Shteynberg. He graduated in 1921 and

immediately began his concert career in Russia. From 1928 he performed in Poland and Paris, where he stayed for two years before returning to Leningrad. He was a professor at the Leningrad Conservatory from 1936 and at the Moscow Conservatory from 1942. He married Skryabin's daughter and became the Soviet Union's foremost interpreter of the composer's solo piano music, combining fiery abandon with icy control; his later concerts were given almost exclusively at Moscow's Skryabin Museum. His performances of Schumann were also renowned for their spontaneity and daring flights of fancy, and his influence on succeeding generations of Russian pianists was colossal. In his later years Sofronitsky became addicted to drink and drugs, and he did not live to benefit from the loosening of official restrictions to travel to the West in the Khrushchyov years. His recordings nevertheless document one of the most intense and individual pianistic personalities of the 20th century.

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DAVID FANNING

Soft Machine. English rock group. Formed in 1966 by members of another Canterbury-based group, the Wilde Flowers, Soft Machine was the original Canterbury progressive rock group and influenced Gong, Egg, Caravan and National Health, among others. The band was also among the most prominent in London's psychedelic scene (1966–8); along with Pink Floyd and Tomorrow, Soft Machine played frequently at the Roundhouse and the UFO Club. The band recorded its first album, *The Soft Machine* (Probe, 1968), in New York while touring the USA as the opening act for the Jimi Hendrix Experience. The trio of Robert Wyatt (drums and vocals), Mike Ratledge (keyboard) and Kevin Ayers (bass) blended pop and jazz-rock styles, with frequent and extensive instrumental sections set against quiet and whimsical pop songs. *Soft Machine Volume 2* (Probe, 1969) followed in much the same style, with Hugh Hopper replacing Ayers. The band's next two albums, *Third* (CBS, 1970) and *Fourth* (CBS, 1971), featured an increased emphasis on modal and free jazz. Wyatt left to pursue a solo career in 1971. Karl Jenkins (keyboard and saxophone) joined the band for 6 (CBS, 1973), and with Ratledge's departure after *Bundles* (Harvest, 1975), he became principal composer for the group. Soft Machine has remained active with various line-ups that have included Jenkins and John Marshall (drums).

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JOHN COVACH

Soft pedal. *See* UNA CORDA.

Soft rock. A term invented in the early 1970s to describe acoustic folk-rock and other tuneful, soothing types of popular music that use electric instruments. James Taylor, Neil Young (the early recordings), and Cat Stevens typify the folk element in soft rock; in Los Angeles the pop-rock groups Bread and the Carpenters made polished, soft-rock recordings that the music industry designated 'middle of the road'. The term is now applied broadly to quieter popular music of all sorts that uses mild rock rhythms and some electric instruments in songs of the ballad type.

STEPHEN HOLDEN

Soft shoe. A variant of the TAP DANCE.

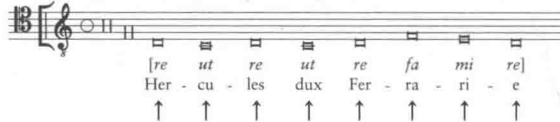
Soggetto (It.: 'subject'). As defined in *Le istitutioni harmoniche* (1558) by Zarlino, who was among the first to apply the word 'subject' to music, a *soggetto* was any existing material on which a piece was based, including either a chosen theme for imitative treatment or a borrowed cantus firmus. A later Italian, G.B. Martini, defined it in part ii of his *Esemplare, ossia Saggio fondamentale pratico di contrappunto* (1775) as a fugue subject of medium or average length, in contrast to ANDAMENTO (a subject of extended length) and ATTACCO (an extremely brief subject). In the latter sense the word remains in use in Italy today. The only musical context in which contemporary English speakers commonly use the Italian form is the term SOGGETTO CAVATO. *See also* SUBJECT.

PAUL WALKER

Soggetto cavato (It.). A term coined by Zarlino (*Le istitutioni harmoniche*, 1558/*R*, iii, p.66) to denote the special class of thematic subjects for polyphonic compositions that were derived from a phrase associated with them by matching the vowels of the words to the corresponding vowels of the traditional Guidonian solmization syllables (*ut re mi fa sol la*). The term used by Zarlino is, literally, 'soggetto cavato dalle parole' – a subject 'carved out of the words'.

The earliest and most famous example is the subject of Josquin's *Missa Hercules dux Ferrariae*, the vowels of which yield the subject *re ut re ut re fa mi re* (ex.1); the

Ex.1 Josquin des Prez: *Missa Hercules Dux Ferrarie*
subject as given in Kyrie I



mass was composed in honour of Duke Ercole I d'Este of Ferrara (1471–1505). Another example by Josquin is the fanfare *Vive le roy*. Among composers after Josquin who used this procedure were Jacquet de Berchem and Cipriano de Rore, in masses for Duke Ercole II d'Este (1534–59). Lupus's *Missa Hercules dux Ferrariae* appears to have a *soggetto cavato*, but it is not the same as the others, and the mass was published in 1532. Similar works were written for the Emperor Charles V by Lupus (*Missa Carolus Imperator Romanorum Quintus*) and for the Emperor Ferdinand of Austria by Vaet (with cantus firmus *Stat felix domus Austriae*). The procedure was used by Willaert in two motets for Duke Francesco II Sforza of Milan, and his untitled mass (*NL-SH* 72A) may also be based on a *soggetto cavato*. Although the only element of choice available to the composer of a *soggetto cavato* was that of selecting *fa* or *la* for the vowel 'a', judicious arrangement of the words of a *soggetto* could influence the interval succession. It is probably not entirely

Ex.2 Cipriano de Rore: *Missa Vivat felix Hercules* (*c*1545)





accidental that Josquin's subject for his Hercules mass has the useful properties of beginning and ending on the modal final, *d*, of using the very small tessitura of a perfect 4th and of forming two units of four notes each embodying different types of linear motion: stepwise oscillation ending on the final in the first half, and a leap followed by conjunct motion in the second half. Rore's *Missa Vivat felix Hercules* has a longer, less symmetrical and less coherent *soggetto* (ex.2). The procedure fell naturally into disuse with the decline of strict cantus firmus treatment.

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LEWIS LOCKWOOD

Soghomonian, Soghomon. *See* KOMITAS VARDAPET.

Sogner, Pasquale (*b* Naples, 1793; *d* Naples, 28 Dec 1842). Italian composer and pianist of Spanish descent. He studied with his father Tommaso Sogner in Livorno. By the age of 16 he had already written a comic opera; according to Gervasoni, writing three years later, he had by then become *maestro al cembalo* at the Imperial Theatre in Livorno and had already gained repute as a composer of vocal, keyboard and orchestral music. When he left home he probably went first to Venice and then to Naples, to write music for the comic theatre (usually providing his own librettos), and, according to Fétis, for the ballet. His librettos show that he lived in Naples long enough to learn the Neapolitan dialect. In the 1829–30 season he was reportedly in Malta as *maestro al cembalo* at the Manoel (Reale) Theatre, where he gave his *Elisabetta o sia Il castello di Kenilworth*, only a few months after Donizetti's opera on the same subject; Sogner's 'Danza scozzese' from his ballet *Elisabetta in Kenilworth* was published in Naples by Girard. Despite their melodic distinction, his operas appear to have been only moderately successful, and for a time he supported himself by teaching; among his pupils was the Maltese composer Giuseppe Spiteri Fremond (1804–78). According to a letter of 17 October 1834 sent from Naples to Livorno he had been in Venice earlier that year; the success of his most recent opera there had recalled him to the notice of Neapolitan impresarios, giving him hopes (later substantiated) of a commission for the coming year.

Fétis believed that he finally became so addicted to alcohol that he was obliged to retire to Nola, where he died in poverty in 1839, his talent destroyed; Parisini however has cast strong doubt on this, citing a well-written autograph fragment of a three-voice mass dated 1841, and establishing that he died in Naples in 1842.

Sogner may have been related to the pianist Filippo Sogner (*b* Bologna, 1814; *d* Livorno, 26 Feb 1899), who apparently lived all his life in Livorno and was a popular and successful piano teacher.

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Maria Stuarda, ossia I carbonari di Scozia (melodramma eroicomico), Venice, S Moisè, 26 Dec 1814
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Amore per finzione (melodramma, 2), Naples, Nuovo, spr. 1822
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La cena alle montagne russe (commedia, 2), Naples, Fondo, 1832
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Margshereta di Fiandra (2), Naples, 1835

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Il fauso ritorno (stage cant, P. Giaramicca), Naples, Fenice, 17 July 1825
Elisabetta in Kenilworth (ballet, choreog. G. Gioja), Naples

INSTRUMENTAL AND VOCAL

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JAMES L. JACKMAN/MARCO BEGHELLI

Sogner, Tommaso [Sonyer, Tomás] (*b* Villa S Pedro Pescador, Gerona, 4 Oct 1762; *d* ?Livorno, after 9 July 1821). Italian composer and teacher of Spanish descent. He probably received early training from his father, José Sonyer, an organist. In 1784, with a fellow student, he left Spain for advanced studies in Naples. Prota-Giurleo discovered that he applied for admission to the Conservatorio della Pietà dei Turchini as a tenor and violinist, but failed the entrance examinations and was able to gain entrance only by a royal decree dated 8 August 1784. Around this time he adopted an Italianate form of his name, but a late manuscript still referred to him as

maestro di cappella spagnolo. He remained at the conservatory for five years, studying counterpoint with N. Sala, composition with G. Tritto (also, according to Gervasoni, with P. Guglielmi) and voice with B. La Barbera. His three-voice cantata *Aci e Galatea* (1810) found favour at the court and was twice performed there. By autumn 1791 he was in Rome, where he wrote *I due creduti vedovi*, a comic opera for the Teatro Valle which was apparently unsuccessful. He then became *maestro di cappella* at a church in Livorno, and supported himself further by teaching voice and composition. At its foundation in 1812 he was elected a *socio ordinario* of the music section of the Società Italiana di Scienze, Lettere ed Arti (also called the Istituto di Scienze ed Arti del Regno d'Italia). The last known record of his life is a letter of 9 July 1821 from Livorno, repaying the directors of the 'Teatro Capranica' at Naples 20 ducats for the care of his 'son Pasqualino' during an illness.

Gervasoni described Sogner as a good composer who had written oratorios for Naples and elsewhere, including a setting of Metastasio's *La passione*, and a quantity of church music, with an eight-voice mass and a full vesper service composed for a pontifical beatification ceremony in Rome meriting special praise. Sogner is also said to have written *quartetti concertanti* for strings, and other chamber music. The only works by him known to survive are a set of *Tre sonate per cembalo o pianoforte con violino* (Rome, 1792, in *I-Raf*, *Rc* and *Vc*) and a manuscript sonata for piano and violin (in *I-Fc*).

For bibliography *see* SOGNER, PASQUALE.

JAMES L. JACKMAN

Sografi, Simeone Antonio [Antonio Simeone] (*b* Padua, 29 July 1759; *d* Padua, 4 Jan 1818). Italian librettist. He received a degree in law from the University of Padua. After moving to Venice, he devoted himself completely to literary endeavours. He wrote comedies, farces and dramas, as well as serious and comic librettos for many of the foremost opera composers of his time. Spanning the years 1789 to 1816, his libretto output includes the texts for Borghi's *La morte di Semiramide* (1791), Capuzzi's *I bagni d' Abano* (1793), Cimarosa's *Gli Orazi ed i Curiazi* (1796), Mayr's *Telemaco nell'isola di Calipso* (1797), Portugal's *Alceste* (1798), Salieri's *Annibale in Capua* (1801) and Zingarelli's *Edipo a Colone* (1802).

Unlike his contemporaries, Sografi called his comic operas *commedie*, instead of the usual *drammi giocosi*. This choice indicated Sografi's preference for Goldonian-style comedies of character and his rejection of the visual gags and slapstick that had been the legacy of the *commedia dell'arte*. His characters demonstrated a refinement in comedic manners, often expressing their feelings in language and in verse forms that resemble those from serious opera. Sografi's serious librettos far outweigh his comic ones in importance. For subject matter he drew not only on the traditional sources of mythology and ancient history but also from more recent historical material (e.g. Peter the Great and Joan of Arc) and from French enlightenment authors (e.g. Rousseau and Voltaire). These librettos feature many of the characteristics of the French *tragédie lyrique*, and include lengthy scene complexes that exhibit a free dramatic interplay among solos, small and large ensembles, chorus and ballet. Moreover, the serious librettos are rarely without some type of spectacle. With his dramatic approach and keen sense of the spectacular, Sografi brought a new level of theatricality to the Italian operatic stage.

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RONALD SHAHEEN

Soh. The dominant of a major scale or seventh degree of a (descending) melodic minor scale in TONIC SOL-FA.

Sohal, Naresh (Kumar) (*b* Harsipind, Hoshiarpur district, Punjab, 18 Sept 1939). Indian composer. The son of a distinguished Urdu poet, Des Raj Sohal, he showed an early interest in Western music, and in 1962 abandoned a course in mathematics and physics at Punjab University. Moving to London, he worked as a copyist and studied with Dale Roberts (1964–5) among others. In his early style, established with *Asht Prahar* (1965) and *Surya* (1966), he combined a sensitivity to tone colour with Indian features such as modality, microtones, melodic variation and an adherence to the poetry of Indian mythology. Remaining unperformed until the beginning of the 1970s, they immediately made his reputation, prompting a creative flowering. Supervised by Goehr, he made a study of quarter-tones at Leeds University (1972–4), and gained commissions from the Proms (*The Wanderer*, 1981) and the New York PO (*From Gitanjali*, 1985). His subsequent success as a composer for films and television led him to direct, and he made his début in this role with *Simla – a Summer Place* (1990), made for Scottish TV with his own music. He lived in Edinburgh from 1983 to 1994. He is also a noted photographer and a writer. As the only Indian composer of Western music to have achieved international recognition, he was awarded the Order of the Lotus by the President of India in 1987.

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PAUL GRIFFITHS

Sohier [Soyez, Soyé, Soyer], **Charles-Joseph-Balthazar** (*b* Lille, bap. 6 Jan 1728; *d* Lille, 29 June 1759). French violinist and composer. He was the son of Jean-Baptiste Sohier and Marie-Joseph Hanot, sister of the violinist François Hanot. In March 1750 he played twice at the Concert Spirituel in Paris with 'the greatest success'; the *Mercure de France* mentioned that he was then first violinist at the Concert de Lille. Sohier received a *privilège général* dated 31 December 1749 and the next year published his *Six sonates à violon seul et basse continue*, op.1 in Paris. He published at least two more sets of works: *Simphonies à quatres parties* op.2 (*c*1751) and *Six sonates à deux violons* op.4 (*c*1752–4). There appears to be no trace of an op.3. At the time of his death Sohier was organist at St Pierre in Lille. He was called 'l'aîné' to distinguish him from a younger brother, also a violinist, who was connected with the Théâtre de Lille and who died in 1786.

Sohier's solo sonatas are characterized by the use of an asymmetrical three-movement scheme in the pattern slow–fast–fast. In the symphonies and the two-violin sonatas the three movements are more usually arranged fast–slow–fast. His works are stylistically rather conservative, and the symphonies in particular, for strings and continuo, demonstrate a static tonal quality and an abundance of imitative figurations of an archaic nature; movements in the minor mode predominate. The violin technique required in the sonatas, though not particularly ambitious or difficult, is always competent and idiomatic.

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LAUREL FAY

Sohier, Jean. *See* FEDÉ, JOHANNES.

Sohier [Sohi, Sohyer, Soyer], **Mathieu** (*b* Noyon, early 16th century; *d c*1560). French composer and choirmaster. He succeeded Hughes de Caen as director of the Ancien Chapitre at Notre Dame on 5 August 1533 – an appointment offered him, however, only after a master from Clement en Auvergne and then Robert de La Rue had declined it. In 1539 Sohier took on additional responsibilities as canon of St Denis-du-Pas, later assuming the same post at Noyon Cathedral as well as a rectorship in Vincy. He took part in the synod of Noyon in 1546 and in the following year resigned at Notre Dame where he was succeeded by Nicolas Pagnier.

Mathieu and Valentin Sohier are often considered to be the same man on the basis, no doubt, of Du Chemin's ascription of the *Missa 'Vidi speciosam'* to 'Mathaeo Sohier' in 1556 and to 'Val. Sohier' in 1568. Compelling reasons suggest that they are in fact two different composers. Attaingnant, the main printer of works attributed to Sohier, often distinguished between them by adding the appropriate initial 'M' or 'V', even in books that identify all other composers only by surname. The chansons he attributed to Mathieu invariably exhibit a complex, imitative texture with animated rhythms and abrupt, volatile melodies that have little in common with the standard clichés of Parisian chanson style. Those attributed to Valentin on the other hand, are short, chordal pieces – veritable stereotypes of the Parisian chanson. Most of the chansons attributed merely to 'Sohier' resemble Mathieu's compositions stylistically.

The sacred music seems also to be largely by Mathieu. The flexible, short-lived and generally limited character of its imitation reflects a Parisian, rather than Flemish, influence. *Regina caeli laetare*, for five voices, in addition shows characteristics of the Parisian chanson in its relegation of the borrowed chant to the superius and in its reliance on chanson style. Where Sohier used a migrant cantus firmus (as in the four-voice *Salve regina*) a more seamless, less song-like style resulted.

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attrib. M. Sohier unless otherwise stated

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all for 4 voices

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2 chansons, 1534[13]
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LAWRENCE F. BERNSTEIN

Sohier [Sohi], **Valentin** (*fl* mid-16th century). French composer who has often been confused with MATHIEU SOHIER.

Söhngen, Oskar (*b* Hottenstein [now Wuppertal-Barmen], 5 Dec 1900; *d* Berlin, 28 Aug 1983). German musicologist. He studied philosophy and theology at the universities of Marburg and Bonn, attending Hermann Stephani's lectures on musicology at Marburg and taking the doctorate (on mysticism in Plotinus) at Bonn (1922) and the licentiate in theology at Marburg (1924). After working as a priest in Cologne (1926–32) he became adviser on social questions and church music to the Evangelical Church Synod (1932–3, 1935–69) and vice-president of the Evangelical Church Council (1951); he organized the German Church Music Festival in Berlin (1937) and was largely responsible for the new Evangelical Hymnbook (1949). From 1935 he was also a lecturer in musical liturgy at the Berlin Hochschule für Musikerziehung und Kirchenmusik (from 1945 the Hochschule für Musik), where he became honorary professor in 1959. The University of Marburg awarded him the honorary doctorate of theology in 1952. His particular interests were liturgical music, music and theology, the encouragement of modern church music and the development of church music as a profession.

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JOHN TYRRELL

Sohren, Peter (*b* Elbing [now Elbląg], *c*1630; *d* Elbing, 1692). German composer, organist and music editor. His name has sometimes been mistakenly spelt 'Sohr' and 'Sohrer'. From 21 April 1654 to 1659 and again from 1661 to 1665 he was organist of the Dreikönigskirche, Elbing. From 1665 until his death he was Kantor and schoolmaster at Heiligleichnam in the suburbs of Elbing; in 1675 he taught at the local Gymnasium, and from no later than 1683 he was Kantor and schoolmaster at nearby Dirschau (Dzierżgoń) too. He was an assiduous composer and compiler of Protestant hymn tunes. In 1668, five years after Johannes Crüger's death, there was published in Frankfurt what appeared to be another edition of the latter's already famous chorale collection, *Praxis pietatis melica*. In fact the editing had been done by Sohren, who had also himself written more than half of the 888 melodies with continuo that the volume contains; the familiar title may have been retained by the publisher for commercial reasons. Further editions of this book continued to appear, as too did editions of the original *Praxis*. Sohren was no doubt offended at the lack of recognition given to him, and he later produced a second collection under a different title, *Musicalischer Vorschmack der jauchtzenden Seelen* (Hamburg, 1683). This contains 1117 texts and 430 melodies; composers of the Prussian and Hamburg schools predominate. Few of Sohren's own melodies remained in regular use into the 18th century, though they are often varied and colourful, in contrast to the staider examples of the congregational hymn; 185 of them are printed in *ZahnM*, vols.i–v. Sohren also published *Tägliches Morgen- und Abendopffer* (Frankfurt, 1675).

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A. LINDSEY KIRWAN

Sohyer, Mathieu. *See* SOHIER, MATHIEU.

Soinu. A name used in the Basque region for the TAMBOURIN DE BÉARN.

Sojka [Soicka, Soyka], **Matěj** [Matouš] (*b* Vilémov, nr Časlav, 12 Feb 1740; *d* Vilémov, 13 March 1817). Bohemian composer. He spent his life in the service of Count Millesimus, the local landowner. He gained fame as an organist and also played the piano and the violin; however his main duties were to direct the count's private orchestra and chapel choir and also to provide new

compositions, both sacred and secular. The story that he was once a pupil of J.S. Bach, who sent him with a letter of high recommendation to the famous Czech organist and teacher Seger, is certainly apocryphal in view of Sojka's date of birth. His style is strongly influenced by Haydn, and tends towards lightness of texture and tunefulness. His large-scale religious compositions have symphonic formal traits and a rather instrumental style of vocal writing. He wrote nearly 300 works including many masses, two requiems, eight litanies and over 100 other small sacred pieces, many organ preludes and fugues, keyboard sonatas, quartets, and some concertos and symphonies. All have remained in MS (*CZ-Pnm*, *Bm*, *A-Wn*). His music circulated widely in Bohemia and Moravia and was slightly known abroad through his pupil Doležálek.

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ADRIENNE SIMPSON

Sojo, Pedro. *See* PALACIOS Y SOJO, PEDRO.

Sojo, Vicente Emilio (*b* Guatire, 8 Dec 1887; *d* Caracas, 11 Aug 1974). Venezuelan composer and conductor. He studied in Guatire with Régulo Rico and then, in 1910, took composition lessons with Primo Moschini in Caracas. In 1921 he was appointed professor of theory at the Escuela Nacional de Música, of which he was made director in 1936; there he taught almost all of the Venezuelan composers who came to maturity in the years 1930 to 1960. He co-founded and directed the Orfeón Lamas and the Venezuela SO (1930), and encouraged the production of new works for both groups. After 1935 he devoted his energies almost exclusively to the music school and the Venezuela SO and wrote very little music. His music, though influenced by Impressionism, is rooted in Venezuelan folklore; he collected and published a large number of traditional songs, and a few of his guitar works have become standard repertoire. 1982 saw the foundation of the Instituto Vicente Emilio Sojo, which is devoted to musicological research and which publishes scores, monographs on Venezuelan music and the *Revista musical de Venezuela*, a scholarly periodical.

WORKS
(*selective list*)

Choral: Misa coral, boy altos, TB, org (1915); Misa cromática, solo vv, chorus, orch, 1922; Palabras de Cristo en el Calvario, solo vv, chorus, orch, 1925; Requiem in memoriam patris patriae, male vv, orch, org, 1929; Misa breve, solo vv, low chorus, orch, 1930–33; Misa a cappella, 4vv, 1935; Hodie nos fulgebit lux, cant., solo vv, chorus, orch, 1935; Misa a S Cecilia, solo vv, chorus, orch, 1953; many motets and other sacred and secular pieces

Other works: Str Qt, D, 1913; songs; many gui pieces

Principal publishers: Central University of Venezuela, Escuela Nacional de Música, Sojo, Venezuelan Ministry of Education

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I. Aretz: 'La música tradicional de Venezuela en la obra del maestro Sojo', *Revista musical de Venezuela*, no.26 (1988), 73–109

ALEJANDRO ENRIQUE PLANCHART

Sokal's'ky, Petro Petrovych (*b* Kharkiv, 14/26 Sept 1832; *d* Odessa, 30 March/11 April 1887). Ukrainian composer, critic and folksong collector. His early interest in science and music was encouraged by his family, for his father was a professor of economic science and his grandfather had been a conductor. Sokal's'ky originally intended to make a career as a scientist: in 1852 he graduated in natural sciences from Kharkiv University, and gained the degree of Master of Chemistry three years later. He was then a secondary school teacher, before going to New York in 1857 as secretary to the Russian consulate. Returning to Russia in 1859 he turned to journalism, writing (often under the pen name Fagot) articles on science and economics for the *Moskovskiye vedomosti*, the St Petersburg *Golos* and the Odessa press; he also wrote often outspoken but perceptive reviews of concerts and new music, edited the *Odessa vestnik* (1871–6) and produced a few fictional works. In 1859 he refounded the Odessa Philharmonic Society, which, with his enthusiastic support, soon began to play an important part in the cultural life of the town. In 1864 he formed a choir, which later became the nucleus of the Odessa Musical Society.

He wrote three operas: *Mays'ka nich* ('May Night', 1876), *Osada Dubno* ('The Siege of Dubno', 1878) and *Mazepa*. He also composed a cantata, orchestral pieces, piano music and about 40 songs. Many of his works, particularly the operas, contain folksongs: some critics hailed *The Siege of Dubno* as an excellent example of nationalist opera, but Serov considered that *May Night* was almost totally devoid of local colour. Sokal's'ky was more important as a pioneer collector and student of Russian and Ukrainian folk music. As a result of his early scientific training he used analytical methods in dealing with the songs he collected, and made statistical surveys of melodic similarities in folksongs from different areas, also undertaking sociological studies of the peoples concerned. He attempted to date the songs more accurately than had previously been possible, and thus tried to disprove the then widely held theory of the universal evolution of folk music. His writings, though occasionally marred by an aggressive attitude, were of great importance at the time and are still of value. His collection of Ukrainian and Belarusian folksongs, *Malorusskiye i belorusskiye pesni*, was published in 1903; he also wrote the book *Russkaya narodnaya muzïka, velikorusskaya, i malorusskaya v yego stroyenii melodicheskom i ritmicheskom i otlichiye yego ot osnov sovremmenoy garmonicheskoy muzïki* ('Russian folk music, Great Russian and Ukrainian, its melodic and rhythmic structure and its difference from the principles of contemporary harmonic music', Kharkiv, 1888; Ukrainian trans., 1959, ed. M. Khomichevsky).

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Stage: Mays'ka nich [May Night] (op, after N. Gogol'), Odessa, 1876; Osada Dubno [The Siege of Dubno] (op, after Gogol': *Taras Bulba*), Odessa, 1878, extracts (St Petersburg, 1884); Mazepa (op, after A.S. Pushkin: *Poltava*), inc.

Other works: Pir Petra Velikogo [The Feast of Peter the Great] (cant., Pushkin); Na lugakh: otgoloski Ukraini [In the Meadows: Echoes of the Ukraine], orch fantasy, 1861; other orch pieces; Tisyacheletiye Rossii (Russia's 1000 years], pf, 1873; Slavyanskiy al'bom [Slav Album], song cycle, 1873; *c*40 songs

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JENNIFER SPENCER

Sokhor, Arnol'd Naumovich (*b* Leninakon [now Gryumri, Armenia], 7 April 1924; *d* Leningrad, 12 March 1977). Soviet musicologist, aesthetician, sociologist and critic. He graduated in 1949 from the faculty of theory and composition at the Leningrad Conservatory, in 1953 from the Research Institute of Theatre and Music, and in 1954 from the philosophy department of Leningrad University. A year later he joined the staff of the Leningrad Institute of Theatre, Music and Cinematography, and in 1968 was also appointed to a professorship at the Leningrad Conservatory. He was awarded the *Kanditat* degree in 1954 for his dissertation on populist song during World War II and received the doctorate in 1965 for his dissertation on Borodin. In 1976 he initiated the formation of the Soviet Union's first department of music criticism, at the Leningrad Conservatory. In the last ten years of his life he was a director of the criticism and music studies divisions of the Leningrad Union of Composers and of the Union of Composers of the USSR.

Sokhor's academic interests were wide-ranging, stemming from his musical and philosophical education. Beyond the music itself, its reception and social function attracted his attention. He wrote significantly on popular forms of music-making, which had previously been thought to be outside the limits of academic musicology: *Russkaya sovetskaya pesnya* (1959), which addresses aesthetic and sociological problems, was the first book of its kind in the Soviet Union. His monographs on Solov'yov-Sedoy (1952) and Sviridov (1956) and his dissertation on Borodin take a primarily historical viewpoint, the latter supplemented with important historiological research, together with the edition of a previously unpublished string quartet and other early compositions, letters and reminiscences about the composer. Sokhor's critical activity was widespread, appearing in journals such as *Sovetskaya muzïka* and *Muzïkal'naya zhizn'*. He was also an editor of *Bol'shaya sovetskaya ėntsiklopediya* and the *Muzïkal'naya ėntsiklopediya*.

WRITINGS

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'Vesna zakavkazskoy muzïki' [The spring-time of the music of the Transcaucasus], *SovM* (1958), no.8, pp.9–19
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Mayakovsky i muzïka (Moscow, 1965)
'O prirode i vïrazitel'nykh vozmozhnostyakh diatoniki' [The nature and expressive possibilities of the diatonic system], *Voprosï teorii i ėstetiki muzïki*, iv (1965), 3–15
'50 Jahre sowjetische Musik im Spiegel der russisch-sowjetischen Musikwissenschaft', *BMw*, ix (1967), 181–3
'Bol'shaya pravda o "malen'kom" cheloveke' [The big truth about the 'little' person], *D.D. Shostakovich*, ed. G. Ordzhonikidze (Moscow, 1967), 241–63
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'Die Theorie der musikalischen Genres: Aufgaben und Perspektiven', *BMw*, xii (1970), 109–20
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'Sotsial'naya obuslovlennost' muzïkal'nogo mïshleniya' [Social preconditions for musical thinking], *Problemï muzïkal'nogo mïshleniya*, ed. M.G. Aranovsky (Moscow, 1974), 59–74
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'"Knyaz' Igor'": izvestnïy i neizvestnïy' [*Prince Igor*: familiar and unfamiliar], *SovM* (1976), no.1, pp.63–9
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Vasily Pavlovich Solov'yov-Sedoy (Leningrad, 1977)

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LARISA GEORGIEVNA DANKO

Sokola, Miloš (*b* Bučovice, Moravia, 18 April 1913; *d* Malé Kyšice, Bohemia, 27 Sept 1976). Czech composer and violinist. He studied the violin with Oldřich Vávra (1929–36) and composition with Petrželka (1936–8) at the Brno Conservatory before continuing his composition studies under Novák (1938–9) and Křička (1943–5) in Prague. Appointed by Václav Talich, he earned his living as a violinist in the Prague National Theatre orchestra (1942–1973). This financial stability allowed him to adopt a singular and personal approach to composition, which is reflected in his works. Also, during his lifetime he never felt the need to have his works performed publicly. Several of his orchestral works (e.g. *Variace na téma Vítězslavy Kaprálové* ('Variations on a Theme by Vítězslava Kaprálová'), 1952, *Passacaglia, toccata a fuga*, 1943) and the late string quartets have enjoyed popular success, but it is as a composer of organ music that he has been rediscovered, performed and recorded by a younger generation of organists from the Czech Republic and abroad.

All of Sokola's compositions are based on substantive musical ideas. They are technically accomplished and contain strong structures in which themes are logically spun together. His compositions are firmly rooted in the traditions of his teachers who, in turn, developed the ideas of Janáček in Brno and Dvořák in Prague. His works have gained popular appeal among musicians.

WORKS

Stage: Marnotratný syn [The Prodigal Son] (op, V. Renč), 1948

Orch: Passacaglia, toccata a fuga, 1943; Variace na téma Vítězslavy Kaprálové [Variations on a Theme by Vítězslava Kaprálová], 1952; Vn Conc., 1952; Sinfonia variazione, 1976; Org Conc., str, 1971; Pf Concertino, chbr orch, 1974

Vocal: Balada o snu [Ballad of a Dream] (cant, J. Wolker), S, Bar, male chorus, orch, 1938; Zpěvy o lásce [Songs of Love] (K. Gibrain), S, org/pf, 1941; Moře [The Sea] (cant, J. Wolker), prelude, variations and fugue, Bar, SATB, orch, 1945; Ukolébavky [Lullabies] (various Czech poets), A, pf, 1945; Šťastnému děvčeti [To a Happy Girl] (J. Wolker), cycle of male choruses, 1946: see Chbr [Str Qt no.2]

Chbr: Str Qt no.1, 1944; Str Qt no.2, 'Píseň nejvyšší věže' [Song of the Highest Tower] (A. Rimbaud), T, str qt, 1946; Str Qt no.3, 1955; Str Qt no.4, 1964; Sonata, vn, pf, 1968; Str Qt no.5, 1973; Wind Qnt, 1973; Largo, vc, org, 1974; Sonata, vc, pf, 1974

Solo inst: Suita: Passacaglia, toccata, chorál a fuga, org, 1946; 12 preludií, pf, 1954; Ciacona, org, 1958; Passacaglia quasi toccata B–A–C–H, org, 1963; Introdukce a fuga B–A–C–H, org, 1972; Studie B–A–C–H, org, 1972; Andante cantabile, org, 1973; Passacaglia a fuga, org, 1976

Principal publishers: ČHF, Panton, Sup.

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A. Hořejš: 'Marnotratný syn', *SH*, vii (1963), 215–16

JIŘÍ MACEK

Sokolov, Grigory (*b* Leningrad, 18 April 1950). Russian pianist. He studied with Liya Zelikhman and later at the Leningrad Conservatory with Moisey Galfin. He won first prize, aged 15, in the Russian National Competition and the following year (1966) first prize in the International Tchaikovsky Competition. Political constraints meant that his career was for a long time confined within Russia and the communist satellite countries, but latterly his appearances in the West (French début 1990), and particularly in the USA, have met with overwhelming acclaim. A Romantic virtuoso of true Russian vintage, his recordings include outstanding performances of Chopin's Second Sonata and the Etudes op.25, Brahms's F minor Sonata and Four Ballades, as well as more speculative offerings of Bach (the *Art of Fugue*), Beethoven (the Diabelli Variations and the Sonata in A op.101) and Schubert (the sonatas in G and B♭). The majority of these are taken live from his concerts, since he no longer values the studio recording process. A disc of Tchaikovsky's first and Saint-Saëns's second concertos, made in 1966, recalls his early mastery in the grandest of styles. He began teaching at the Leningrad (now the St Petersburg) Conservatory in 1975.

BRYCE MORRISON

Sokolov, Ivan Glebovich (*b* Moscow, 29 Aug 1960). Russian composer and pianist. He grew up in a musical family and from the age of eight studied composition with Georgy Dmitriyev, and from the age of 12, the piano with Lev Naumov. He then attended the Gnesin Music College and studied in the piano class of Irina Naumova (1974–8) before entering the Moscow Conservatory where he studied again with Naumov, composition with Sidel'nikov, orchestration under Denisov, and counterpoint under Yury Kholopov and Konstantin Batashov. After serving in the army, he was an assistant teacher in Sidel'nikov's composition class (1984–6), then taught composition in the music college attached to the Moscow Conservatory, and from 1988 orchestration and score reading in the orchestration department. In 1987 he became a member of the Composers' Union and in 1995 he became a member of the Society of Bellmanists in Cheboksary. Even in his student years he was interested in contemporary music; this was evident in his piano repertory and interpretation, and also on his own style as a composer. His unusual, sometimes paradoxical, interpretation of Beethoven, Brahms, Chopin, Liszt, Mozart and Schumann was conceived by the pianist as a way of revealing new aspects of their work. He also performs the music of Boulez, Crumb, Stockhausen, and that of Russian composers such as Korndorf, Prokofiev, Skryabin, Sidel'nikov, Tarnopol'sky and Ustvol'skaya.

As a composer Sokolov uses a wide spectrum of resources. He is particularly drawn towards instrumental theatre, conceptualism, minimalism and polystylism. In recent years he has become interested in the idea of possibly greater liberation from a specific stylistic trend: this is expressed in *Ptichka v kletkye* ('Bird in a Cage') for flute, *O zhizni* ('About Life') for piano and *Vdrug* ('Suddenly') for violin.

WORKS
(*selective list*)

Stage: Leto [Summer], nar, 1 actress, str, 1994; Opera-kriptofonika [Opera-Cryptophonics] (Sokolov), 1995, Moscow, 31 May 1995 [collab., S. Nevrayev and I. Yusupova]

Orch: 3 russkiye narodnïye pesni [Three Russian Folksongs], chbr orch, 1983

Chbr: 10 p'yes [10 Pieces], fl, pf, 1983; Son Ata [At's Dream], fl, pf, 1988; S 10 po 30 sentyabrya 1988 goda [From the 10th to 30th September 1988], pf, any inst, 1988; Ne p'yesa [Not a Piece], pf trio, perc, 1989; Chto nasha igra? Zhizn'!. . . [What is Our Game? Life. . .!], perc, ens, 1990; Korabli v more [Ships in the

Sea], 2 pf, 1990; Igra bez nachala i kontsa [Playing Without a Beginning or an End], perc, 1991; Malen'kaya garmonicheskaya kosmogramma [A Small Harmonic Cosmogram], perc, 1991; Progulki vtroyom [Walks for a Threesome], 2 pf, fl, 1991; Muzïka k nemïm fil'mam [Music for Silent Films], any insts, 1992; Vslushivayas' v smïslï [Listening Intently to the Meanings], pf/org, fl, vc, pf, perc, 1992; Ekspress-interv'yu [Express-Interview], any insts, 1995; KA-24 non-prelyudii [KA-24 Non-Preludes], pf, perc ens, 1995; Taynïye pis'mena [Secret Letters], vn, va, pf, synth, 1995

Pf: 5 videniy [5 Visions], 1983; Skazochnïye zvonï [Fairytale Bell Chimes], 1987; Sonata-skazka [Sonata-Fairytale], 1987; 13 p'yes [13 Pieces], 1988; Volokos, 1988; Knigi na stolye [Books on a table], 1989; Yeshchyo 7 p'yes [Another 7 Pieces], 1989; Mïsli o Rakhmaninove [Thoughts about Rachmaninoff], 1991; O Keydzhye [About Cage], triptych, 1992; O zhizni [About Life], 1992; V nebye [In the Sky], 1992; Zvuki, bukvï, chisla [Sounds, Letters and Numbers], 1992; Molitva vo sne [A Prayer in a Dream], 1994; Risuya v odinochestvye [Drawing in Solitude], 1994; 7 tikhikh p'yes [7 Quiet Pieces], 1995; K 70-letiyu P. Buleza [For Boulez's 70th birthday] pf/nar, 1995; Ravnovesiye [Equilibrium], 1995; I. Sokolov Proisvedenijo dlja fortepiano, 1997

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INNA BARSOVA

Sokolov, Nikolay Aleksandrovich (*b* St Petersburg, 14/26 March 1859; *d* Petrograd, 27 March 1922). Russian composer and teacher. He studied under Johannsen and Rimsky-Korsakov at the St Petersburg Conservatory. From 1886 until the Revolution he taught at the court chapel, and in 1896 was appointed to the staff of the conservatory. He became a professor there in 1908, and later taught Shostakovich. For some years he was associated with the Belyayev circle of composers, but he tended to adopt an academic approach to composition, perhaps as a result of his preoccupation with methods of teaching strict counterpoint. In some of his smaller pieces and in his two Hans Andersen ballets, however, he found a suitably light style. He published a series of piano transcriptions of orchestral works by Russian composers. His two published textbooks were widely used in Russia at the beginning of the century.

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Stage: Dikiye lebedi [The Wild Swans] (ballet, after H.C. Andersen), 1900; Tsvetï malenkoy Idï [The Flowers of Little Ida] (ballet, after Andersen); Don Juan, music to A.K. Tolstoy's poem [final chorus pubd as op.5, Leipzig, *c*1880–90]; The Winter's Tale, op.44, music to Shakespeare's play (Leipzig, 1915)

Inst: Elégie, str orch, op.4, *c*1880–90; Divertissement, orch; 3 str qts, F, op.7, 1890, A, op.14, 1895, d, op.20, 1894; Str Trio, op.45, 1916; another str trio

Songs, sacred music

Principal publisher: Belyayev

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Obraztsï modulyatsionnïkh prelyudiy s obyasnitel'nïm tekstom: posobie pri izuchenii garmonii [Examples of modulatory preludes with commentary for harmony students] (Moscow, 1924)

Imitatsii na cantus firmus: posobiye pri izuchenii kontrapunkta strogogo stilya [Imitation of cantus firmus: a guide to the study of strict counterpoint] (Leningrad, 1928)

Osnovï polifonii [The principles of polyphony] (MS, *RUS-SPk*)

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JENNIFER SPENCER

Sokolovsky, Mikhail Matveyevich (*b c*1750; *d* ? late 18th century). Russian composer. A staff violinist and (probably) conductor at Michael Maddox's theatre (later the Petrovsky Theatre) in Moscow, he also gave singing lessons at Moscow University. He composed and arranged the music (much of it derived from folk and popular tunes) for Aleksander Ablesimov's enormously popular comic opera *Mel'nik – koldun, obmanshchik i svat* ('The Miller who was a Wizard, a Cheat and a Matchmaker'), which had its première at Maddox's theatre on 20/31 January 1779 (ed. I. Sosnovtseva, Moscow, 1984; excerpts in *IRMO*; lib ed. and trans. L. Hughes, *Russian Literature Triquarterly*, xx, 1987, pp.21–49). Sokolovsky's wife and sister were also on the payroll of the theatre and took part in the production: the former sang the role of the Mother (soprano), the latter sang in the chorus and danced. Although the *Dramaticheskiy slovar'*, a dictionary of drama published in Moscow in 1787, informed its readers that the score of *The Miller* 'was arranged from old-Russian [*russkiye*] songs by the contemporary Russian [*Rossiyskiy*] musician of the Moscow theatre Mr Sokolovsky', his name did not appear either in the original printed libretto (Moscow, 1782) or in any surviving performance material (in *RUS-SPtob*); the music, on account of its quality, was attributed to Yevstigney Fomin, the most accomplished dramatic composer of the period, and first published under his name (vocal score, Moscow, 1884). The matter was cleared up in 1927 by Fomin's biographer, Aleksey Finagin, but the correct attribution was initially met with scepticism and the false one has proved hardy.

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RICHARD TARUSKIN

Sokołowski, Marek Konrad (*b* Pohrebyszcze, nr Zhitomir, 13/25 April 1818; *d* Vilnius, 25 Dec 1883/6 Jan 1884). Polish guitarist and composer. He was an extremely talented, self-taught musician who became a guitarist of the highest distinction. His first public performance, in Zhitomir in 1841, was received with acclaim. In 1846 he went to Moscow, and in his 12 years' stay visited many Russian towns. In 1856, while taking spa treatments at Gaststein in Austria, he became acquainted with a new type of ten-string guitar (a strong, double-necked instrument made by J.G. Scherzer), and thereafter he performed exclusively on this instrument. In 1858 he played in Vienna, and he later gave highly successful concerts in Warsaw, Kiev, Paris and London. He spent the last years of his life in Vilnius, forgotten and in poverty. His compositions include studies, polonaises, potpourris,

fantasies on themes from popular Italian operas, and Polish and Russian folksongs.

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JÓZEF POWROŹNIAK/BARBARA CHMARA-ŻACKIEWICZ

Sol. The fifth degree of the Guidonian HEXACHORD. *See also* SOLMIZATION, §I. In French, Italian and Spanish, the note G. *See* PITCH NOMENCLATURE.

Sola, Andrés de (*b* Tudela, Navarre, bap. 30 Nov 1634; *d* Zaragoza, 21 April 1696). Spanish composer and organist. His entire professional life was associated with the Cathedral of La Seo at Zaragoza. On 20 June 1654 he became assistant to the first organist, José Ximénez, his uncle and probable teacher. He became a priest on 7 April 1656 but continued as assistant until he was elevated to second organist on 16 February 1664. On 12 January 1672 he succeeded Ximénez as principal organist and held that position until his death. In May 1681 he was offered the organist's position at Oviedo Cathedral but chose to remain at La Seo. From 24 April 1687 to June 1692 he was interim *maestro de capilla*.

Sola's small quantity of extant music, all for organ, shows a high standard of craftsmanship: it comprises a set of 28 versos and three tientos, one of which is based on a *tiento de falsas* by Aguilera de Heredia. A *Juego de versos en todos los tonos* displays stylistic inconsistencies between the pieces, suggesting that more than one composer was involved. Indeed, one group of pieces from the collection has been ascribed to Ximénez. The tientos and versos are in L. Siemens Hernández, ed.: *La escuela de órgano de Zaragoza en el siglo XVII*, Orgue et Liturgie, lxxiv (Paris, 1967), and *La escuela de órgano de La Seo de Zaragoza en el siglo XVII: Andrés de Sola y Jerónimo Latorre, versos para órgano* (Zaragoza, 1988).

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BARTON HUDSON

Solage (*fl* late 14th century). Composer, probably French. Ten French-texted songs, all but one of which are *unica*, are ascribed to Solage in the Chantilly codex (*F-CH* 564); a further two songs may be attributed to him on stylistic grounds. He is therefore the best-represented composer in the Chantilly manuscript. Texts of some of his songs suggest that he worked close to the French royal court: *S'aincy estoit* praises Jean, Duke of Berry, while *Calextone qui fut* and *Corps femenin* allude to the wedding of a 'Cathelline', possibly Catherine, sister of Charles VI of France, who in 1386 married the son of the Duke of Berry, or Catherine, granddaughter of Philippe, Duke of Burgundy, who was born in 1393. The pun on the name 'Jaquete' found in *Pluseurs gens* may be a reference to another of Philippe's granddaughters, Jacqueline (*b* 1401), who was betrothed to the dauphin in 1403. *Le mont Aon* mentions Phebus, a possible allusion to Gaston Febus, Count of Foix, whose protégée, Jeanne of Boulogne, married the Duke of Berry in 1389. Connection with French royal circles is further suggested by the subject of *Fumeux fume*, which recalls a series of poems about the 'fumeurs' by Eustache Deschamps who worked for Louis, Duke of Orléans. Another song connecting Solage with Louis, who married the daughter of Giangaleazzo Visconti of Milan in 1389, is *Joieux de cuer*. The playful commentary on fashion in *Pluseurs gens* is echoed in a contemporary lyric poem from a poetry anthology originating in Giangaleazzo's court.

The style of Solage's works places them in the last quarter of the 14th century or the very early 15th. *S'aincy estoit* uses the complex rhythmic idiom of the Ars Subtilior but other works are simpler in their rhythmic language. However, they show a concern for structural unity typical of works dating from the 1380s and 90s, using features also found in the works of Jaquemin de Senleches, for instance 'double musical rhyme in the ballades and motivic repetition and variation to interrelate the larger musical sections. Certain motifs, such as the expressive appoggiatura used at half-cadences can be identified as characteristic of his melodies. Particularly striking are his frequent use of sequence and unusually low tessitura. Though sequential repetition also features in songs by his contemporaries, Solage takes the idea much further, particularly in *Fumeux fume* and *Le mont Aon*, where harmonic sequential descents provoke shifts to distant tonal areas. *Calextone qui fut* is similarly unorthodox in its tonal language and features an especially sophisticated musical structure.

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BALLADES

Adieu vous di, 3vv, A ii, G ii (anon., attributable Solage on stylistic grounds)
Calextone qui fut, 3vv, A i, G ii
Corps femenin, 3vv, A i, G i
En l'amoureux vergier, 3vv, A i, G i
Helas je voy, 4vv, A i, G ii
Le basile de sa propre nature, 4vv, A i, G ii
Le mont Aon de Thrace, 3vv, A ii, G i (anon., attributable Solage on stylistic grounds)
Pluseurs gens voy, 4vv, A i, G ii
S'aincy estoit, 3vv, A i, G i

VIRELAIS

Joieux de cuer, 4vv, A i, G ii
Tres gentil cuer, 3vv, A i, G i

RONDEAU

Fumeux fume par fumee, 3vv, A i, G ii

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U. Günther: 'Der Gebrauch des Tempus perfectum diminutum in der Handschrift Chantilly 1047', *AMw*, xvii (1960), 227–97, esp. 290–91

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YOLANDA PLUMLEY

Solal, Martial (*b* Algiers, 23 Aug 1927). French jazz pianist. He studied the piano with his mother, an opera singer, from the age of seven. After working locally in Algiers from 1942, he settled in 1950 in Paris, where he played with Django Reinhardt, Don Byas, Lucky Thompson and Kenny Clarke and led a quartet with Sidney Bechet. From 1974 into the 1980s Solal played and recorded with Lee Konitz as a duo – for example, *Duplicity* (1977, Horo) – and in small groups, and broadcast throughout Europe. In October 1990 he gave a five-day concert demonstrating his multi-faceted playing and writing at the Théâtre Musical de Paris.

Solal has the rare ability to accommodate his playing to widely varying styles. He was a member of a trio with two double basses (1969–71), and has occasionally worked as the leader of a big band. His best music, however, has been made in a conventional trio of piano, double bass and drums, and shows a grasp of form uncommon among improvisers; *Jordu* (on the album *Jazz à Gaveau*, 1960, Col.), for example, develops entirely from seemingly unimportant melodic, harmonic and rhythmic alterations to the theme, and *Gavotte à Gaveau* (from the same album) gradually integrates dissimilar fragments into a tight structure. Solal has also composed music for more than 20 films. For bibliography and select discography see *GroveJ*.

MAX HARRISON/R

Solana, José (*b* Sieso, Huesca province, bap. 28 March 1643; *d* Toledo, 22 Sept 1712). Spanish organist and composer. From a position as organist at Sigüenza he was elected organist of Toledo Cathedral in 1677; he assumed the post on 19 July 1678 and held it until his death. Among his duties was the maintenance of the organ. Only two of his works are at present known, an organ piece of the tiento type (*E-Bc* M.387) and a vocal work, *Adjuva nos, Deus* (*E-MO* 1782). The former, a long piece in two sections entitled 'Obra 1er tono', uses the divided registers typical of Spanish organ music; the subject is transformed rhythmically and treated in paired imitation between the two hands. The latter work, for four voices *a cappella*, is in the *stile antico*. A Toledo Cathedral inventory of 1793, which survives among the Barbieri papers, includes several eight-part vocal works by Solana which are apparently no longer extant.

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ALMONTE HOWELL

Solano, Francisco Ignacio (*b* ?Coimbra, *c*1720; *d* Lisbon, 18 Sept 1800). Portuguese theorist. He studied with Giovanni Giorgi at the S Catarina de Ribamar music school. About 1740 he joined the Lisbon Confraternity of St Cecilia, of which he became assistant secretary in 1763. In addition to his work as a theorist he was a gifted teacher with many titled pupils, and from 1779 directed his own music school which numbered Ignacio Freitas (1779–1815), the finest Lisbon violinist of the period, among its graduates.

Solano dominated Portuguese theory in his century. Though unduly prolix and repetitive by foreign standards, his three major works – the *Nova instrucção musical, ou Theorica pratica* (Lisbon, 1764), *Novo tratado de musica metrica, e rythmica* (Lisbon, 1779) and *Exame instructivo sobre a musica multiforme, metrica e rythmica* (Lisbon, 1790) – nonetheless contain much useful information on 18th-century theory and performing practice. The first, enthusiastically praised by many authorities including Davide Perez, is especially interesting now for its 41 music examples by Giorgi and lesser numbers by Jommelli, Leo and Perez himself. Solano professed to teach a novel application of sol-fa to difficult chromatic music, using only hexachord syllables; a compendium of its first discourse appeared four years later, dedicated to his pupil Thomé de Sousa Coutinho, Marquis of Borba, and underwent a second edition in 1794. The *Novo tratado*, like the first superbly printed by Manescal da Costa, was greatly indebted to Gasparini's *L'armonico pratico al cimbalo*. The *Exame instructivo*, his only work to be translated (into Spanish in 1818), remains an indispensable guide to Portuguese Baroque musical terminology.

Solano also published a short *Dissertação sobre a caracter, qualidades, e antiguidades da musica* (Lisbon, 1780), the opening lecture at his school, and pseudonymously issued a *Vindicias do tono* (Lisbon, 1793), defending the addition of accidentals in plainchant to avoid tritones against the opposing view maintained by José do Espirito Santo Monte in his *Vindicias do tritono*.

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ROBERT STEVENSON

Solares, Enrique (*b* Guatemala City, 11 July 1910; *d* Guatemala City, 3 Sept 1995). Guatemalan composer. After early studies in piano and composition in his home town, he was a pupil of Ernst Bacon in San Francisco. He also took advanced courses at the Brussels Conservatory and later in Prague and Rome. For many years he served in the Guatemalan diplomatic service in Brussels, Paris, Madrid and other capital cities. As a composer, he developed a personal style departing from a neo-classical background. His music reflects technical proficiency and well developed imaginative skills. Although many of his compositions were awarded prizes, very few have been published. Among his works, the following deserve mention: the *Te Deum* for chorus and organ (1943), the Partita for string orchestra (1947), the *Estudio en forma de marcha* and *Cuatro ofrendas* for piano (1955), and the Sonata for solo violin (1959).

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DIETER LEHNHOFF

Solbiati, Alessandro (*b* Busto Arsizio, nr Milan, 5 Sept 1956). Italian composer. He began to study music on a regular basis in 1975, and in 1977 a meeting with Donatoni led him to abandon his physics degree to devote

himself entirely to music. He took Donatoni's courses at the Accademia Musicale Chigiana in Siena (1977–80) and at the same time attended the Milan Conservatory, where he took his diploma in piano (1981, with Eli Perrotta) and in composition (1982, with Sandro Gorli). He has taught fugue and composition at Bologna Conservatory (1982–95), and since 1996 at Milan Conservatory, and has given postgraduate courses and held seminars in Italy and abroad (Centre Acanthes in Avignon, Paris Conservatoire). Although he sees his roots in Donatoni and Gorli, Solbiati also traces more distant descent from on one hand Mahler, Berg and Bartók, and on the other Maderna and Ligeti. He is concerned to relate his work to a tradition whose inner values and implied possibilities he emphasizes; although believing in the continuity between past and present, he avoids neo-tonal nostalgia. He approaches composition as a journey from darkness into light, a journey taking as its starting point an idea of a musical event which is conceived before it is assigned its constituent notes. In his words, the act of composition follows the pattern of 'creative energy – image – process – figure – formal events – form'. Musical figures take on thematic outlines as they are elaborated but they remain recognizably related to the initial idea however differently articulated in terms of timbre, gesture or dynamic. He has attempted to restore melodic expressivity and sometimes tends explicitly towards lyricism, in cantabile writing for both instruments and voices (as in *Mi lirica sombra*). Working in some cases with a limited number of pitches he constructs harmonic fields which are not reliant on the tonal and non-tonal polarity.

His love for poetry (writers from whom he has taken ideas and titles for his works include Borges, Dickinson, Hölderlin and Rimbaud) and his sensitivity to the relationship between text and music have resulted in a wealth of vocal and choral pieces (of which the most significant is perhaps *Decima elegia*) and in a successful and exclusive collaboration with the Milanese writer Paola Capriolo. His Catholicism has been the impetus behind a number of works including the intense oratorio *Nel deserto*; based on the story of the prophet Elijah, it was first performed at the Beaubourg in Paris in 1989 by the Ensemble 2e2m under Méfano.

He spent some time working at IRCAM in 1995, and has used in electronic compositions the same processes he employed in instrumental and vocal works.

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(*selective list*)

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Orch: So weiss wie Schnee, 1980; Di luce, vn, orch, 1982; Studio, small orch, 1983; The Fire and the Rose, 1989; Gui Conc., 1990; Die Sterne des Leidlands, 1991; Valzer, 1995; Der neue Tag, vc, hn, str, 1997; Raggio, small orch, 1997; Sinfonia, 1998

Choral: Nel deserto (orat, Bible, A. Giorgetti), Tr, Bar, spkr, chorus, 9 insts, 1984–6; Decima elegia (Rilke), S, Bar, chorus, orch, 1991–5; Die Quelle der Freude (Rilke), 5 vv/chorus, orch, 1992; Sphynx (Rilke), 8 vv, 1995; Surgentes (St Ambrose), children's chorus, str trio/pf, 1997; Ingresso e Kyrie (Mass), 2 choruses, 10 insts/chbr orch, 1999

Solo vocal: . . . più sopra le stelle (Giorgetti), S, orch, 1984; So früh? (Ch. Overbeck), S, 8 insts, 1985, rev. 1993; Quartetto con Lied (Overbeck), Tr, str qt, 1992; 3 frammenti (Rilke), S, Bar, orch, 1994; Il Dio narrante (melodrama, Capriolo), spkr, pf, perc, 1996; Il poeta (F. Pessoa), spkr, chbr orch, 1997; Piccoli canti (A. Merini), spkr, 8 insts, 1998

Chbr and solo inst: 6 piccoli pezzi, cl, pf, 1977; Quartetto, str qt, 1980; 3 studi in forma di dedica, pf, 1980; Quelle pause di luce, vn, 1983; Rainawakened Flower, inst ens, 1986; Dawn, fl, hp, 1987; 3 pezzi, gui, 1987; Trio, vn, vc, pf, 1987; Notturno, wind qnt, 1988; As if to Land . . ., fl, 1989; Am Fuss des Gebirgs, fl, b cl, pf, 1991, rev. 1997; Str Trio, 1991; Canto per Ania, vc, inst ens, 1992; Le lac sur les pierres, inst ens, 1992; By my Window, pf, inst ens, 1993; Mi lirica sombra, b cl, inst ens, 1993; A Nameless Pod, 4 early va, 1994; 3 pezzi, perc, inst ens, 1994; 7 pezzi, str qt, 1995; Manet, vc, pf, 1996; Pf Sonata, 1996; Mari, fl, cl, vn, vc, pf, 1997; Straight Out, tpt, 1998; 8 studi, gui, 1999

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ANNA MARIA MORAZZONI

Solberg, Leif (*b* Lena, Østre Toten, nr Gjøvik, 18 Nov 1914). Norwegian composer and organist. In 1928 he began organ studies with Sandvold, a pupil of Karl Straube, and in 1933 passed his organ exam and made his début to critical acclaim. He then studied counterpoint with Per Steenberg, conducting with Trygve Lindeman and harmony with Karl Andersen. His first major work, the *Variations on the Folktune 'Eg veit i himmerik ein borg'* (1933), already demonstrates unusual contrapuntal mastery, and within the next five years he composed the bulk of his organ masterpieces, including the *Fantasy and Fugue on the Folktune 'Se solens skjønne lys og prakt'* (1936) and the *Chorale Fantasy on 'Av dypest nød jeg rope må'* (1937). In 1938 he became organist of Lillehammer Church, where, geographically isolated, he was also something of a stylistic anachronism. His finely crafted music, written in the Romantic organ tradition of Sandvold, found little place as modernism became widespread in Norway after World War II. He continued to study, with the organist William McKie in London in 1949, and also took composition tuition in Copenhagen in 1951 from Jørgen Jersild.

His Haydnesque String Quartet (1945) was performed a few times in the late 1940s before disappearing from the repertory, and performances of his music outside church circles were rare. Like his organ works, his choral music was largely written for his own use (he directed a chorus in Lillehammer for 30 years), and his large-scale choral work *Langfredagsmeditasjon* ('Good Friday Meditation', 1947) shared first prize in a composition

competition. By the early 1990s Solberg had only local renown. However, a commercial recording of his organ works (1996) and the première in 1998 of his Symphony (1951–2) created renewed interest in his output.

WORKS

Orch, ens, chbr: Pastorale, D, org, 1930, orchd 1937; Berceuse, vn, pf, 1938; Norønnamarsj, military band, 1941; Str Qt, b, 1945; Sonata, vn, pf, 1948; Sym., g, orch, 1951–2; Sang uten ord [Song without Words], b, vn, pf

Org: Pastorale, 1930; Prelude and Fugue, 1933; Variations on the Folktune 'Eg veit i himmerik ein borg', 1933; Introduction and Fugue on the Chorale 'Naglet til et kors', 1934; Fantasy and Fugue on the Folktune 'Se solens skjønne lys og prakt', 1936; Chorale-Fantasy on 'Av dypest nød jeg rope må', 1937; Fugue on the Folktune 'Gå varsomt min sjel', 1940; Introduction, Passacaglia and Fugue, 1941; Prelude, 1953; Ciaconna, 1953; Prelude and Fugue, 1953; A Little Chorale Study on 'Se hvor nu Jesus treder', 1953; Prelude and Fugue on 'Jesus, eg hjarteleg lengtar', 1953; Prelude and Fugue, 1959; Passacaglia; Preludium and Fuge on 'Kirken den er et gamelt hus'; various chorale arrs.

Choral (SATB unacc. unless otherwise stated): Du va ere lovet, Jesu Krist (Luther, trans. M.B. Landstad), 1937–8; Gloria in excelsis Deo, 1937–8; Agnus Dei, 1937–8; La er mig o Herre, 1937–8; Krist stod opp av døde, 1937–8; Fjellkyrkjesongen [The Song of the Church in the Mountains] (I. Hove), 1941–2; Maihaug Cant. (T. Ørjasaeter), S, Bar, SATB, pf, 1941–2; Bønn (T. Vrenvall), 1943; Kyrie eleison, 1946; Ver sacrum (Hellig vår) [Holy Spring] (H. Lie), 1947; Langfredagsmeditasjon [Good Friday Meditation] (S. Nesse), S, Bar, SATB, org, 1947; Ny Dag (Lie), 1961; Ps viii, 1968; Hymne (E. Skjaeraasen), 1978; Sang i skumring [Sing in Twilight] (Skjaeraasen), 1978; Ett hav av frid [A Sea of Peace] (A.L. Jørstad), 1983; Ei naki grein [A Naked Branch] (O. Aukrust), 1984; Ei einsleg stjerne [A Lonely Star] (Ørjasaeter), 1984; Missa brevis, SA/SATB, 1985; Gudbrandsdalen [Gudbrands Valley] (Aukrust), 1988; Bønn for fred [Prayer for Peace] (I. Vibe-Müller), 1992; Magnificat, 1997; Liten kantate (The Hymn of Zacariah), 1998; Ps xxviii, 1998; Kom la oss juble for Herren [Come let us rejoice in the Lord] (Ps xcv)

Other vocal: For seint [Too Late] (Orjasaeter), A, org, 1958; Som eit blakrande ljos (Aukrust), A, org, 1970; Kvifor mi sjel har du byrja på dette [Why, My Soul have you started upon this] (Aukrust), A, org, 1982; vocal arrs.

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M. Anderson: 'Leif Solberg: Modest Master', *Listen to Norway*, vii/2 (1999), 20–21

MARTIN ANDERSON

Soldanieri, Niccolò (di Neri de') (*fl* Florence, 14th century). Italian poet. He came from a Ghibelline family, of whom almost nothing certain is known (details in Miraglia are not reliable). In addition to moral canzoni and sonnets, he wrote many ballatas and madrigals and at least three cacce whose manuscript tradition is strictly linked either to that of Ars Nova or to that of Giovanni Sercambi's *Croniche* (ed. S. Bongi, Lucca, 1892) and *Novelliere* (ed. L. Rossi, Rome, 1974), written in about 1400. There are extant musical settings of his works by Lorenzo da Firenze, Niccolò da Perugia, Donato da Cascia and Gherardello da Firenze. (His poetry is ed. G. Corsi: *Rimatori del Trecento*, Turin, 1969, pp.717–77.)

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L. Rossi: 'Scrittori borghesi dell'ultimo Trecento', *Storia della letteratura italiana*, ed. E. Malato, ii (Rome, 1995), 879–919, esp. 910–19

G. D'Agostino: 'La tradizione letteraria dei testi poetico-musicali del Trecento', *Studi su Francesco Landini e la musica del suo tempo in memoria di Nino Pirrotta*, ed. M.T.R. Barezzani and A. Delfino (Florence, 1999), 389–428

GIANLUCA D'AGOSTINO

Soldi, Luca Antonio (*b* Pisa, *c*1557; *d* Rome, 13 Jan 1627). Italian music printer. He printed in Rome at Santo Spirito in Sassia and produced over 50 volumes. He was an undistinguished printer with an unattractive typeface, and is most important for his editions of Cifra, G.F. Anerio and Kapsberger and for Frescobaldi's first book of *Capricci*. He printed music, mostly sacred, by other Roman composers, sometimes financed by the bookseller Paolo Masotti. Further research might well show some connection between Soldi and Robletti or Zannetti, both of whose repertories seem to have passed to him.

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STANLEY BOORMAN

Soldier, Dave [Sulzer, David Louis] (*b* New York, 6 Nov 1956). American composer and violinist. After growing up in Carbondale, Illinois, he studied botany and genetics at Michigan State University (BS 1979), choosing that institution partly because he could also study with improvising saxophonist Roscoe Mitchell at his nearby farm. Forbidden to pursue his musical activities while completing the doctorate in biology and neuroscience at Columbia University (PhD 1988), he began to compose and perform under the name Soldier.

Despite his primary career as a scientist, Soldier has been prolific as a composer of chamber and theatrical works. In 1985 he formed the Soldier String Quartet in New York, a group that has pioneered a new approach to chamber music by infusing it with jazz, blues and gospel idioms, adding a rock drummer and/or jazz bassist, dancing while playing, and employing homemade instruments. His works for string quartet include arrangements of music by Jimi Hendrix, Wayne Shorter, Muddy Waters and others. Additional influences include the music of the Ars Nova, classical quartet writing and punk rock. Larger compositions, such as *The Apotheosis of John Brown* (1990) and *Chorea lascivia* (1991), have been written on behalf of oppressed peoples. These stylistic and political concerns have placed him at the centre of the 1980s and 90s Downtown scene in New York.

WORKS

Stage: The Apotheosis of John Brown (F. Douglas), nar, S, Mez, T, B, vn, str, hpd, perc, 1990; ice-9 Ballads (K. Vonnegut), 2 S, T, Mez, harmonica, cl, a sax, trbn, gui, hp, mandolin, 3 vn, db, 2 perc, tape/spkr, 1995; Naked Revolution (M. di Niscemi), chorus, ob + eng hn, cl + b cl, accdn, pf, gui, 2 vn, vc, db, tape, synth, 1997

Inst: 3 Preludes, str qt, 1984–5; Five Little Monsters, str qt, drums, 1985–6; Scene from the New World, orch, 1985; Sequence Girls, str qt, drums, 1985; Letter to Gil Evans, fl, cl, bn, tpt, str qt, drums, 1986; Little Andre, b fl, 1986; Romances from the Second Line, pf, 1986–8; Str Qt no.1 'The Impossible', str qt, drums, 1986–7; Hockets & Inventions, org/ens, 1987–9 [arr. fl, ob, cl, bn, hn, tpt, trbn, vn, va, vc, 2 perc, hp, 1997]; A Shot in the Dark, drum kit, 1988; Duo Sonata, vn, vc, 1988; 3 Preludes, fl, pf, 1988; Evil at Midnight, hp, 1989; Lonesome Train, str qt, drums, 1989; Sojourner Truth, str qt, 1989; To Spike Jones in Heaven, accdn, tape, 1989; One Night, vn, accdn, pf, 1990; Utah Dances, fl/sax, 1990; Ultraviolet Railroad, pf trio, orch, 1991–2; Str Qt no.1 'Bambaataa Variations', homemade insts, 1992 [insts by K. Butler]; Sontag in Sarajevo, vn, vc, gui, accdn, 1994; Fanny Brice, vn, pf, elec gui, 1995; The Unfolding Opium Poppy, vn, pf, 1996

Vocal: Chorea lascivia, vv, 2 elec gui, tpt, tuba, perc, 1991; Mark Twain's War Prayer, T, B, gospel chorus, orch, 1993; The Nasadiya, S vv, homemade insts, 1993; The People's Choice: the most wanted music (S, children's chorus, chbr ens)/(vv, sax, gui, tape), 1997

Other works: Matarile, children, elecs, 1993 [insts by Butler]; arrrs. of music by Skip James, Charlie Patton, Muddy Waters, John Cale, Robert Johnson, Sly Stone, Louise Johnson

KYLE GANN

Soleá. Andalusian gypsy song and dance form of flamenco type. *See* CANTE HONDO, FANDANGO and FLAMENCO, §2, Table 1.

Soler (Ramos), Antonio (Francisco Javier José) (bap. Olot, Gerona, 3 Dec 1729; *d* El Escorial, 20 Dec 1783). Catalan composer and organist. At the age of six, after instruction from his father, Marcos Mateo Pedro Soler (a band musician in the regiment of Numancia), he entered the famous music school Escolanía in the monastery of Montserrat. His teachers included Benito Esteve de Capellades, Manuel Espona de Manlleu and Andrés Jaumeandreu de Granollers. He studied the major organ works of Cabanilles and Miguel López and by the age of 14 had already learnt José Elías's 24 works in all the major and minor keys. According to an anonymous obituary at El Escorial he made such progress in Montserrat that he competed for the post of *maestro de capilla* in two cathedrals and was successful at Lérida. This, however, is not supported by documentary evidence: it seems more probable that he was appointed *maestro de capilla* at Seo de Urgel Cathedral, where he was ordained sub-deacon in 1752. On 25 September 1752 he joined the Hieronymite order at El Escorial and became the permanent organist. After his probationary year he was described in the Escorial capitular acts as 'satisfactory in Latin, but has a famous ability at the organ and in composition'. For his profession on 29 September 1753 he composed a *Veni creator* for eight voices and strings, whose manuscript title-page has an illustration of a monk (presumably Soler) prostrate before the altar. The date on which Soler became *maestro de capilla* at El Escorial is not known, but he probably inherited the position after the death of Padre Gabriel de Moratilla in 1757. Despite his heavy duties as a priest and *maestro de capilla* Soler wrote a substantial number of works, spending as much of his recreational time as possible composing. He required little sleep, retiring at midnight or 1 am and rising for Mass at 4 am, and he built a small table so that he could compose even when lying ill in bed.

The royal families of Ferdinand VI and Maria Bárbara and later of Carlos III used to spend each autumn at El Escorial. Their musical entourage included José Nebra and Domenico Scarlatti. Soler studied with Nebra, but whether he received any instruction from Scarlatti (one of whose pupils was Maria Bárbara) remains uncertain; he was certainly very familiar with Scarlatti's compositions and described himself as a disciple of Scarlatti. Nebra wrote a laudatory preface for Soler's momentous theoretical treatise *Llave de la modulación y antigüedades de la música* (Madrid, 1762). The treatise is in two books, the first devoted to modulation, the other to early notation and the resolution of canons. In the first book Soler illustrates how to modulate smoothly from any major or minor key to any other of the 24 keys in the fewest number of bars. His theories were very daring at the time – Nebra described his system as 'the discovery of a secret as extraordinary as it is new' – and were criticized by a number of theorists, notably Don Antonio Roel del Río, author of *Institución harmonia* (Madrid, 1748), who fiercely rejected the *Llave*. Soler's defence was a 67-page booklet, *Satisfacción a los reparos precisos* (Madrid, 1765), in which he cites a number of authorities, including the composers Morales, Palestrina, Gesualdo and Domenico Scarlatti, and the theorists Martini and Nassare. 22 letters from Soler to the 14th Duke of Medina Sidonia, written between 1761 and 1771, have recently been discovered. In a letter of July 1765, Soler mentions that he used to be called 'El diablo vestido de fraile' (a devil dressed as a monk). In 1765 Soler was anonymously accused, in *Diálogo critico reflexico*, of misunderstanding Alonso Lobo's canons and making other mistakes; his response was *Carta escrita a un amigo* (Madrid, 1766). Also in 1765 he began an exchange of letters in Italian with Padre Martini. Six of his letters have survived (in *I-BI*) but none of Martini's. That same year Soler was attacked for his *Llave* by the Catalan *maestro* Bruguera in a *Carta apologética* published in Barcelona. He was finally vindicated by José Vila, organist in Sanahuja, who defended the *Llave* and its author in his *Respuesta y dictamen* (Cervera, 1766) and the controversy was closed.

In 1766 Soler was appointed music tutor to Carlos III's son, the talented Prince Gabriel, who studied with him from the age of 14 until Soler's death. Soler dedicated many keyboard sonatas and two chamber works to him. According to his obituary, Soler also 'undertook the construction of a small rectangular instrument with a compartment containing the keys with their corresponding strings. He called it an *afinador* or *templante*, something which had been attempted a number of times in Italy, and I believe also by the French and English, without success. The purpose was to show the exact difference between a major and a minor semitone, and to distinguish a tone by dividing it into nine portions, giving each what exactly corresponded to it, although this distinction is imperceptible to the ear . . . his powers of application and indefatigable investigation enabled him to succeed and brought him renown for his inventiveness'. Soler left two completed 'afinadors', one to Prince Gabriel, the other to the Duke of Alba. Neither instrument has survived. Soler was also very knowledgeable about organs. His help was solicited by José Casas over a new organ at Seville Cathedral which had received much criticism. Soler's response was a thoughtful 32-side letter, published by Casas in Madrid in 1778. In 1776 Soler proposed a plan for the construction and installation of a new organ at Málaga Cathedral. He was also interested in Castilian and Catalan currency exchange rates, dedicating his writings about them to Carlos III.

Soler is best known for his extensive output of keyboard works, mainly sonatas, most of which survive in manuscript copies. The exact chronology of these sonatas cannot be established as the manuscripts, none of them autograph, are undated. The majority of the sonatas are in binary form. Some stylistically later works have two movements, some three, which end with an 'intento' (tiento). There are also eight four-movement sonatas with Alberti basses, which were probably influenced by Haydn, whose compositions were brought to Spain by Boccherini in the 1770s. Soler's modulations are far more daring than Scarlatti's and his phrase groupings more symmetrical. A Spanish flavour is evident in his works in the use of dance rhythms and sparkling colours. An outstanding example is his *Fandango*, a lengthy work of 462 bars, built on an A major–D minor ostinato bass and rising from a quiet introduction, through dissonances, syncopations and flamboyant variations to a thunderous climax.

In 1772 Soler gave 27 autograph sonata manuscripts to Lord Fitzwilliam at El Escorial to publish in England. This was done by Robert Birchall (London, *c*1796). It is not always clear for which keyboard instrument Soler's works were intended. He had at his disposal an organ, harpsichord and fortepiano, and wrote for all three instruments. Most of the sonatas, however, demand a five-octave keyboard of 61 keys, and some later works required 63 keys – a span greater than that available to Mozart on his fortepiano.

Soler's vocal works also constitute a significant part of his output. Most of these are sacred pieces connected to church services. He also composed eight 'auto sacramentales' (1756–64). All autos were abolished in 1765 by royal decree; they 'offended all standards of good taste and decency and had long failed to fulfill their original purpose, mainly to support the Catholic faith' (E. Clark: 'Letters Concerning the Spanish Nation'). Soler composed many villancicos for major feast days, and particularly for those of St Lawrence and of St Jerome, patron saints, respectively, of El Escorial and the Hieronymite order. The texts of these villancicos are not very religious, reflecting more the life of the peasants; the use of Spanish dance rhythms is also most apparent. Soler was very free with his structures in these villancicos: some have an overture before the introduction, some lack *coplas* and others end with a minuet, march or fugue. Soler's subjects are as varied as his treatment of form, with titles such as *El prusiano*, *La furia del aqilon*, *Un loco y un linajudo*, *Un majo*, the amusing *De un maestro de capilla*, which ends with a joyful *tonadilla* to the Christ Child, and the dramatic *En piélagos inmensos*, which starts with processional trumpet blasts and ends with a triumphant march. Soler also composed some music for the theatre, including for Pedro Calderón de la Barca's *La hija del ayre*, and for various *loas*, *sainetes* and comedies.

Among Soler's other compositions are six original quintets for two violins, viola, cello and keyboard obbligato, which widened the compositional style of chamber music in the 18th century. These were composed for his pupil, Prince Gabriel, in 1776, probably for the musical events at the Casita de Arriba, which Carlos III had built for his son close to El Escorial. Soler also composed six concertos for two obbligato organs for the prince's amusement. Four of these have two movements and one three. Written in true *galant* style they contain great charm and are not technically demanding.

From the recently discovered letters we know that Soler had a brother, Don Mateo Soler, a musician in the King's Guard.

WORKS

VOCAL

MSS in *E-Bc, Boc, E, Mc, Madrid, Institute français, Mm, MO, D-Mbs*

10 masses, incl. Missa in Dominica Septuagesimae, 4vv, ed. L. Villalba (Madrid, *c*1920); 5 requiems; 51 pss; 9 Miserere; 24 hymns; Stabat mater, S, S, bc, 1775, ed. F. Marvin (Vienna, 1970), also ed. in *TSM*, lvi (1973), Veni creator, 8vv, str, 1753; 13 Mag; 14 Benedicamus Domino; 14 lits; 28 Lamentations, incl. Lamentación a solo, 1763, S, vc, db, bc, ed. F. Marvin (Vienna, 1970); 16 Officium defunctorum lessons; 4 seqs; 16 resps, incl. Peccantem me quotidie, SATB, bc, 3 ed. in Rubio (1977), suppl.; 6 motets; 4 Salve, incl. Salve, S, SATB, str, bc, 1753, ed. F. Marvin (Vienna, 1970); cants.; Vespers

132 villancicos, 1752–78; 7 for Corpus Christi, 13 for St Jerome and St Lawrence, 112 for Christmas incl. Congregante y festero, S, T, SSAT, SATB, vns, bc, 1761, De un maestro de capilla, S, A, SSAT, vns, bc, 1763, Contredanza de colegio, S, SATB, vns, bc, 1773, En piélagos immensos, S, S, SSAT, SATB, fl, 2 tpt, vns, bc, 1774: all 4 ed. F. Marvin (Vienna, 1967), others ed. P. Capdepón Verdú (Madrid, 1992)

Other vernacular works, incl. 3 gypsy villancicos: A Belén a ver, 6vv, 1753, Dos gitanas y un gitano, 7vv, 1765, Con garbo muchachos, 4–8vv, 1772; Los negros venen de zumba (negro dialect villancico), 6vv, 1758

INSTRUMENTAL

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120 keyboard sonatas, incl. XXVII sonatas para clava (London, *c*1796): ed. S. Rubio, *Sonatas para instrumentos de tecla*, i–vii (Madrid, 1957–62) [sonatas 41–2, 45, 54 and 60 ed. as 96 ii, 96 iv, 94 iv, 92 i and 99 i]; 44 also ed. F. Marvin (London, 1957–69), 12 ed, B. Ife and R. Truby (Oxford, 1989), 18 ed. F. Marvin (Munich, 1993)

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6 quintets, 2 vn, va, vc, org, 1776, ed. in PBC, ix (1933)

6 conciertos de dos órganos obligados, ed. in MH, ser C (1952–62), also ed. M.S. Kastner (Maniz, 1972)

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WRITINGS

Llave de la modulación, y antigüedades de la música en que se trata del fundamento necessario para saber modular: theórica, y práctica para el más claro conocimiento de qualquier especie de figuras, desde el tiempo de Juan de Muris, hasta hoy, con algunos cánones enigmáticos, y sus resoluciones (Madrid, 1762/*R*); ed. and trans. M.L. Crouch (diss., U. of California, Santa Barbara, 1978); also trans. L.P. Shipley (diss., Florida State U., 1978)

Satisfacción a los reparos precisos hechos por D. Antonio Roel del Rio, a la Llave de la modulación (Madrid, 1765)

Carta escrita a un amigo en que le da parte de un diálogo ultimamente publicado contra su Llave de la modulación (Madrid, 1766)

Combinación de Monedas y Cálculo manifesto contra el Libro anónimo intitulado: Correspondencia de la Moneda de Cataluña a la de Castilla (Barcelona, 1771)

Letter in José Casas: *Carta escrita a un amigo . . . en que le da parte de los varios sucesos que tuvo en la ciudad de Sevilla en la obra del órgano que dejó construido* (Madrid, 1778)

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FREDERICK MARVIN

Soler, Francisco (*b* ?Gerona, *c*1625; *d* Gerona, 2 May 1688). Spanish composer. He was a choirboy at Gerona Cathedral and on 2 January 1640, after his voice broke,

he became a prebendary and singer there. Later he was choirmaster at the parish church of Reus and at Vich Cathedral, and from 14 March 1682 until his death he held a similar position at Gerona Cathedral. He wrote a certain amount of Latin and vernacular religious music and a little secular music. (F. Civil Castellví: 'La música en la catedral de Gerona durante el siglo XVII', *AnM*, xv, 1960, 219–43)

WORKS

Edition: *F. Soler: Obres completes*, ed. F. Bonastre, Biblioteca de Cataluña: Publicaciones, xxx (Barcelona, 1988–)

7 masses incl. 2 requiems: 1 for 6vv, bc; 2 for 8vv; 1 for 10vv, winds; 1 for 12vv, winds; 1 for 14vv, winds; 1 for 15vv; *E-Bc, G*

Compline, 15vv, theorbo, clavichord, org, 1684 ('For the Feast of 24 May, day on which the most faithful and noble city of Gerona, never conquered, gives thanks for the victory which delivered them from French arms'), ed. F. Bonastre (Barcelona, 1988)

Lamentatio, 2vv; Lectiones (for Holy Week), 9vv; Litaniae, 8vv; 2 Mag, 9vv, 10vv; Nunc dimittis, 6vv, vns, winds; *Bc*

Cum invocarem, Diviserunt sibi vestimenta, 3vv; Dixit Dominus, 9vv; Domine probasti me, 7vv; Domine quando veneris, 5vv; Ecce Virgo concipiet, 4vv; Ego enim accepi a Domino, 4vv; Euge serve bone et fideles, 4vv; Laetatus sum, 7vv; Lauda Deum tuum Sion, 10vv; Laudate Dominum, 9vv; Nos autem gloriari oportet 8vv; Pange lingua, 3vv; Qui ex vobis, 8vv; Qui habitat; Regina caeli, 6vv; Salve regina, 10vv; Veni Sancte Spiritus, 10vv; *Bc*

26 villancicos, 4–14vv, some with winds, 1 ed. F. Bonastre, *Quaderns de música historica catalana*, v (Barcelona, 1988); 12 other works with Spanish texts, 3–12vv, some with bc; *Bc, G*

BARTON HUDSON

Soler, Vicente Martín y. *See* MARTÍN Y SOLER, VICENTE.

Solera, Temistocle (*b* Ferrara, 25 Dec 1815; *d* Milan, 21 April 1878). Italian librettist and composer. Everything about him was larger than life: his Herculean physique, his torrents of words and invective and, above all, his career of almost unbelievable contrasts. While his father languished in the dreaded Spielberg prison, he was educated in Vienna, ran away to join a circus, completed his studies in Milan and Pavia and, in his early twenties, published books of verse. His first operatic task was to rework a text by Piazza for Verdi (*Oberto conte di San Bonifacio*, 1839). Four more librettos followed quickly, two of which he set to music himself, before Verdi's setting of *Nabucodonosor* (*Nabucco*) brought him fame. *I Lombardi alla prima crociata*, *Giovanna d'Arco* and *Attila* continued the collaboration with Verdi but before the last was finished he followed his wife, the soprano Teresa Rosmina, to Spain, where he became director of productions in Madrid (and, reputedly, the favourite of Queen Isabella). *Attila* was completed by Piave, in the face of Solera's bitter recriminations. He was soon back in Italy and after 25 years of extraordinary, picaresque adventures, he died in abject poverty.

He never worked with Verdi after *Attila*, though he pressed several librettos on him. Verdi refused to have further dealings with him, but in 1861 he contributed anonymously to a fund to help him. Solera always spoke of Verdi with the warmest praise, taking credit for his success. Verdi however held that Solera had only himself to blame; had he applied himself to his career, he could have been the foremost librettist of the day. Solera's successful librettos show an eye for a theatrical situation, an unquenchable flow of colourful language, an ability to express emotional and patriotic sentiments in phrases which evoked a strong response from Verdi, and a style of versification which propelled his lines forward. Nothing Solera wrote later matches the force of his Verdi librettos; if the dramatic structure creaks at times, the words carry all before them. He also composed a cantata, *La melodia* (autograph MS in *I-Mr*), and some sacred works, chamber music and songs.

LIBRETTOS

dl – *dramma lirico*

Oberto conte di S Bonifacio (dramma, rev. of A. Piazza), Verdi, 1839 (Graffigna, 1842, as I Bonifazi ed i Salinguerra); *Ildegonda* (dramma), Solera, 1840 (Arrieta, 1845; Morales, 1865); *Gildippe ed Odoardo* (melodramma), O. Nicolai, 1840; *Il contadino d'Agliate* (melodramma), Solera, 1841; *Galeotto Manfredi* (tragedia lirica), C. Herman, 1842; *Nabucodonosor* (dl), Verdi, 1842; *I Lombardi alla prima crociata* (dl), Verdi, 1843

Genio e sventura (dl), Solera, 1843; *Giovanna d'Arco* (dl), Verdi, 1845; *Attila* (dl, Act 3 completed by Piave), Verdi, 1846; *La conquista de Granada* (dl), Arrieta, 1850; *La hermana de Pelayo* (dl), Solera, 1853; *La fanciulla delle Asturie* (tragedia lirica), B. Secchi, 1856; *Sordello*, A. Buzzi, 1856; *Pergolesi*, S. Ronchetti-Monteviti, 1857; *Vasconcello*, Villanis, 1858; *Una notte di festa*, Villanis, 1859; *L'espiazione*, A. Peri, 1861; *Zilia* (dl), Villate, 1877

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J. Subirá: *El teatro del Real palacio* (Madrid, 1950)

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JOHN BLACK

Soler Sardà, Josep (*b* Vilafranca del Penedès, nr Barcelona, 25 March 1935). Catalan composer. He studied first in Spain with Rosa Lara, and at the beginning of the 1960s went to Paris, where he received advice from René Leibowitz, but his principal teacher, from 1960 to 1964, was Cristòfor Taltabull, an acquaintance of Reger. He was a professor at the Barcelona Conservatory, then became director of the Badalona Conservatory, Barcelona. He has taught many young Catalan composers, including Albert Sardá, Juan José Olives, Benet Casablancas, Miquel Roger, Albert Llanas, Maria Teresa Pelegrí and Agustí Charles.

Soler has produced over 150 pieces, in many of which the voice is prominent. But he has also written music for chamber groups, piano, organ and orchestra, and works with religious themes. More than most of his contemporaries, he has devoted himself to opera. His music is strongly rooted in the tradition of the Second Viennese School, especially Berg, and he has passed through distinct phases in the course of his prolonged musical development. Initially he used a 12-note system that was academic in its method but entirely self-taught and personal, and by 1960 he had arrived at a free atonalism, in some cases strongly tinged with Expressionism. At the beginning of the 1960s he wrote various works based on a modernized version of the modal metrics of the polyphony of the Notre Dame school. Since 1975 he has created an original language blending the 12-note concept with a re-interpretation of the 'Tristan' chord, while at the same time he has established himself as a master of orchestration.

Soler is a member of the Real Academia Catalana de Bellas Artes de San Jorge and he has won prizes from the Monte Carlo Opéra (1964), the City of Barcelona (in 1962 and 1978) and the 13th Oscar Esplá competition (Alicante, 1982).

WORKS

(*selective list*)

Ops.: Agamemnon (1, after Seneca), 1960, rev. 1973; La tentation de St Antoine (2, after G. Flaubert), 1964; Edipo y Yocasta (2, after

Seneca and Sophocles), 1972, concert perf., 30 Oct 1974, staged, Barcelona, Liceo, 1986; Jesús de Nazaret (2, after the Gospels), 1974–85; La Belle et la Bête (1, Leprince de Beaumont), 1982; Nerón (2, J. Soler), 1985; Macbeth (2, W. Shakespeare), 1989; Murillo (after R.M. Rilke), 1989–90; El Sueño de una noche de verano (chbr op, 5 scenes and epilogue, after Shakespeare), 1991–2; Frankenstein (2, M.W. Shelley), 1997; El Mayor Monstro los Celos (2, P. Calderón de la Barca), 1997

Orch: San Francisco de Asís, sym. poem after N. Kazantzaki, 1961, rev. 1988; Sym. no.1 'The Solar Cycle', 1967; Sym. no.2 'The Solar Cycle', 1968, rev. 1991; Sym. no.3, 1968; Pf Conc. no.1, 1969, rev. 1988; Vc Conc., 1973; Va Conc., 1979; Sinfonietta, 1982; Sym. no.4, 1986; Perc. Conc., 1990; Vn Conc., 1990; Pf Conc. no.2, 1994; Tpt Conc., 1996; Cl Conc., 1997; Sym. no.5, 1997; Sym. no.6, 1998

Vocal: Canticum in honorem Sanctae Maria, S, chorus, orch, 1962; El càntic dels càntics (Bible: *Song of Songs*), S, T, chorus, orch, 1963; El buen pastor, chorus, orch, 1964; Vespro della Beata Vergine, C, T, chorus, orch, 1989; Officium hebdomadae sanctae, chorus, 1976–80, rev. 1988; Mahler-Lieder, S, fl, cl, hn, trbn, perc, org, str, 1992

Other: Wind Qnt, 1959, rev. 1984; Diaphonia, 3 fl, 3 cl, 3 ob, 4 bn, 4 hn, 1968; Conc. per a cembal i 5 insts., hpd, ob, eng hn, b cl, va, vc, 1969; Noche oscura, org, perc (1971); Harmonices mundi (5 vols.); Ver sacrum, various combinations; 4 str qts; several pf works, incl. 12 sonatas and 12 nocturnes; works for org

WRITINGS

Fuga, técnica e historia (Barcelona, 1980)
Escritos sobre música y dos poemas (Barcelona, 1994)
with J. Cuscó: *Tiempo y música* (Barcelona, 1999)

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B. Casablancas: 'Recepció a Catalunya de l'escola de Viena i la seva influència sobre els compositors catalans', *Recerca musicologica*, iv (1985), 243–80
'Elliott Carter/Josep Soler', Barcelona, Fundació 'La Caixa', 1994 [programme book]
A. Medina and A. Garcia Estefania: *Josep Soler* (Madrid, 1995) [catalogue]
A. Medina: *Josep Soler: música de la pasión* (Madrid, 1998)
A. Bruach: *Las óperas de Josep Soler* (Madrid, 1999)

ANGEL MEDINA

Solerti, Angelo (*b* Savona, 20 Sept 1865; *d* Massa Carrara, 10 Feb 1907). Italian philologist and musicologist. After attending the Istituto di Studi Superiori in Florence, he graduated in arts from the University of Turin in 1887 and spent his career mainly in education. Through his philological studies he made important contributions to the documentation of the origins of opera. *Le origini del melodramma: testimonianze dei contemporanei* (Turin, 1903/*R*) is largely an edition of prefaces and other accounts of early opera, including a list of operas performed before 1640. *Gli albori del melodramma* (Milan, 1904–5/*R*), a history of the opera in the first half of the 17th century, contains critical editions of many early librettos and the complete works for music of Rinuccini and Chiabrera. *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637: notizie tratte d'un diario ... con appendice di testi inediti e rari* (Florence, 1905/*R*) is one of the earliest full-scale archival studies of an aspect of Italian musical life. Solerti contributed many articles to the *Rivista musicale italiana* and other periodicals.

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V. Cian: 'Prefazio: Angelo Solerti', *Rime disperse di Francesco Petrarca o a lui attribuite*, ed. A. Solerti (Florence, 1909), pp.v–xiv [with complete list of writings, pp.xv–xxvi]

LEONARDO PINZAUTI

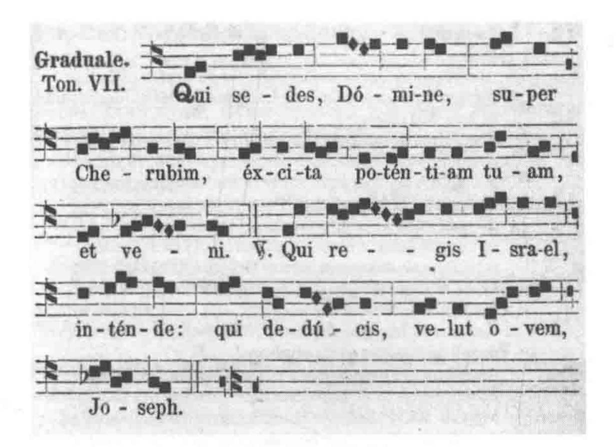
Solesmes. A Benedictine abbey in the village of the same name between Le Mans and Angers. It was the centre of the revival of Gregorian chant in the 19th and 20th centuries. A priory existed at Solesmes from 1010 to 1791; in 1833 Dom Prosper Guéranger (1805–75) revived Benedictine life there. In 1901 political events obliged the monks to move to the Isle of Wight. They returned to Solesmes in 1922.

1. THE REVISION OF THE LITURGICAL BOOKS. From the beginning of his time as abbot, Guéranger undertook the restoration of the Roman liturgy and of Gregorian chant, an integral part of it. Going against contemporary practice, whereby each note was heavily stressed and the melodies arbitrarily divided into bars, he succeeded in giving a totally unsuspected suppleness to the performance of Gregorian melodies. He was assisted by Canon Augustin Gontier (1802–81), who wrote a *Méthode raisonnée de plain-chant* (Le Mans, 1859). At an early stage Guéranger formulated the principle that later served as a basis for the reconstructions of melodies according to the manuscripts: 'We have the Gregorian phrase in its pure state in a particular piece ... when examples from several churches at some distance from one another share the same text' (*Institutions liturgiques*, 1840, p.306). With Dom Paul Jausions (1834–70) and, later, Dom Joseph Pothier (1835–1923), he specified, as general principles, the necessity of referring to the manuscripts for melodic line and notation, and of good phrasing in performance. This gave rise to a memorandum which Pothier later expanded in his principal work *Les mélodies grégoriennes* (Tournai, 1880/*R*), a publication that was greeted enthusiastically at the Gregorian Congress in Arezzo in 1882 and was subsequently translated into German and Italian. In 1880 Dom André Mocquereau (1849–1930) joined the team and became its head when Pothier left Solesmes in 1893.

In 1883 Pothier brought out the first edition of the *Liber gradualis* (Tournai), which aroused strong opposition. By way of defending his teacher's work, Mocquereau conceived the grandiose scheme of the series Paléographie Musicale (see §4 below), of which the second and third volumes proved the substantial unanimity of the manuscript readings and the vast gulf between them and Pustet's edition (*Graduale romanum*, Regensburg, 1871), which at that time enjoyed the status of an official version. Some idea of this edition may be gained by comparing an extract from it with the restored version, the authenticity of which is assured by the St Gallen neumes accompanying it (figs.1 and 2).

Pope Leo XIII had given encouragement to the work of Solesmes; Pius X, his successor, appointed a commission to edit and publish a new version, based on the manuscripts. This edition was subsequently declared official and obligatory. Many difficulties arose, however, which prevented the continued collaboration of Solesmes; almost the entire responsibility for the first volumes of the Vatican edition (*Kyriale*, 1905; *Graduale*, 1908; *Officium pro defunctis*, 1909; *Antiphonale*, 1912) fell subsequently upon the president of the commission, Pothier, who had become abbot of Ste Wandrille in 1898.

In 1913, however, Pius X requested that Solesmes edit the remaining books that had not been revised (*Cantus passionis*, 1916; *In triduo sacro majoris hebdomadae*,



1. *'Qui sedes Domine' from the 'Graduale romanum' published by Pustet in 1871*

1922). In 1934 the *Antiphonale monasticum* was published for the Benedictine Confederation. In 1948, Solesmes undertook a critical edition of the Roman Gradual; this work was to receive encouragement from the Second Vatican Council, and later the Libreria Editrice Vaticana accepted responsibility for its publication.

A scholarly journal, *Revue grégorienne*, was founded in 1911 and continued to appear until 1964.

2. The performing practice of Solesmes. The long labours of the monks of Solesmes have always been essentially practical in their intention; the chant books have been improved from one edition to the next in order to enhance choral performance, to bring beauty into the services and to provide an authoritative model for singers of Gregorian chant as well as for the faithful. The latter concern has led to the clear setting out, in a number of works, of the principles for performance on the basis of the manuscripts and practical experience; these works mark the stages in the development of what has been called the 'Solesmes school'.

In *Les mélodies grégoriennes* Pothier explained his conception of free Gregorian rhythm: this is 'oratorical rhythm' similar to that of speech, which achieves coherence through respect for the Latin words and their accentuation, and balance through the proportions existing between the various divisions. Pothier's intuition was basically correct, but he lacked the deep knowledge of the sources which only time can bring.

Mocquereau aimed at greater precision. In his *Nombre musical grégorien* (i, 1908, Eng. trans., 1932; ii, 1927) he expounded a philosophical analysis of the rhythm, which led him to divide Gregorian melody into groups of two and three notes; these groups are in effect short bars of 2/8 and 3/8, to be reassembled by the singer to form the various parts of the piece. Mocquereau's method was applied by the addition of rhythmic signs in the editions, where the so-called *ictus* shows the thesis (rhythmic fall) of the basic two- and three-note rhythms and, at the same time, the first note of the 'bars'.

Dom Joseph Gajard, who became director of the choir of Solesmes in 1914, worked on the simplification of the Solesmes method of teaching in order to facilitate its propagation. In addition he applied the theory in a flexible way in the gramophone recordings made under his direction by the monks of Solesmes, first by HMV in 1930, and from 1953 by Decca.

3. Developments since 1950. In 1952, research began to be based on a comparative and statistical method, and has been concerned with the two fields of composition and notation. Progress has been achieved in the study of early types of notation, their localization and their classification, and the true meaning of the neume and its rhythmic significance have re-emerged. The original differentiation in time value or duration between the various notes represented by the neumes can now be restored, not by means of some abstract, theoretical measure, but through the flexible durations of the syllables that make up the Latin words. In brief, Gregorian semiology has taken flight; it has shown the degree to which Gregorian rhythm is free and cannot be bound in any way to the concept of 'measure' (see E. Cardine: *Is Gregorian Chant Measured Music?*, Solesmes, 1964). Numerous semiological studies have appeared, for example, in the *Etudes grégoriennes* published since 1954.

In another direction, Dom Jean Claire, who succeeded Gajard in 1971, has been investigating the origins of Western modality. Several of his publications appeared (1962–4) in the *Revue grégorienne*, and another major study in *Etudes grégoriennes*.

Thanks to the accumulated documentation (about 900 manuscripts in photocopy or microfilm) and the research tools that have been forged over more than 100 years (in particular the comparative tables in which the manuscripts have been recopied by the monks), the scriptorium of Solesmes now attracts scholars from throughout the world. And the number of people who visit the abbey to hear the chant of the monks in their daily liturgical prayer is equal testimony of the continuing life of Solesmes.

4. Paléographie Musicale. The series was begun in the late 1880s (the first volume was issued in 1889) by Mocquereau, basically in support of the theories of his teacher Pothier as expressed in the latter's *Liber gradualis* and *Mélodies grégoriennes*. These two books advocated a version of the chant based on studies of the early sources, and were opposed to the melodies in the then standard *Editio medicea*. The purpose of Paléographie



2. *'Qui sedes Domine' from the Vatican edition (1908) of the 'Graduale'; restored version, with St Gallen neumes added above the text*

Musicale was to publish a number of important original sources in photographic facsimile, each facsimile preceded by a brief introduction outlining the history of the source and discussing the peculiarities of its notation. It was hoped that the accurate presentation of the actual sources (the first time photographs were used to reproduce musical notation) would prove the correctness of Pothier's theories, and help realize the principal goal of the series: 'to raise Gregorian chant from the abject state into which it has fallen, to pursue the work of its restoration until complete justice is done, and it has recovered its full ancient beauty which rendered it so proper for divine worship' (1st ser., xi).

The battle against the *Editio medicea* was essentially won in 1903 when Pope Pius X issued his *Motu proprio* establishing the *Editio vaticana* according to the principles of the reformers; but controversies, particularly concerning performance, continued. Mocquereau and Pothier disagreed on the question of chant rhythm, and the introductions to several volumes of Paléographie Musicale are concerned with this. In fact, some introductions grew to almost unmanageable proportions. The introduction to volume vii, for instance, contains such a long discussion of the Latin tonic accent that the facsimile itself had to be relegated to the next volume. In 1900 Mocquereau established a second series which consisted of facsimiles with very little prefatory material, and in 1955 it was decided to curtail the introductions to the first series as well.

Mocquereau wrote many of the introductions. After his death in 1930, the editorship was taken up by Gajard. By 1992, 11 graduals, a cantatorium, a noted missal, four antiphoners, one volume of fragments and one each of sources of Ambrosian and Beneventan chant had been published, illustrating a number of different notations and traditions. Volumes ii and iii, on the other hand, were not devoted to a single manuscript, but rather to a single piece: the graduals of the type *Justus ut palma*. These volumes present more than 200 facsimiles of that melody.

PALÉOGRAPHIE MUSICALE

FIRST SERIES

Vol.

i *Le Codex 339 de la Bibliothèque de Saint-Gall (Xe siècle): Antiphonale missarum Sancti Gregorii* (1889/*R*) [general introduction outlining aims of the new publication; history of the monastery of St Gallen and its library; description and dating of *CH-SGs* 339; origin and classification of different types of neumatic notation]

ii, iii *Le répons-graduel* Justus ut palma, *reproduit en fac-simile d'après plus de deux cents antiphonaires manuscrits d'origines diverses du IXe au XVIIe siècle* [ii] (1891/*R*) [study of accented, ordinary and liquescent neumes]; [iii] (1892/*R*) [facs.; the influence of the cursus and the Latin tonic accent on the melodic and rhythmic structure of Gregorian chant]

iv *Le codex 121 de la Bibliothèque d'Einsiedeln (Xe–XIe siècle): Antiphonale missarum Sancti Gregorii* (1894/*R*) [Romanian letters; the cursus and psalmody (continued from iii)]

v, vi *Antiphonarium ambrosianum du Musée britannique (XIIe siècle) codex Additional 34209* [v] (1896/*R*) [the Ambrosian antiphoner and Greek tropers; mutual relationship between Latin and Greek liturgies; 4th-century Latin psalmody; some aspects of the evolution of psalmody]; [vi] (1900/*R*) [transcr.]

vii, viii *Antiphonarium tonale missarum, XIe siècle: codex H.159 de la Bibliothèque de l'Ecole de médecine de Montpellier* [vii] (1901/*R*) [account of discovery of *F-MOf* H.159; description of antiphoner; contents; role and place of the Latin tonic accent in Gregorian rhythm]; [viii] (1902–5/*R*) [facs.]

ix *Antiphonaire monastique, XIIe siècle: codex 601 de la Bibliothèque capitulaire de Lucques* (1906/*R*) [description of *I-Lc* 601; tonary]

x *Antiphonale missarum Sancti Gregorii, IXe–Xe siècle: codex 239 de la Bibliothèque de Laon* (1909/*R*) [the MS *F-LA* 239; comparative study of the rhythmic signs of St Gallen and Solesmes; the introit of the mass 'In medio'; the authentic Credo; remarks on the notation of *LA* 239 – its concordance with the rhythmic MSS of St Gallen]

xi *Antiphonale missarum Sancti Gregorii, Xe siècle: codex 47 de la Bibliothèque de Chartres* (1912/*R*) [the MS *F-CHRm* 47; study of the notation – its concordance with St Gallen and Messine rhythmic MSS; transcr. of the texts of the alleluia verses and antiphons]

xii *Antiphonaire monastique, XIIIe siècle: codex F.160 de la Bibliothèque de la Cathédrale de Worcester* (1922/*R*) [the MS *GB-WO* F.160; the Benedictine cursus; calendar of the MS; the Proper of the Time; the *Sanctorale*; role of dignitaries in the ceremonies; Gregorian tradition in England; hymns; canticles; prayers for the soul and funerals; the Corpus Christi and Visitation Offices added to the MS; tonary]

xiii *Le codex 903 de la Bibliothèque nationale de Paris (XIe siècle): graduel de Saint-Yrieix* (1925/*R*) [historical and liturgical notes; provenance; analysis of contents of *F-Pn* lat.903; study of Aquitanian notation according to the St Yrieix gradual]

xiv *Le codex 10673 de la Bibliothèque vaticane fonds latin (XIe siècle): graduel bénéventain* (1931–6/*R*) [the series and Mocquereau; Beneventan tradition in the MS tradition]

xv *Le codex VI.34 de la Bibliothèque capitulaire de Bénévent (XIe–XIIe siècle): graduel de Bénévent avec prosaire et tropaire* (1937–53/*R*) [catalogue of notated Beneventan MSS; study of Beneventan notation]

xvi *L'antiphonaire du Mont-Renaud: antiphonaire de la messe et de l'office, Xe siècle, collection privée* [*Le manuscrit du Mont-Renaud (Xe siècle): graduel et antiphonaire de Noyon*] (1955) [introduction]

xvii *Fragments des manuscrits de Chartres* (1958) [introduction]

xviii *Le codex 123 de la Bibliothèque Angelica de Rome (XIe siècle): graduel et tropaire de Bologne* (1969) [introduction]

xix *Le manuscrit 807, Universitätsbibliothek Graz (XIIe siècle): graduel de Klosterneuburg* (1974) [introduction]

xx *Le manuscrit VI–33, Archivio arcivescovile Benevento: missel de Bénévent (début du XIe siècle)* (1983) [introduction]

xxi *Les témoins manuscrits du chant Bénéventain* (1992) [introduction]

SECOND SERIES

i *Antiphonale officii monastici, écrit par le P. Hartker, no.390–391 de la Bibliothèque de Saint-Gall* (1900/*R*, 2/1970 as *Antiphonaire de Hartker: manuscrits Saint-Gall, 390–391*)

ii *Cantatorium, IXe siècle: no.359 de la Bibliothèque de Saint-Gall* (1924/*R*)

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P. Combe: *Histoire de la restauration du chant grégorien d'après des documents inédits* (Solesmes, 1969)

K. Bergeron: *Decadent Enchantments: the Revival of Gregorian Chant at Solesmes* (Berkeley, 1998)

EUGÈNE CARDINE/DAVID HILEY (1–3), RICHARD SHERR (4)

Sol-fa [solfa]. General name for sundry English forms of SOLMIZATION, commonly tonic-based. Early use of the English term 'solfyng' was relatively widespread, and is found for example in the preface to Sternhold and

Hopkins' *Whole Booke of Psalmes* (editions of 1572 to 1631); the word appears to derive from Old French ('solfier') and Latin ('solfare'). Systems of sol-fa include:

(1) 'Four-note' (tetrachordal) sol-fa, of FASOLA, in which the major scale runs *fa, sol, la, fa, sol, la, mi*. This early form was popularly known as 'Lancashire' or 'English' sol-fa.

(2) 'Seven-note' sol-fa, using *do, re, mi, fa, sol, la, si*; and a 19th-century refinement, TONIC SOL-FA, using *doh, ray, me, fah, sol, lah, te*.

BERNARR RAINBOW

Solfatio. *See* SOLMIZATION.

Solfeggio [solfège]. A term originally referring to the singing of scales, intervals and melodic exercises to solmization syllables (*see* SOLMIZATION, §I, 1). P.F. Tosi's *Opinioni de' cantori antichi e moderni* (1723) emphasizes the young musician's need to 'solfeggiar la scaletta', while J.F. Agricola's expanded translation, *Anleitung zur Singkunst* (1757), explains that what the Italians called 'solfeggiren' is the same as that which the Germans traditionally called 'solmisiren'. There have been numerous approaches to *solfeggio*, all fashioned to meet the theoretical and practical needs of the time; they include Fulvio Chigi Zondadari's *Riflessioni fatte da Euchero Pastore Arcade sopra alla facilità che trovasi nell'apprendere il canto con l'uso di un solfeggio di dodici monosillabe* (1746), and Giuseppe Baini's *Difesa del solfeggiamento regolato dalla variazione de' tuoni, contro i partigiani delle mutazioni, del setticlave e dell'unica lettura* (MS dated 1808, described in Adrien de La Fage, *Essais de dipthérographie musicale*, 1864, pp.257ff), a treatise that deals elaborately with the matter of inflecting the pitch of accidentals in an age still struggling with the problems of equal temperament. Divergent approaches to *solfeggio* have continued to be a matter for debate in the 20th century, especially between the schools of the 'fixed *doh*' and the 'movable *doh*' (*see* TONIC SOL-FA).

In the 17th century the meaning of the term 'solfeggio' was extended to include textless exercises composed by Italian singing masters to assist their pupils in the development of vocal agility and the art of ornamentation (i.e. 'florid song'). These were related to the vocal ricercares (*see* RICERCARE, §3), exercises in the singing of simple polyphony, usually in two parts. Whereas ricercares were frequently published, the new *solfeggi* rarely came into print, since one of the hallmarks of the competent singing teacher was his ability to compose such exercises himself (a rare exception is *Solfeggiamenti, et ricercari a due voci*, Rome, 1642). Tosi (Eng. trans., 2/1743) recommended that

> If the Master does not understand Composition, let him provide himself with good Examples of *Sol-Fa*-ing [i.e. *solfeggio*] in divers Stiles, which insensibly lead from the most easy to the more difficult, according as he finds the Scholar improves; with this Caution, that however difficult, they may be always natural and agreeable, to induce the Scholar to study with Pleasure.

Solfeggi of this kind were too elaborate to be sung to solmization syllables, and single vowel sounds were used. Zacconi (1592), Cerone (1613), Mersenne (1634) and others had already provided florid exercises (often called *passaggi*) to be sung to the five vowels. G.B. Mancini (*Pensieri, e riflessioni pratiche sopra il canto figurato*, 1774) advocated the use of the vowels 'a' and 'e' only.

Italian pedagogical methods were widely disseminated and emulated in the 18th century, and with the founding of the Paris Conservatoire in 1795 training in *solfeggio* was instituted as a basis of the curriculum. Solfège developed there during the 19th century into an elaborately systematic regimen in basic musicianship. French interest in Italian methods of instruction is coeval with the first publications of *solfeggi*, all of them in Paris. The first important collection was *Solfèges d'Italie avec la basse chiffrée* (containing examples by Leo, Durante, Scarlatti, Hasse, Porpora and others, edited by P. Levesque and L. Bèche), which appeared in 1772 and saw three later editions, as well as several pirated ones. Other early collections were Girolamo Crescentini's *Raccolta di esercizi per il canto all'uso del vocalizzo* (1811) and Rossini's *Gorgheggi e solfeggi* (1827). The most important of the later methods was *Solfège des solfèges* by Danhauser, Lemoine and Lavignac (1910–11), an elaborate course extending to three volumes.

The French solfège tradition has served as a point of departure for numerous methods of teaching basic musical skills developed in other countries, among them the methods of Wedge, Hindemith, Kodály and Villa-Lobos. Since World War II many instruction manuals have been printed in a variety of languages, all of them more or less indebted to *solfeggio* and solfège; the most imaginative of them continue to address instruction to contemporary needs, for example Lars Edlund's *Modus vetus: gehörstudier i dur/moll-tonalitet* (1967) and *Modus novus: lärobok i fritonal melodiläsning* (1963).

See also VOCALISE.

OWEN JANDER

Solha [Solla], **Francisco António** (*b* Pontevedra, *c*1720; *d* Guimarães, 23 Oct 1794). Portuguese organ builder of Spanish birth. His early biography is obscure; Gerhard Doderer has identified him with the 'Francisco' who worked as assistant to Simão Fontanes at Braga Cathedral in 1737–8, being paid a quarter of the master builder's rate. Solha then moved to Amarante, building an organ for the church of S Pedro; he may have stayed there for up to two decades. He was twice married, and from 1759 his workshop was in rua da Fonte Nova, Guimarães. According to the inscription on the cartouche of the organ he began in 1781 for the church of the Benedictine monastery of S Martinho at Tibães, he was of Galician origin. The inscription also describes him as 'vice consul of Spain by order of her Majesty Catherine', perhaps a recognition of his philanthropy during later life. He was a member of several holy orders and, through his business success, was able to bequeath at his death considerable sums to five religious houses for perpetual anniversary masses.

Solha left inscriptions on skin in the wind-chests of his organs, and this has helped greatly in the identification of them. They conform to the traditions of the Portuguese Baroque; the influence of his master Simão Fontanes is also discernible. His identified work includes two organs for Lamego Cathedral (1755–7); S Domingos, Guimarães (1758); S Miguel de Refóios, Cabeceiras de Basto (1770); S Marinha da Costa, Guimarães (1778); church of the Misericórdia, Guimarães (1780), and S Martinho, Tibães (1785). On stylistic evidence, combined with the knowledge of Solha's associations with religious orders, it seems reasonable to propose that a number of anonymous instruments in monasteries and nunneries might have been built by him, including those at S Clara, Vila do Conde (*c*1785), and Santa Cruz, Braga.

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J.M. de Carvalho: 'Património Cultural da Cidade de Braga e seu Concelho (Séculos XVII a XX): os órgãos de Tubos', *Bracara Augusta*, xl (1986), 471–519

G. Doderer: *Os órgãos da Sé Catedral de Braga* (Lisbon, 1992)

W.D. JORDAN

Soliani, Angelo (*b* Gualtieri, 10 Dec 1752; *d* after 1815). Italian violin maker. He is first known to have been in Modena during the early 1780s; he disappeared from that city some time after 1815. His origins in violin making are uncertain, his profession in 1812 being that of a gunsmith. Instruments bearing his label date from 1787 to 1814. His work is, in every respect, clean and precise, especially the inlay of the purfling and the fine precise carving of the scrolls, even and fairly shallow, with prominent inner turns. His model is vaguely reminiscent of Guadagnini and his arching, while flat, is often very scooped out at the C-bouts, robbing his instruments of some tonal power. He usually selected local woods with a small figure, often cut partly on the slab and covered with a fairly transparent orange to red-orange varnish. Soliani's instruments enjoy a fine reputation and are much sought after. In addition to the label, they usually bear his brand, a small radiant sun, on the inside of the back.

PHILIP J. KASS

Solié [Solier, Sollié, Soulié, Soulier], **Jean-Pierre** (*b* Nîmes, 1755; *d* Paris, 6 Aug 1812). French composer and singer. The son of a cellist in the theatre at Nîmes, he learnt music at an early age and became a choirboy in the local cathedral. For a long time he gave singing and guitar lessons in towns in the south of France and played the cello in theatre orchestras. In 1778 he was in Avignon where Grétry's *La rosière de Salency* was being produced; there he replaced a sick actor and had such success that he was immediately engaged as a tenor. After performing in the provinces he was summoned to the Comédie-Italienne, making his début on 31 August 1782 in Monsigny's *Félix* and Grétry's *L'amant jaloux* with moderate success. He then went to Nancy and to Lyons, where he worked for three years. Recalled to Paris in 1787, he played secondary parts for two years until he was asked to stand in for Clairval in Propiac's *La fausse paysanne* on 26 March 1789. This time he was a great success and established a reputation in his profession; Grétry, in his *Mémoires* (Paris, 2/1797, vol.iii, p.146), described him as an excellent actor. His voice, which had taken on a baritone quality (then novel at the Comédie-Italienne), inspired Méhul to write parts for him in *Euphrosine* (Alibour), *Stratonice* (the Doctor) and *Joseph* (Jakob). In 1790 he embarked on a career as a dramatic composer by introducing some airs from Gluck's *La rencontre imprévue* into *Les fous de Médine*. He produced *Jean et Geneviève* at the Théâtre Favart in 1792; the piece was revived 28 years later.

Although pleasant and facile, Solié's compositional style was not assertive enough to achieve lasting success. He is, however, remembered for *Le secret* (103 performances between 1801 and 1814) and *Le jockey*, works which owe much to the librettist Hoffmann, *Le diable à quatre* (95 performances) and for occasional pieces such as *L'opéra au village* (1807), written for the emperor's return and the signing of the peace. His last work, *Les ménestrels* (1811), was a failure.

Solié's second son, Emile Solié (*b* Paris, 9 April 1801; *d* ?Ancenis, after 1867), was a writer on music. He wrote *Histoire du Théâtre royal de l'Opéra-Comique* (Paris, 1847) and a *Notice sur l'Opéra national* (Paris, 1847) as well as brief biographical studies of Rameau, Gluck and others. Emile's son, Charles Solié (*d* after 1912), was a conductor and director at the Théâtre Graslin, Nantes, in the 1860s and later conductor at the Nice Théâtre Français. He composed a successful *opéra comique, Scheinn Baba, ou L'intrigue au harem* (Nice, 5 April 1879), and light orchestral music.

WORKS

all printed works published in Paris

STAGE

opéras comiques, first performed in Paris unless otherwise stated

Le séducteur (comédie, 5, G.-F. de Bièvre), Fontainebleau, 4 Nov 1783

L'époux généreux, ou Le pouvoir des procédés (1, J.-E.-B. Dejaure), OC (Favart); rev. version, Italien, 1804 (*c*1804)

Les fous de Médine, ou La rencontre imprévue (3, L. Dancourt), OC (Favart), 1 May 1790, with H.-M. Berton and others

Le franc Breton, ou Le négociant de Nantes (opéra, 1, J.-E.-B. Dejaure), OC (Favart), 3 Nov 1792 (n.d.), collab. R. Kreutzer

Jean et Geneviève (1, G.-F. de Favières), OC (Favart), 3 Dec 1792 (*c*1798)

L'école de village (1, C.A. Sewrin), OC (Favart), 10 May 1793

La moisson (2, Sewrin), OC (Favart), 5 Sept 1793

Le plaisir et la gloire (1, Sewrin), OC (Favart), 19 Jan 1794

Le congrès des rois (cmda, 3, Desmaillots [A.F. Evel]), OC (Favart), 26 Feb 1794, collab. Dalayrac, Grétry, Méhul and 8 others

La soubrette, ou L'étui de harpe (1, F.-B. Hoffmann), OC (Favart), 3 Dec 1794

L'entreprise folle (1), OC (Favart), 1795

Le jockey (1, Hoffmann), OC (Favart), 6 Jan 1796 (*c*1796)

Le secret (1, Hoffmann), OC (Favart), 20 April 1796 (*c*1796)

Azelina (3, Hoffmann), OC (Feydeau), 5 Dec 1796, air (1798)

La femme de quarante-cinq ans (1, Hoffmann), OC (Favart), 19 Nov 1798

Le chapitre second (1, E.M. Dupaty), OC (Favart), 17 June 1799 (*c*1799)

Une matinée de Voltaire, ou La famille Calas à Paris (1, J.-B. Pujoulx), OC (Favart), 22 May 1800

Une nuit d'été, ou Un peu d'aide fait grand bien (1, N. Gersin), OC (Favart), 7 June 1800

Oui, ou Le double rendez-vous (opéra, 1, J.-F.-T. Goulard), OC (Favart), 29 Aug 1800

La rivale d'elle-même (1, P.-J.-R. Bins de Saint-Victor), OC (Favart), 3 Oct 1800

La pluie et le beau temps, ou L'été de l'an VIII (vaudeville, 1, Dupaty), OC (Favart), 17 Nov 1800

Le petit Jacquot (1, Alexandre), Jeunes Artistes, 27 April 1801

Quatre maris pour un (1, R.C.G. de Pixérécourt), Jeunes Artistes, 27 April 1801

Plutarque (1, F.-P.-A. Leger Alissan de Chazet), OC (Feydeau), 20 Jan 1802

Le séducteur amoureux (comédie, 3, C. de Longchamp), Français, 25 Jan 1803 (1803)

Henriette et Verseuil (1, Guillet and E. Hus), OC (Feydeau), 30 July 1803

L'incertitude maternelle, ou Le choix impossible (1, Dejaure), OC (Feydeau), 6 Aug 1803 (n.d.); acted without music (Favart), 5 June, 1790

L'oncle et le neveu (1, A.-J. Grétry), Montansier, 26 Nov 1803

Louise, ou La malade par amour (1, Hoffmann), OC (Feydeau), 16 April 1804 (n.d.)

Les deux oncles (opera, 1, A.-J. Grétry, N.J. Forgeot), OC (Favart), 3 Jan 1805

Chacun son tour (1, J. Gensoul), OC (Feydeau), 26 Oct 1805 (n.d.)

L'opéra au village (divertissement, 1, Sewrin), OC (Feydeau), 30 July 1807

L'amante sans le savoir (opéra, 1, C.A. Creuzé de Lesser), OC (Feydeau), 1807

Anna, ou les deux chaumières (opéra, 1, Sewrin), OC (Feydeau), 20 Feb 1808 (n.d.)

Mademoiselle de Guise (3, Dupaty), OC (Feydeau), 17 March 1808 (n.d.)
Le hussard noir (opéra, 1, Dupaty), OC (Feydeau), 10 Dec 1808
Le diable à quatre, ou La femme acariâtre (3, Creuzé de Lesser, after M.-J. Sedaine), OC (Feydeau), 30 Nov 1809 (n.d.)
La victime des arts (2, L.-M. d'Estourmel), OC (Feydeau), 27 Feb 1811, collab. Isouard, H.-M. Berton
Les ménestrels (3, J.M. de Reveroni Saint-Cyr), OC (Feydeau), 27 April 1811
Unperf.: Les trois tantes, 1797 (Pixérécourt); Victor, 1797 (drame lyrique Pixérécourt) [accepted by Théâtre Feydeau, but never perf.]

OTHER WORKS

Vocal: airs; patriotic songs; numerous works in contemporary anthologies, incl. exerpts from stage works
Inst: Pas de manoeuvre, military band, 1794, *F-Pn*; kbd arrs. of excerpts from stage works

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P. Taïeb: 'L'ouverture de *Jean et Geneviève* de Jean-Pierre Solié (1792): pot-pourri ou rébus?', *D'un opéra l'autre: hommage à Jean Mongrédien*, ed. J. Gribenski (Paris, 1996), 243–51

PAULETTE LETAILLEUR

Solie, Ruth A(mes) (*b* New York, 17 May 1942). American musicologist. She graduated from Smith College with the BA in 1964 and then moved to Chicago University, where she gained the MA (1966) and the PhD with a dissertation on melody analysis (1977), studying with Leonard B. Meyer. She taught at Mary Baldwin College (1972–4), after which she joined the faculty at Smith College and became professor of music there in 1988. She has held visiting appointments at Yale University and Columbia University. Solie approaches 19th-century theory and criticism from a feminist perspective and has been active in the development of women's studies within the discipline of musicology. Her work also focusses on social and intellectual history, particularly in Europe. She has been an active member of the American Musicological Society and was president for the term 1999–2000.

WRITINGS

Metaphor and Model in the Analysis of Melody (diss., Chicago U., 1977)
'The Living Work: Organicism and Musical Analysis', *19CM*, iv (1980), 147–56
'Melody and the Historiography of Music', *Journal of the History of Ideas*, xliii (1982), 297–308
ed.: with E. Narmour: *Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Meyer* (Stuyvesant, NY, 1988) [includes 'Beethoven as Secular Humanist: Ideology and the Ninth Symphony in Ninteenth-Century Criticism', 1–42]
'When the Message becomes the Medium: Text-Music Relations in the Avant-Garde', *Arts Lyrica*, iv (1989), 7–18
'Sophie Drinker's History', *Disciplining Music: Musicology and its Canons*, ed. K. Bergeron and P.V. Bohlman (Chicago, 1992), 23–43
'What do Feminists Want? A Reply to Pieter van den Toorn', *JM*, ix (1992), 399–410
'Whose Life? The Gendered Self in Schumann's Frauenliebe Songs', *Music and Text: Critical Inquiries*, ed. S.P. Scher (Cambridge, 1992), 219–40
'Changing the Subject', *CMc*, no.53 (1993), 55–65
'Women's History and Music History: the Feminist Historiography of Sophie Drinker', *Journal of Women's History*, v/2 (1993), 8–31
ed.: *Musicology and Difference: Gender and Sexuality in Music Scholarship* (Berkeley, CA, 1993)
'Defining Feminism: Conundrums, Contexts, Communities', *Women and Music*, i (1997), 2–12
'Fictions of the Opera Box', *Work of Opera: Genre, Nationhood, and Sexual Difference*, ed. R. Dellamora and D. Fischlin (New York, 1997), 185–208
'On Rainbows, Communities, and a Musicology of the Everyday', *SAMUS: South African Journal of Musicology*, xviii (1998), 35–45
'"Tadpole Pleasures": Daniel Deronda as Music Historiography', *Yearbook of Comparative and General Literature*, xlv–xlvi (1998), 87–104

PAULA MORGAN

Söling, Josef Antonín. *See* SEHLING, JOSEF ANTONÍN.

Solino, Antonio (*b* Naples, 1638; *d* Naples, 1 Oct 1704). Italian organist and composer. He spent his life in Naples, where he was organist at many churches and also, from 1668, in the royal chapel.

WORKS

Officium nativitatis Domini, 4–5vv; Sancta et immaculata virginitas, 5vv, vn, MS dated 13 March 1695; 6 lectiones, with insts: all *I-Nf*
Cantata, 1v, bc; serenata, 2vv, vns; arias, 1v, bc: all *Nc*

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RENATO BOSSA

Soliva, Carlo Evasio (*b* Casale Monferrato, Piedmont, 1792; *d* Paris, 20 Dec 1853). Italian composer, teacher and conductor. He studied with Asioli and Federici at the Milan Conservatory and in 1815 was engaged as a conductor at La Scala, where four of his five operas were produced. In 1821 he moved to Warsaw, where he became one of the foremost figures in musical life. He taught singing and harmony at the conservatory and (from 1827) was director of the School of Singing and Declamation (a section of the old conservatory which included instrumental as well as singing classes). He also conducted many operas and symphony concerts in Warsaw, including Chopin's farewell concert on 11 October 1830. In 1832 he moved to St Petersburg, where from 1834 he was conductor of the tsar's royal chapel, director of the opera and teacher of music theory and head of singing classes at the school of drama. In 1841, after a visit to Italy, he settled in Paris. His other compositions were mainly sacred vocal and chamber works. He also wrote a two-volume textbook, *Szkoła śpiewu konserwatorium muzycznego w Warszawie* ('School of Singing of the Music Conservatory in Warsaw').

WORKS

OPERAS

all operas performed Milan, Scala, unless otherwise stated

La testa di bronzo, ossia La campana solitaria (opera comica, 2, F. Romani), 3 Sept 1816
Berenice d'Armenia (os, 3, J. Ferretti), Turin, Regio, Jan 1817
La zingara delle Asturie (opera semiseria, 2, Romani), 5 Aug 1817
Giulia e Sesto Pompeo (os, 2, B. Perotti), 24 Feb 1818
Elena e Malvina (opera semiseria, 2, Romani), 22 May 1824

OTHER WORKS

Vocal: Ave Maria, Pater noster, Salve regina, all 3 female vv, pf (Milan, 1843); Compianto sulla tomba di G.S. Mayr, 4vv, 2 bells (Milan, 1846); De profundis, S, chorus, pf (1847); Ps cxxviii, 3 female vv, pf (Milan, 1847); Te Deum, 1v, org/orch (Paris, 1851); Veni Creator, 3 female vv, pf (Milan, 1851); other works
Inst: Grande sonata (Gran trio), c, vn, vc, pf, op.10 (Milan, 1820); 3 grandi trii, pf, va, hp, 1820; Pastorale, E♭, va, vc, pf; Sonata e

variazioni, g, pf 4 hands (Vienna, 1844); Sonatina, C, pf, 4 hands; sets of variations, pf, pf 4 hands; other works

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E. Nowakowski: 'Dawne szkoły muzyczne w Warszawie' [The old music schools in Warsaw], *Echo muzyczne, teatralne i artystyczne*, viii (1891), 335–6, 364 only, 375 only, 405–6

L.T. Błaszczyk: *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku* [Polish and foreign conductors working in Poland in the 19th and 20th centuries] (Kraków, 1964), 271–2

ZOFIA CHECHLIŃSKA

Sollberger, Harvey (Dene) (*b* Cedar Rapids, IA, 11 May 1938). American composer, flautist, conductor and teacher. He studied composition with Bezanson at the University of Iowa (BA 1960) and with Beeson and Luening at Columbia University (MA 1964); his flute teachers were Samuel Baron and Betty Mather. He has held professorships at Columbia University (1965–83), the Manhattan School (1972–83) and Indiana University (1983–92); he became professor at the University of California, San Diego, in 1992. At the forefront of contemporary music in the 1960s, he co-founded the Group for Contemporary Music with Wuorinen in 1962, later co-directing and playing the flute in it. A virtuoso flautist, Sollberger has performed and recorded a large repertory of new music, including several of his own works. He moved to Indiana in 1983, after which his conducting career began to assume a greater importance; in 1998 he was appointed music director of the La Jolla Symphony in San Diego. As well as two Guggenheim fellowships (1969, 1973), he has gained awards and commissions from institutions including the Koussevitzky Foundation (1966), the National Endowment for the Arts, the San Francisco Symphony and Music from Japan; his works have been performed by ensembles including the San Francisco SO, the New York PO and Speculum Musicae. Among his writings are two essays under the title 'The New Flute' for *Selmer Bandwagon* (1975) and articles on the contemporary flute repertory.

Much of Sollberger's output uses the flute, and solo works such as the series *Riding the Wind* (1973–4) have incorporated his own innovative extended flute techniques. His music from the 1960s participates in the exuberant exploration of sonic and formal ideas of the time: such works as *Chamber Variations* (1964) and *Music for Sophocles' Antigone* (1966) are distinguished by a sensibility for pacing, drama and instrumental colour. Humour has been a consistent feature of Sollberger's style, symbolizing an understanding of the performer's plight in attempting to communicate from within a contemporary idiom. In *Double Triptych* (1984) and *Trickster Tales* (1995), humour is used both latently and outwardly; in vocal works such as *Passages* (1990), *In Terra Aliena* (1995) and *Grandis Templum Machinae* (1996), the weight of the music's message (for instance the social isolation of immigrants in *In Terra Aliena*) is made engagingly palatable by a wit and artistic elegance that transcends simple theatricality or musical slapstick. Sollberger's commitment to active professional performance remains a substantial influence on his compositions.

WORKS

4–20 insts: Grand Qt, 4 fl, 1962; Solos, vn, 5 insts, 1962; Chbr Variations, 12 insts, 1964; Riding the Wind I, fl, cl, vn, vc, pf, 1974; Fl and Drums, 8 fl, 8 perc, 4 db, 1977; The Humble Heart/CAT Scan, wind qnt, 1982; Interrupted Night, 5 insts, 1983; Killapata/Chaskapata, solo fl, 11 fl, 1983; Three or Four Things I Know About the Oboe, ob, 13 insts, 1986; original/substance/manifests traces, fl, hp, gui, pf, perc, 1987; Mutable Duo, fl, cl, vn, vc, pf, perc, 1991; The Advancing Moment, fl, cl, vn, vc, pf, perc, 1993; Ciao, Arcosanti, 8 insts, 1994

2–3 insts: Duo, fl, pf, 1961; Compositions, fl, vc, pf, 1961; 2 Oboes Troping, 1963; Music, fl, pf, 1964; Divertimento, fl, vc, pf, 1970; Elegy for Igor Stravinsky, fl, vc, pf, 1971; Iron Mountain Song, tpt, pf, 1971; As Things Are and Become, str trio, 1972; The Two and the One, amp vc, perc, 1972; Sunflowers, fl, vib, 1976; met him pike hoses, fl, vn, 1980; 6 Qts, fl, pf, 1981; Angel and Stone, fl, pf, 1981; Double Triptych, fl, perc, 1984; Taking Measures, vn, pf, 1987; Aurelian Echoes, fl, a fl, 1989; Pf Trio '... from winter's frozen stillness ...', 1990; To the Spirit Unappeased and Peregrine, fl, cl, 1998

Solo inst: Impromptu, pf, 1968; Riding the Wind II–IV, fl, 1973–4; Folio, bn, 1976; Sweet Dance of Morning, vn, 1976; Hara, a fl, 1978; Southern Star Ascending, va, 1981; Quodlibetudes, fl, 1988

Dramatic: Music for Sophocles' Antigone, nar, speaking chorus, tape, 1966; Music for Prepared Dancers, fl, vn, perc, 1978; Trickster Tales, cl, fl, pf, all acting, 1995

Vocal: 5 Songs (J.R. Jimenez), S, pf, 1961; To the Hawks (D. Justice), S, pf, 1969; Musica Transalpina, S, Bar, 9 insts, 1970; Life Study (Sollberger), Mez, fl, hp, 1982; Passages (W. Whitman, H.D. Thoreau, Modoc Indian text), solo vv, chorus, orch, 1990; In Terra Aliena, S, Mez, B, nar, solo fl, orch, 1995; Grandis Templum Machinae (Bible: *Proverbs*, Vaughan), S, Mez, 3 B, 3 chorus, 21 insts, 1996

Elec: Fanfare Mix Transpose, 1968

Cadenzas for Mozart: Fl Conc. K313, 1968

Arr.: *J. Bull: In nomine*, 6 insts, 1964

Principal publishers: ACA, McGinnis & Marx

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C. Isaac: *The Solo Flute Music of Three Contemporary Flutist/Composers: Robert Aitkin, Robert Dick, and Harvey Sollberger* (diss., U. of California, San Diego, 1991)

RICHARD SWIFT/MARK MENZIES

Sollertinsky, Ivan Ivanovich (*b* Vitebsk, 20 Nov/3 Dec 1902; *d* Novosibirsk, 11 Feb 1944). Russian musicologist, and theatre and music critic. He studied at the University of Petrograd (1921–4), specializing in Romano-Germanic philology and Spanish Classical literature. At the same time he studied drama at the Institute for the History of the Arts, graduating in 1923 and later pursuing postgraduate studies (1926–9). Apart from a few lessons in conducting from Malko in the mid-1920s, he was musically self-taught. While still young, his phenomenal memory, wide knowledge and linguistic mastery made him a well-known figure in academic circles. From 1923 he lectured in the history of literature, the theatre, music, psychology and aesthetics in various higher education establishments in Leningrad, including the Conservatory, where he became a professor in 1939. For 12 years from 1929 he was a lecturer at the Leningrad Philharmonic, and was also in charge of its repertory section. Later he became editor of the Philharmonic publishing house (1934–41), and finally artistic director, combining this with the directorship of the repertory section at the Kirov Theatre. While in these posts he gave about 250 popular lectures and introductory talks to symphony concerts, wrote programme notes and reviewed concerts and operas. During the war (1941–4) he was evacuated to Novosibirsk, where he continued to supervise the Philharmonic's concert activities and the arts department of the Leningrad Theatre Institute; he continued to collaborate actively with these and frequently travelled to Moscow.

Sollertinsky was the most important Soviet music and theatre critic of the 1920s and 30s. With a gift for oratory

and polemic he was equally renowned as a lecturer and writer; some of his articles are transcripts of his lectures, and are remarkable for their pointed style and for their attempts to reassess traditional evaluations of the classical artistic heritage. Throughout his career as a theatre critic he was interested in Shakespeare, Stendhal, Romain Rolland and others, but his first major research work was concerned with ballet. In the 1930s music began to be his dominant interest; in the pre-war period he wrote on questions of music-theatre and the symphony, and delivered papers on these subjects at international symposia in Moscow (1940) and Leningrad (1941). He was one of the first in Russia to assess fully the value of Mahler's symphonies and was sympathetic towards Schoenberg, though he rejected some anti-Romantic tendencies of 20th-century music (Stravinsky). He also wrote perceptively on composers such as Offenbach: expressionism, farce and the grotesque were the polar extremes of his interests. His works on Soviet composers were of special significance. He was a lifelong friend of Shostakovich and had a strong influence on the composer's creative outlook; Shostakovich dedicated his piano trio (1944) to Sollertinsky's memory. In 1936, at the time of the musical controversy surrounding Shostakovich's *Lady Macbeth*, Sollertinsky was branded the 'bard of formalism'. During his 17 years as a critic Sollertinsky contributed over 250 items to the newspapers *Krasnaya gazeta* (from 1925), *Leningradskaya pravda* (1937–41), *Sovetskoye iskusstvo* (from 1931), *Izvestiya* (as a permanent contributor from 1934), among others. He also wrote articles for the journals *Zhizn' iskusstva* (1927–9), *Rabochiy i teatr* (1930–35), *Sovetskaya muzïka* (from 1935), besides many other scholarly works.

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L.M. BUTIR/LARISA GEORGIEVNA DANKO

Sollié, Jean-Pierre. *See* SOLIÉ, JEAN-PIERRE.

Söllner, Johann Gottlieb (*b* Zwickau, 1 Sept 1732; *d* Glauchau, 7 Aug 1798). German Kantor, composer and theologian. He was the son of a weaver and entered the Thomasschule in Leipzig at the time when Ernesti was the director and Fischer the assistant director. Bach immediately accepted Söllner, an excellent singer, into the first choir of the church; he later also became prefect of the same church. After finishing his studies at the university he was employed as a private tutor at the home of the respected merchant Crusius in Chemnitz. As town Kantor of Ernstthal (1758–70) he performed a piece of church music every fortnight. He later took holy orders and was a priest in Schlunzig until 1782, when he became archdeacon of Glauchau and pastor of Gesau. He was industrious and ambitious, an impressive representative of the broadly educated intellectuals of the 18th century. Of his works only the chorale cantata *Herzlich lieb hab ich dich, o Herr* remains (*D-GLAU*).

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WALTER HÜTTEL

Sollnitz, Anton Wilhelm. *See* SOLNITZ, ANTON WILHELM.

Söllscher, Göran (Olof) (*b* Växjö, 31 Dec 1955). Swedish guitarist. He began learning the guitar at the age of seven, and studied at the Kalmar Municipal School of Music (1965–70); he later studied with Per Olof Johnson at the conservatories in Malmö (1975–7) and Copenhagen (1976–9). In 1978 he won first prize at the Concours International de Guitare in Paris which launched his international career. His repertory is wide-ranging and is reflected in his many fine recordings, of which those of Bach's works for lute, played on an 11-string alto guitar, are especially notable. In 1991 Söllscher participated in the 'International homage to Joaquín Rodrigo' in Madrid, celebrating the composer's 90th birthday. In the same year he succeeded Per Olof Johnson as professor of the guitar at the Malmö Conservatory and in 1992 he became a member of the Royal Swedish Academy of Music. His duo partners have included Gil Shaham and Michala Petri.

JOHN W. DUARTE

Solmization [solfatio, solmifatio]. The use of syllables in association with pitches as a mnemonic device for indicating melodic intervals. Such syllables are, musically speaking, arbitrary in their selection, but are put into a conventionalized order (such as *kung–shang–chiao–chueh–yü*; *ding–dong–dèng–dung–dang*; *ut–re–mi–fa–sol–la*).

Many systems of this sort exist in the principal musical cultures of the world; they serve as aids in the oral transmission of music, and may be used either for direct teaching or as a means of memorizing what has been heard. A solmization system is not a notation: it is a method of aural rather than visual recognition (*see* NOTATION, §I, 2, and TONIC SOL-FA).

I. European medieval and Renaissance systems. II. Ancient and non-European systems.

I. European medieval and Renaissance systems

1. Syllables. 2. The three basic hexachords. 3. Mutation. 4. Expansion of the hexachord system. 5. Renaissance modifications of the system.

1. SYLLABLES. In the West, the practice was known in classical antiquity (see §II below), but that system was apparently not transmitted to the Latin Middle Ages. The earliest similar system to appear in medieval theory was that involving the *noeagis* type of formula, first used about the 9th century, which seems to indicate the precise psalm *terminatio* that should be sung. Even this system was local and relatively short-lived. Only in the early 11th century was the system that survived into modern Western use first recorded, and this is traditionally associated with Guido of Arezzo (early 11th century), together with the Guidonian hand on which the syllables are placed.

Neither the system nor the hand is explained in any of Guido's extant writings, and only later theorists and commentators attribute the practice to Guido. Nevertheless, in view of his known interest in practical and pedagogical methods, his authorship or adoption of the system may be accepted as likely. The method is based on the text and tune of the hymn *Ut queant laxis*. Frequently at that time, in order to indicate the melody of such texts, their syllables were 'heighted' as shown in Table 1 (ed. Smits van Waesberghe, 1955, p.189).

TABLE 1

F			Jo				to-
E							ri
D		cte			nes	me	
C	San			han			

Possibly because of this procedure, a peculiar feature of the *Ut queant* melody was either recognized or deliberately so arranged. The first syllables of the opening six lines of the hymn are *ut re mi fa sol la*, using all five vowels and six different consonants. The coincidence of these alphabetic features with the stepwise rise from C to A of the pitches sung to the syllables has led some scholars to suggest that Guido composed the tune deliberately in this way. The text can be traced to the 9th century, but the tune now associated with it cannot be found before Guido's time.

Smits van Waesberghe has found other texts linked with the tune. One of these gives the syllables *tu rex mi fons sol laus*, another the series *tri pro de nos te ad*. The latter set, which recurs occasionally in later theorists such as Theinred of Dover and Ramis de Pareia, and somewhat changed in Jacobus of Liège, has been partly explained by some scholars as denoting the modes *PROtus–DEuterus–TRItus–TEtrardus* associated with the pitches D–E–F(transposed to C)–G, so that the same series C–A is given; this explanation seems unconvincing in view of the text discovered by Smits van Waesberghe. The *tri pro* syllables, which obviously had some success in the Middle Ages, probably account for the statement of Johannes Afflighemensis, about 1100, that 'there are six syllables ... the English, French and Germans use *ut re* ... the Italians have others' (ed. Smits van Waesberghe, 1950, p.49).

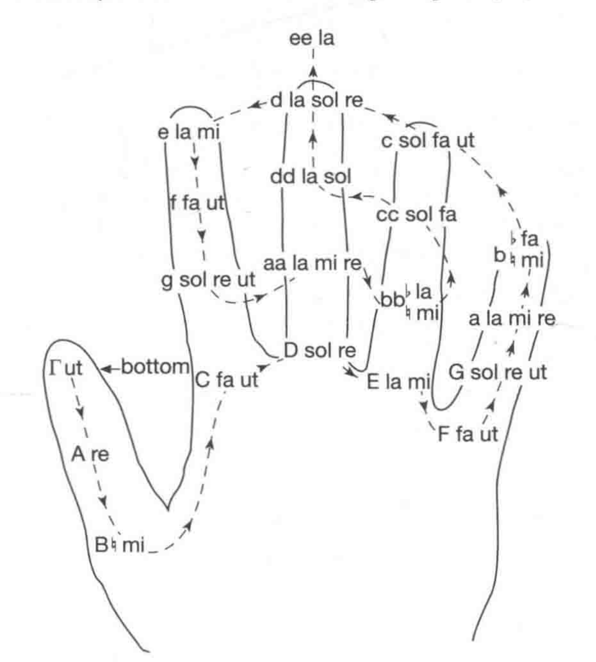
2. THE THREE BASIC HEXACHORDS. Whatever the truth about Guido's role, the association of *ut re* etc. with the pitches C–A soon gained hold, and the system acquired its chief pedagogical principle: that *mi–fa* is always a semitone. The placing of the same syllables on the pitches G–A–B–C–D–E, in which the semitone, now B–C, again appears between *mi* and *fa*, seems also to have been attributed to Guido in the *Liber argumentorum* (*c*1100), a commentary on the *Micrologus*. The association of the syllables with the pitches F–G–A–B♭–C–D was perhaps established a little later. The system inherited by subsequent centuries, then, was that of six syllables spanning a hexachord on C, G or F. Its illustration by means of the Guidonian hand, on which each syllable is allotted to a finger-joint or -tip, also postdates Guido, although the use of such hands for showing calendar computations, tetrachords and the position of semitones is known before Guido.

The exact location of the syllables on the hand varies from source to source, and although some arrangements seem to be more common than others, it is unwise to suppose that there is one correct or even one favoured arrangement until all versions have been compared. A common arrangement is shown in fig.1, which traces the order of syllables on the hand in fig.2.

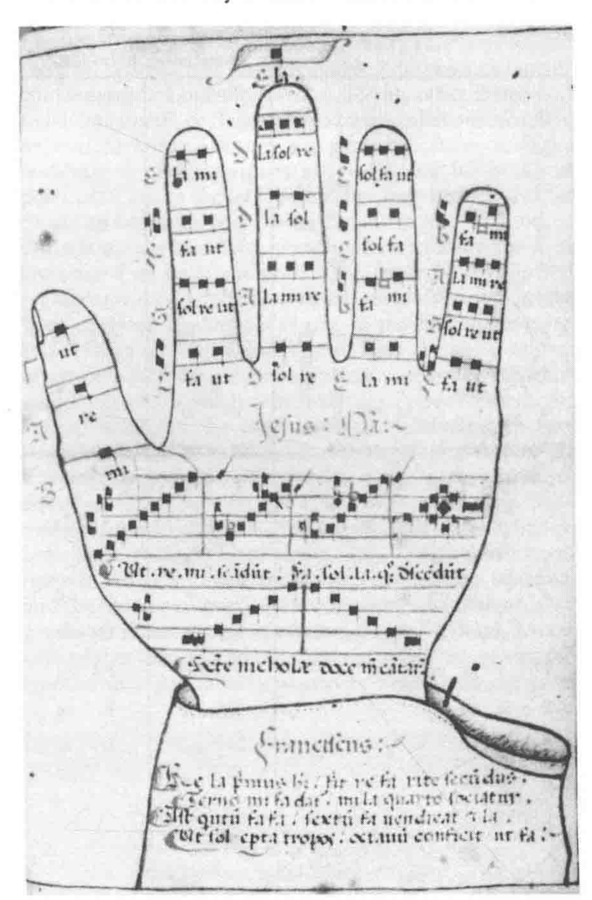
It is not known how the hand was used, if at all, in practice. It is possible that some form of CHEIRONOMY, or pointing to the raised hand of the teacher, may have helped the singers, but this can have indicated only the letter and syllable names of the pitch, and the intervals that surround it; without some extra sign it could not have shown the exact syllable, nor the hexachord in use unless the pitch B♭ was sung.

The attribution of the system to Guido, the establishment of the hand, and the use of syllables for the hexachord starting on F all date from the early 12th century, as do explanations of how to use the system and how to change from one hexachord to another, known as mutation. Johannes Afflighemensis (*c*1100) was the first major theorist to refer clearly to the system, but he did not explain how it was to be used: 'Through these syllables, he who wishes to know about music may learn to sing any songs and may clearly and fully discover the extent of upward and downward movements and the varieties of them' (ed. Smits van Waesberghe, 1950, p.50). As well as a method of learning to sing unknown chants, the system enabled teachers to distinguish between different species of interval: the minor 3rd D–F *re–fa*, for example, is different in its interval structure from E–G *mi–sol*.

In addition, once the overlapping hexachords and the consequent assignation of more than one syllable per pitch were established, the octave of some pitches could be identified. This can be seen in Table 2, which became the standard method of illustrating the hexachords and their syllables. The hexachords beginning on C, G, and F



1. Diagram tracing the order of syllables on a typical Guidonian hand



2. Guidonian hand from a MS from Mantua, last quarter of the 15th century (GB-Ob Can.Lit.216, f.168r)

received the names 'natural', 'hard' and 'soft' (*naturale*, *durum*, *molle*) respectively.

Rules for using the system began to appear, but these are not complete enough to allow a full understanding of fundamental features. It is obvious that a number of pitches can be sung with any one of three syllables: which syllable is in fact to be sung – on the first note of a chant, for example – is not made clear, although the range of the next few notes would presumably dictate a commonsense solution in many cases. If an opening C continues upwards to G or A, the natural hexachord beginning C *ut* would seem suitable. If it continues upwards only to E and then descends again, the same hexachord will fit, but so also will the hard hexachord, using C *fa* to start. There may thus be a certain ambiguity if the opening range is small. It seems clear that at least beginners would sing the syllables with the pitches when learning: 'the intervals of the syllables may be pronounced completely, so that a semitone is not placed where a tone should be, and vice versa' (*Quatuor principalia*, 14th century, *CoussemakerS*, iv, 250*a*); Gaffurius (1496) considered the intoning of the syllables almost mandatory for the best instruction of young singers. But nowhere is it clearly specified whether all the available syllables for a single pitch were normally sung (or imagined during the singing): common sense suggests that only the syllable of the hexachord in use was enunciated, and Johannes Legrense (*c*1450) stated that

TABLE 2

								Some coniuncte and hexachords added later			
ee							la				
dd						la	sol				
cc						sol	fa				
♮♮							mi			♮♮	la
♭♭						fa					
aa					la	mi	re			aa	sol
g					sol	re	ut	g	la	g	fa
f					fa	ut	(hard)	f	sol	f♯	mi
e				la	mi	(soft)		e♭	fa	e	re
d			la	sol	re			d	mi	d	ut
c			sol	fa	ut			c	re		
♮				mi	(natural)					♮	la
♭			fa					♭	ut		
a		la	mi	re						a	sol
G		sol	re	ut				G	la	G	fa
F		fa	ut	(hard)				F	sol	F♯	mi
E	la	mi	(soft)					E♭	fa	E	re
D	sol	re						D	mi	D	ut
C	fa	ut						C	re		
♮	mi	(natural)						♭	ut		
A	re										
Γ	ut										
	(hard)										

'one of these six syllables is sufficient for any given note' (*CoussemakerS*, iv, 378*a*).

3. Mutation. Any chant that exceeds the range of a single hexachord must involve changing from one hexachord to another. This process is called mutation, and numerous treatises give explicit instructions for it. In practice, for the occasional excursion by a semitone outside the hexachord range, a mutation was often not invoked, although this was regarded as a licence. The author of *Quatuor principalia* referred directly to the semitone excursion, for which it is possible either to mutate normally, or *improprie sumere*: 'if from the *fa* [of C *fa ut*] you wish to ascend to the fourth note above, it is necessary to change the *fa* into *ut*, or to adopt incorrect practice' (*CoussemakerS*, iv, 223*a*). Legrense gave an example which (if Coussemaker's print is to be trusted) shows the progression A *la*–B♭ *fa*–A *la* with no reference to mutation (*CoussemakerS*, iv, 380). There are 16th-century statements that excuse the singer from mutation and recommend that he sing semitone extensions as *fa* (above the hexachord) or *mi* (below): 'Toutesfois et quantes que par dessus ces six voix s'en trouvera une seule n'excedante que d'une seconde, elle s'appellera *fa*, sans faire muance, laquelle faudra profferer mollement mesmement sans aucun signe de b mol, pourveu qu celuy de ♮ dur n'y soit mis' (Guilliaud, 1554; quoted in Allaire, 45). It was undoubtedly this practice that led to the eventual formulation of the now too frequently quoted rule 'una nota super la semper est canendum fa'. This cliché does not seem to have been stated explicitly before Praetorius (*Syntagma musicum*, i, 1614–15): the licence, of much earlier date, results in the flattening of B, giving B *fa*, above A *la*, and the sharpening of the note below the hexachord which one sings as *mi*. The *Quatuor principalia* refers to a further abuse in connection with the latter practice, which is obviously allied to the sharpening of leading notes: 'many [singers] in modern times are faulty ... since when they pronounce *sol fa sol* or *re ut re* they place a semitone there instead of a tone, thus confusing the diatonic genus and falsifying the plainsong' (*CoussemakerS*, iv, 250*a*).

When really necessary, correct mutation is governed by these rules: on pitches with only one syllable, there is no mutation (this is self-evident); on pitches with two or three syllables, there are two or six possible mutations respectively; on the pitch B, there can be no mutation between B♭ and B♮ because the sound is not a unison. Thus, on the pitch C *fa ut*, there can be a mutation (which really means a change of syllable) from *ut* to *fa*, or from *fa* to *ut*; on G *sol re ut*, six mutations can occur: *sol* to *re* or *re* to *sol*, *sol* to *ut* or *ut* to *sol*, *re* to *ut* or *ut* to *re*. Mutations 'ending in' *ut*, *re* or *mi* are said to be ascending because the melodic movement continues upwards into the new hexachord: those 'ending in' *fa*, *sol* or *la* are said to be descending because the melody continues downwards. A form of irregular but necessary mutation is recorded by Gaffurius (1496), but must have been common earlier. In this case, even though the melody continues downwards the mutation 'ends in' *fa*, one of the ascending syllables, because mutation is impossible on B♭ *fa*/B♮ *mi*, as may be seen in Table 3. It seems possible, at least in principle, that at points of mutation both syllables were said, as in the above example; and musical illustrations in Tinctoris (*Expositio manus*, *c*1472–3; *CoussemakerS*, iv, 10*b*ff) and Gaffurius show, at least in written form, the presence of both syllables. Rhau's *Enchiridion* (1518) uses the term 'explicit' to refer to mutation in which both syllables are sounded and 'implicit' in the case where one syllable is understood.

Theorists in general agreed on these principles, which are hardly rules since they describe what must happen in order to mutate sensibly and successfully, there being no choice. Many questions of practical application remain unanswered. For example, in the series shown in Table 4 it is obviously possible to mutate on either F, G or A. In deciding which should be chosen two pieces of evidence can help. Many writers, from the 13th century onwards, stated that 'wherever possible we should avoid mutation'

TABLE 3

B♭	C	B♮	E
fa	sol fa	mi	la
soft	hard		

TABLE 4

C	D	E	F	G	A	B♭
ut	re	mi	fa	sol	la	
			ut	re	mi	fa
natural			soft			

Ex.1 Sic quoque mutandum G-sol-re-ut variandum

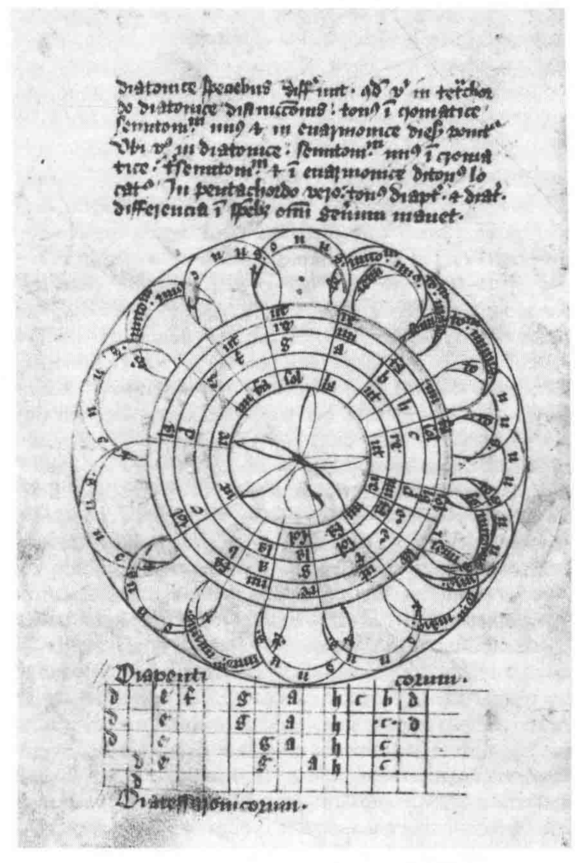


The solmization syllables do not appear in the original; notes in parentheses are plicas.

* This is the only occasion on which mutation does not take place on the last possible note, probably because the F is a plica.

(*CoussemakerS*, i, 160*a*), from which it may be inferred that mutation should be delayed until absolutely necessary. Such a principle is confirmed in the useful examples given by Gaffurius and Anonymus 11 (15th century). The latter specified the pitch on which mutation is to take place. One of his examples, in which all six mutations on G occur, may serve to illustrate this point (*CoussemakerS*, iii, 421*b*; ex.1). Jacobus of Liège (early 14th century) maintained that mutation from hard to soft hexachords, or vice versa, was rare; this restriction appeared occasionally up to the 16th century, although many theorists treat such mutation as normal. Later, in a long chapter on irregular mutation, Jacobus referred to the necessity for improper mutation when leaps of a major 6th, 7th and octave were used, since these intervals exceed the range of the hexachord (even the major 6th, strictly within the range, will usually in practice exceed the hexachord being used); unfortunately he did not indicate which improper solution might be used. The tritone, moreover, 'cannot have a place in the same hexachord, whence it must most rarely be used' (*CoussemakerS*, ii, 293–4). Jacobus failed to point out that the direct melodic tritone cannot even be solmized by moving from one hexachord to another, since there is no common pitch on which correct mutation can take place. Such intervals as these are rarely needed in plainsong, in any case, but false mutation is necessary in polyphonic music.

4. Expansion of the hexachord system. Solmization, as well as being constantly used in plainchant, was taken up at least in descriptions of polyphonic music. However, later writers on the latter subject usually took the basic information for granted, probably because solmization belonged with the rudiments, and polyphony with a later stage of learning. The taking over of solmization into polyphonic theory and practice led eventually to the breakdown or modification of the system. The basic reason for this was the necessity in polyphonic music for vertical intervals to be perfect, a principle that leads to the rule that *mi* may not be sounded against *fa* on perfect intervals: 'mi contra fa' is therefore a polyphonic rule concerned with chords. The need to place a perfect 5th above B♮ or below B♭ leads to the introduction of F♯ and E♭, notes that do not exist in the gamut of Table 2. Since the notes of that gamut constituted the total repertory of notes available ('quibus tota musica conformatur'; *CoussemakerS*, i, 254*b*), other notes had to be 'imagined', or 'feigned', and were called *musica ficta* or *musica falsa*. The practice of solmization, and the presence of new semitones above F♯ and below E♭ in particular, led to the introduction of new hexachords, in this case beginning on D and B♭. A circular method of illustrating the standard hexachords, including the *ficta* hexachord on B♭, is shown in fig.3, from the *Breviarium regulare musice* by Theinred of Dover. Writing in the 12th century, Theinred was one of the first theorists to codify such new hexachords, and later theorists, at first often of less than major importance in other respects, continued and expanded the tradition. Petrus frater dictus Palma ociosa, in the 14th century, explained such new hexachords as a matter of course (*Compendium de discantu mensurabili*). Nevertheless the conservative Jacobus of Liège, writing about the same time (*Speculum musice*), condemned the use of more than three syllables per pitch that resulted from the addition of extra hexachords. He called mutation between the standard and the new hexachords false mutation, and that which it produced *falsa musica* (*CoussemakerS*, ii, 293*a*). Mutation of this kind placed adjacent the syllables *sol* and *mi*, from which Renaissance theorists abstracted the term



3. A circular method of presenting the three standard hexachords (including the ficta hexachord on B♭), suggesting the infinite scale of the Renaissance rather than the limited gamut of the Middle Ages; the outer row of arches denotes the intervals as tones or semitones: from a late 14th-century copy of Theinred of Dover's 'Breviarum regulare musice' (GB-Ob Bodley 842, f.40v)

'solmization': medieval writers used only the noun 'solfatio' and verb 'solfare'.

Although difficult to prove conclusively as an accepted medieval theory, there were attempts, probably in the 14th century, to increase the number of chromatic notes available by transposing the original system a 5th or a tone down, transpositions which were indicated by the equivalent of modern key signatures (perhaps better called 'gamut signatures'). Ugolino of Orvieto (*Declaratio musice discipline*, *c*1430) was one of the first major theorists to attempt a combination of expanded original gamut with transposed gamuts. The new chromatic notes, at first restricted to F♯, C♯, E♭ and A♭, were called *coniuncte*. '*Coniuncta* is the making of an irregular tone where a semitone should be, or vice versa; the placing of a flat or natural sign in an irregular place; the immediate joining of one note after another' (*CoussemakerS*, iv, 180*b*); this fairly typical set of definitions, by Tinctoris (*Terminorum musicae diffinitorium*), virtually equates the *coniuncta* with *musica ficta*. But the term perhaps originates from, and more correctly means, the complete range of *ficta* hexachords, which were joined to the standard gamut and into which the chromatic notes fit. Anonymus 11 gave a particularly complete discussion of *coniuncte*. One result of the chromatic expansion was that the accidental signs, which previously had unequivocal meanings (a flat sign calls for *fa* above a semitone, a sharp or natural for *mi* below a semitone), now became ambiguous: to give E♭ *fa*, for example, the beginning of the hexachord was B♭ *ut*. Worse, the accidental need not necessarily stand above or below a semitone, as it had always done previously: E *ut*–F♯ *re*–G♯ *mi*–A *fa* or E♭ *ut*–F *re*–G *mi*–A♭ *fa*–B♭ *sol*–C *la*.

5. Renaissance modifications of the system. Ramis de Pareia's treatise of 1482 (ed. Wolf, 1901) was the first to suggest a break with the Guidonian tradition: Ramos proposed a set of eight syllables associated with the octave *c*–*c*′, *psal–li–tur per vo–ces is–tas*, claiming that the consonant 's' of the last three indicates where the difficult semitones B♭–B♮–C occur. He gave no details of how his system should be used and naturally his opponents, especially Burtius and Hothby, roundly attacked the proposal. Elsewhere in the treatise Ramos adopted the conventional system, with its *coniuncte*, and did not expand it much beyond Ugolino.

No further attempts to add a seventh or eighth syllable seem to have been made before the end of the 16th century, although there were attempts to integrate the hexachords with the modes and to make the system, by now very complex, simpler and more consistent. Gaffurius interlocked two hexachords to form a heptachord. Spangenberg, in his treatise of 1536, said: 'He who solmizes must first consider the mode', while Bogentantz (1515) maintained that the 3rd, 4th, 7th and 8th modes, which use B♮, were termed 'hard'; the 5th and 6th, which use B♭, were 'soft'; the 1st and 2nd, using neither, were 'natural'. Bermudo linked the 1st, 4th, 6th and 8th modes with the natural form and said that the 2nd, 3rd, 5th and 7th were not much used: soft modes were produced by transposition. There seems to have been a strong tendency in the 16th century to reduce the number of hexachords to two, even though three were recognized as more traditional: Heyden (1540) named the three, and a fourth called *fictus*, but said that the hard and soft hexachords were sufficient since every song either did or did not have a flat in the key signature. Morley (1597) in his annotations allowed three hexachords for plainchant but only two for polyphony.

Attempts to simplify mutation occurred. Instead of the choice of three syllables for ascending and three for descending, some 16th-century theorists allowed only *re* for ascent, and *la* for descent (Guilliaud, *Rudiments de musique pratique*, 1554; quoted in Allaire, 47–8). Loys Bourgeois (1550), although his table is erroneous, suggested in his text that only *ut* should be used for ascent, so that instead of the patterns shown in Table 5*a* there were the simpler forms of Table 5*b*. Another simplification, mentioned by Rhau (and probably others) and to be observed in the title of Ockeghem's *Missa 'Mi-mi'*, is the practice of singing leaps of 4ths, 5ths and octaves with the same syllable, apparently either *mi* or *fa*. This usage implies the presence of *ficta* hexachords: C–G sung as *fa*–*fa* necessitates use of the hexachord on D, to give G *fa*; A–D sung as *mi*–*mi* uses the hexachord on B♭, to give D *mi*.

As with the introduction of *ficta* hexachords, innovations such as these appear to have been made mostly by theorists of lesser stature, and even references to solmization by the major writers such as Zarlino and Glarean are usually perfunctory and conventional. By exception, Gaffurius (1496) gave a particularly clear explanation, with examples, although he referred only to the standard three-hexachord system unencumbered with later extensions. Since less attention has been paid to the treatises of less significant writers, it is probably not yet possible to generalize about the changes which took place in the theory and practice of Renaissance solmization.

Detailed rules for the application of solmization are hard to come by; only in the 16th century, when there were modifications of the system, is there information on certain points. As a result, it has become a habit to interpret the medieval system according to principles of the 16th century or even later, whose retrospective application has not been proved. The date of all the evidence presented above should be closely observed, often with the presumption that earlier documentation could not be found. A few points in particular need to be stressed. Until the 16th century, there seems to be no evidence linking the hexachord and modal systems, although the latter, in common with many other descriptions, uses the syllabary of solmization for convenience. The licence of extending hexachords without mutation is clearly of medieval origin, but its formulation into a principle such as the well-known rule 'una nota super la' is difficult to find before the 17th century. The practice of solmization in connection with learning plainchant can be regarded as definite: its use in part-music seems certain, especially from the 14th century, but the wider range and especially the presence of accidentals written into the

TABLE 5

(*a*)

			(ut)											(ut)				
ut	re	mi	fa	/	re	mi	fa	sol	or	ut	re	mi	fa	sol	/	re	mi	fa
C	D	E	F		G	A	B♭	C		C	D	E	F	G		A	B	C

(*b*)

ut	re	mi	/	ut	re	mi	fa	sol	and	ut	re	mi	fa	/	ut	re	mi	fa
C	D	E		F	G	A	B♭	C		C	D	E	F		G	A	B	C

manuscripts must have made its proper application virtually impossible in many cases.

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II. Ancient and non-European systems

1. General. 2. China and Korea. 3. Japan. 4. India. 5. Indonesia. 6. Arab countries. 7. Classical Greece.

1. GENERAL. Solmization is not a purely Western phenomenon, nor was Europe the first place in which it developed. However, recognition of it as a more ancient and worldwide device depends on a more broadly based definition than that derived from Guido of Arezzo; and also on an extension of the function normally attributed to it. Further, the solmization systems of certain non-European civilizations contain fundamental differences which reflect equally great differences in the nature of melody.

The most essential feature of the Guidonian system was the fact that each syllable indicated the quality of a given pitch. That is, it indicated the function of a pitch within a mode, setting it implicitly in the context of a surrounding interval pattern, and in particular establishing the proximity of the semitone to the pitch in question. It was thus concerned with modal structure, not with absolute pitch; with note functions (*voces*), not with single note identities (*claves*). The system of mutation described above helped further to release the mind from absolute pitch and to encourage an inner orientation within the continuum of sound.

Certain properties of the medieval system hark back to earlier practices in Europe and elsewhere, thus opening new perspectives to a wider dissemination of the concept of solmization in the ancient and Asian world. Among these was the Guidonian hand, which has early parallels, if not forerunners, in the Chinese and Indian reading hands. Another, even more important property was the existence of a model song, in this case *Ut queant laxis*, which supplied the basic material of the solmization system. Model songs of this kind are still used by Arab and Hindu singers and instrumentalists, and are a constant point of mental reference for them while improvising. This constitutes a literary-musical tradition and a psychological approach to music which goes back to ancient times and which has long been common knowledge in East and West. The poem to St John the Baptist that served as Guido's model song was already widely known and used as a daily prayer at least 200 years earlier. (It was probably written by Paulus Diaconus *c*770.) The general familiarity with its text rendered it suitable for use as an acrostic – a device widely used in lyrical poetry during the central Middle Ages. The words containing the acrostic syllables were then coupled to a melody specially constructed for teaching purposes in such a way that the beginnings of successive melodic lines together formed an ascending scale of six notes (*ut–la*). By this means, text and melody came to be associated completely automatically.

This was a mnemonic device of great technical and psychological insight; yet it was not Guido's personal invention, nor was it confined to the West. Counterparts can be found in those civilizations of the East in which notes as single entities form the basic material of music, as in East Asia. In the following survey only those systems whose pitch relationships were built up on measured ratios have been included. Thus none of the many neumatic scripts of Asiatic countries is taken into consideration. Of the two major categories of notation, vocal and instrumental, vocal notations follow the characteristics of the unaccompanied singing voice, as heard in most ritual cantillations and epics. They do not aim at intervals but try to reflect the undulations and mannerisms of the voice, and consequently their script is graphic and irrational, and represents groups of notes by single symbols (neumes; *see* NOTATION, §III, 1). As a

result, there is no possibility of solmizing around discrete pitches, as can be done in any instrumental system with acoustically measured notes. Thus, solmization in the Western sense has no place here. In fact most styles of singing do make use of a system of pitch symbols, which comes into operation as each of the neumatic groups is memorized. But the process is very different from that involving instrumental notation, and the present survey will consequently be limited to instrumentally bound rational theories.

2. CHINA AND KOREA. China developed an abundance of musical notations, some of which come close to being solmization systems. They occur whenever phonetic symbols are employed, or indeed any kind of sound symbols, to represent intervallic movements rather than single notes. On the other hand, intervallic progressions presuppose a pre-set series of basic notes with fixed tuning. The musical system of ancient China fulfilled both these requirements: the ancient doctrine whereby the 12 fundamental notes (*lü-lü*, *c*2700 BCE) are of absolute pitch; and the system of pentatonic modes, all movable in pitch (4th century BCE). The *lü* system, based on the 'tonic' of *huang-chung* ('yellow bell'; the pitch standard of all music), consisted of a row of pitch pipes which were measured, calculated and imbued with cosmological connotations. They were an abstract pitch series rather than a medium for practical use. The system of pentatonic modes, by contrast, was an abstract of everyday musical practice, and as such became the most practical theory in many countries of East Asia. (It was first described in detail by the theorist Cheng Hüan in the 2nd century CE.)

Its tonic, *kung*, was originally fixed by the pitch standard, but later developed as an indication of relative pitch. The system's five characters are shown in Table 6. They became solmization syllables of a kind, rotating through five possible 'inversions', each starting on a different character but maintaining the original order; each of these inversions could also start on any one of the 12 absolute *lü* pitches, making 60 possible pentatonic rows in all.

In Vietnam, too, there has been increasing use of indications of relative pitch, in a system which is capable of being shifted wholesale upwards or downwards in pitch (i.e. 'mutation'), and adaptable even to the singer's vocal compass.

In medieval China, a new notation developed during the Song dynasty (960–1279; earliest source 1093 CE), called *kung-ch'e p'u*. It is almost contemporary with the Guidonian system; like the latter it proved to be the most popular script, and is in use to this day. Not unlike the earlier Chinese systems, Song notation employs ancient ideograms as sound symbols, though the characters are now abbreviated and simplified. While in the north of China the system was expanded to what was theoretically a chromatic series of 19 notes, and was thus brought back to fixed pitch, in the south the more traditional one of nine diatonic steps (originally two conjunct pentachords, *c′–g′*, *g′–d″*) was retained. This scheme of a double

TABLE 6

Sol-fa	*China*	*Korea*	*Japan*
do	kung	kung	kyu
re	shang	sangil	sho
mi	chüeh	kak	kaku
sol	chih	chih	chi
la	yü	u	ü

TABLE 7

ho	合	*C*
shih	士	*D*
yi	乙	*E*
shang	上	*F*
ch'ê	尺	*G*
kung	工	*A*
fan	凡	*B*
liu	六	*c*
wu	五	*d*

pentachord seemed to be the ideal frame for solmization-like transits, or 'mutations' (Table 7; after Kaufmann, 1967, p.76). 'The shifting of *ho* (Do; C), comparable to the "movable *do*" of the West, led to the creation of a number of scales ... which facilitated transpositions and changes of mode' (Kaufmann, 1967, p.77). It is interesting to note that the two upper-octave notes *c* and *d* are given names different from those of their lower-octave counterparts. The way in which solmization works may provide one of the reasons for this: the upper two notes do not occupy the same position within their pentachord (notes 4–5) as the lower two (notes 1–2), and so do not have the same intervallic value. Song notation can also be found, with local modifications and greatly extended, in Korea, under the name *kongch'ŏk-po*.

3. JAPAN. Together with China and Korea, Japan developed some of the most interesting solmization systems, mainly in connection with two of its most important art forms, *gagaku* and *nō*. As is the case with certain other solmization notations, the sound symbols usually appear in conjunction with a normal notation, or even with two such notations. The wind section of the *gagaku* orchestra illustrates this well. It consists of a *ryūteki* (flute), *hichiriki* (cylindrical oboe) and *shō* (mouth organ). Both the *ryūteki* and the *hichiriki* have three columns of notation, the *shō* two. Of the three columns, the characters in the central column represent solmization syllables, the smaller ones to the left indicate fingering on the instrument, and the dots to the right signify the rhythmic division (fig.4; after Malm, 1959, p.264). Leaving aside the organ notation, it seems as if only the combined forces of solmizing and fingering, together with rhythm marks, were able to assure a faithful realization of the musical idea. The central phonetic symbols are part of 'a solfège system by which the player originally learned the music' (Malm, 1959, p.265), and no more than isolated signposts pointing the way to more complex melismas and melodic tropes. They no longer form a solmization notation moving between definite modal intervals, but a solfège notation of a specific Eastern genre: a guide to improvisation based on a few basic symbols of multiple significance. It is not a script to be read by the uninitiated. Thereby the *gagaku* and *nō* notations moved to the pole of solmization opposite to its function in the West, where it was expressly designed for rudimentary education of the uninitiated. Yet the essential idea behind solmization, of perpetuating a given melody in the learner's mind through a meticulous performance comprising intonations, dynamics and embellishments, continued in *gagaku*, particularly so in its teaching method (Jap. *shōga*: 'sing-song'). This includes 'abstract syllables that suggest phrasing, embellishments, and pitch-wavering (*meri-kari*). ... In this way, the student memorizes his

4. Solmization system as used in the wind section of a Japanese gagaku orchestra; the characters in the central column represent the solmization syllables

entire repertory before he is allowed even as much as to touch his instrument. It is probable that we owe the survival of court music to this painstaking rote method' (Harich-Schneider, 1953, pp.53–4). Thus even in this East Asian art music, hidden for many centuries from the rest of the world, a scheme of sing-song syllables has always been at the root of oral teaching (*see* JAPAN, §VI, 4). As in Western solmization, yet unaware of it, the Japanese syllables became intensely meaningful and aimed at transmitting the melodic style in its entirety – independent and even regardless of the co-existing written documentation in partbooks.

4. INDIA. Similarities between Indian and Western systems of solmization are so obvious that it is tempting to assume some interdependence, but mutual contacts have not been proved.

There is no musical notation in Hindu music culture except for Samavedic chant (*see* INDIA). According to Fox Strangways (1914, p.vi), the system used is a sol-fa notation 'of which the various local scripts and special signs are easily mastered'. For musical education an elaborate system of solmization developed from *c*200 BCE to 500 CE (see Bharata: *Nāṭya-śāstra*, chap.28). This early treatise states that musical science was based on seven diatonic notes within an octave (*svara*) which were marked with solmization syllables as in Table 8. These seven singing syllables are abbreviations of fuller Sanskrit terms which have been symbolically associated with animal cries as a means of determinating their absolute pitch, purity and nature (Daniélou, 1968, p.26):

Shadja [doh] is sounded by the peacock, *Rishabha* is uttered by the *chātaka* bird. The goat bleats *Gandhara*, the heron cries *Madhyama*. ... *Panchama* is softly sung by the cuckoo ... *Dhaivata* is croaked by the frog in the season of rains. At all times ... *Nishada* is trumpeted by the elephant.

In classical times, this basic octave developed into three classes of scale (*grāma*) starting, respectively, on the first, fourth and fifth degrees of the basic scale. This is an interesting parallel to the three intonational degrees of the Guidonian hexachord and mutation scheme including, also, the characteristic change of an interval relation (Guido: B *durum–molle*; India: the microtonal change of one *śruti* on the *dha* [A]). Of this medieval classification, the third *grāma*, later also the second one on *ma* (F) became obsolete, but solmization still has a role in defining the species of melody.

TABLE 8

sa –	ri –	ga –	ma –	// –	pa –	dha –	ni –	(sa)
C	D	E	F		G	A	B	C

Solmizing in modern Indian classical music has developed to a special art form usually performed with great virtuosity towards the end of a rāga-cycle and called *svara*, *sargam* (*sa–ri–ga–ma*), *svarāvarta* or *surāvarta*: here the singer replaces the poetic text with the appropriate sol-fa syllables, reciting them in quick parlando style. This display of lingual dexterity has its parallel in the language of drum-words (*bols*) which reproduces the rhythmic patterns of the drummer. The parlando-movement *svara*, just before the end of the rāga, seems also to serve the purpose of offering the more initiated listener an unadorned modal reduction of the rāga variations, which until this point has been freely improvised and embellished. Ex.2 (from Fox Strangways, 1914, p.285) shows such an interpolation into a rāga section of solmization syllables, the music then reverting without a break to the original poetic text carrying an additional variation.

5. INDONESIA. An interesting variation of the solmization idea is found on the island of Bali which, together with

Ex.2

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[ga-ma pa - da - ma — pa - ga ma - ga - ri - sa ni - sa - ni

ga - ri - sa — ga - ga ma-ma ni da-ma-ga-ma

ni - ni - sa ni - sa - ga - ga — ma - ga - ri ga - ga - ri - sa

ri - sa - ni da - ma - ga - ri — ni - sa - ga ga - ma] Che -

- ra - rā - va - de - mi - rā — Ra -

D.C. al Fine

- ma - yya Che - ra - rā - va - de - mi - rā —

TABLE 9

ding	dong	dèng	(penjorog)	dung	dang	(peméro)
e	*f*♯	*g*♯	*a*♯	*b*♮	*c*♯	*d*

(½ brackets over dèng–(penjorog) and dang–(peméro))

Java, is considered one of the two main cultural centres of the archipelago. The musical history of the two islands proceeded along different paths. Java was for centuries under Islamic domination, being part of the Sultanate; but Bali escaped Muslim influence (as well as the earlier Buddhist wave), retaining its Hindu traditions. Whereas Java did not develop a musical notation or a solmization scheme until recently, Bali did so centuries ago. One of the reasons why solmization developed may be the decentralization of musical practice in many independent villages or village republics with varying local traditions. Cultural diffusion worked against a unified pitch system and, more specifically, against a fixed pitch, the absence of which often generated solmization schemes based on movable pitch and on structural thought in music.

The Balinese type of solmization was probably necessitated by the nature of its tonal system of five near-equidistant notes in the octave, around which certain nuclear themes (Javanese *balungan*; Balinese *pokok*) had become established. With no standard tunings the sol-fa series had to be movable. Five singing syllables using the five vowels of speech form the basic row, with the addition of the (rarely used) half-tones (Table 9; after E. Schlager, 'Bali', *MGG1*).

A number of Balinese *kidung* poems carry a solmization script whose vowels are matched exactly to those of the text (*madu* = *dang-dung*). The vowels of the poem thus reveal the melodic progressions. In this case, melody is not a living tune but an artificially arranged 'cantus firmus' of some fundamental notes which would be counterpointed by a rich canvas of orchestral voices proceeding heterophonically.

6. Arab countries. Arab solmization schemes have been the subject of much discussion. One problem is the difficulty of making a clear distinction between Arab musical notation and solmization (i.e. between the principles of *claves*, providing a note row with fixed single pitches; and *voces*, the aurally perceptible movements between them. Theoretically, Arab music is built on a fundamental note-row (*maqām*) which could be compared to the Greek *systema teleion*, or the Chinese *lü*. Like the latter, however, these root notes are not used melodically; they are thus rather remote from any living practice of music, which can dispense with written symbols, and has always done so. Like most monophonic musical traditions of the East, Arab music is at its best when perceived as a sound continuum. By its very nature it runs counter to the distinct separation of notes which occurs in any letter or staff notation, or even to the concatenation of intervals. As in Islamic art, melodic movement is convolute, literally arabesque.

For these (and many more) reasons, there was no original or regularly practised Arab solmization system. Leaving aside certain historical efforts to formulate such notation systems as, for example, instrumental tablatures (for lute, *ṭanbūr* etc.), one of the true solmization schemes may be cited which had certainly been devised through some contact with, and in imitation of, the Guidonian

TABLE 10

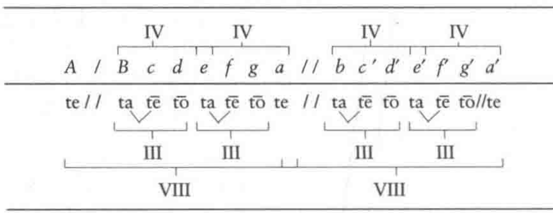
alif	(A)	mīm	lām	(A)	(mi)	(la)
bā	(B)	fā	sīn	(B)	(fa)	(si)
jīm	(J)	ṣād	dāl	(C)	(sol)	(do)
dāl	(D)	lām	rā	(D)	(la)	(re)
hā	(H)	sīn	mīm	(E)	(si)	(mi)
wāw	(W)	dāl	fā	(F)	(ut)	(fa)
zā	(Z)	rā	ṣād	(G)	(re)	(sol)

system. It was reported first in Meninski's *Thesaurus linguarum orientalium* (1680) as an example of the 'notae musicae' and again, 100 years later, in J.-B. de La Borde's *Essai sur la musique ancienne et moderne*, the solmization table from which is given in Table 10 (after Farmer, 1930, p.77). Neither author indicates the origin or use of this scheme. There are seven basic notes (the hexachord is not common in Arab music theory), stretching from *la* to *sol*, with its 'mutation', or transposed version, from *mi* to *re*. The Arab singing syllables are not selected from foreign or acrostic words, nor from abbreviations of ancient (ritual or cosmological) terms, but they are the usual names of the Arabic alphabet used according to their phonetic value and their 'phonetic likeness' to the Guidonian syllables. To emphasize their assonant character they therefore appear in a quite irregular order (the third and fourth columns of Table 10). Their alphabetical order is retained only in the left-hand column, where the Arab letters are in juxtaposition with the Latin ones. This is a rare case where the same symbols are used to represent jointly *claves* as well as *voces*, distinguishable only by the different order in which they appear.

7. Classical Greece. A solmization system from ancient Greece is in the writings of Aristides Quintilianus (late 3rd and early 4th centuries) and J.F. Bellermann's Anonymus (*see* Greece, §I). Because of the pivotal point which Greece occupied between Eastern and Western civilizations, this scheme of solmization has already been closely investigated (by Ruelle, Riemann, Handschin, Wiora and others). It is a simple device of four singing syllables with changing vowels (*te–ta–tē–tō*), bound strictly to the tetrachordal design of the 'perfect system'. The first and main syllable *te* (*genēseos symbolon*) is given to the *proslambanomenos A* (*La*) and to its two octaves enclosing four groups of identically constructed trichords (*B–c–d, e–f–g*, etc.), given here in the Dorian mode, with the decisive semitone (always *ta–tē*) at the start (ascending). So, while each tetrachord does include the four phonetic symbols, the internal order of recurring intervals (½–1–1) is rather the result of paired trichords (Table 11; after Riemann, 1912–13, p.274).

The origin of the Guidonian hexachord remains an open question. In the above distribution of the solmization syllables in two pairs of trichords, or two hexachords, a possible solution of the problem appears. Scholars agree that the Greek *te–ta–tē–tō* system was adopted by the Byzantines, who had many contacts with the west

TABLE 11



Romans, especially during the Carolingian period. Whatever conclusions are drawn, one point in particular is worth noting: the coupling of the early (theoretical) tetrachord system in letter notes with the newer (practical) trichord system, in solmization notes.

There are still other problems to be solved, for instance the possible interrelation of the Greek solmization phonetics with the mnemonic *noeane* formulae of Gregorian chant (*see* ĒCHOS, §2). Riemann (1912–13) explored this question on the basis of one of Hucbald's notated examples, a formula to the 'tonus prōtos' which carries, besides the Greek notation, the mnemonic *noeane* syllables. The obvious similarities between the two, particularly the use of the same vowels as indicators of the modal functions within the tetrachordal species, led Riemann to claim establishment of a link between Asian, Greek, Byzantine and Roman-Guidonian doctrines. Seeing the *noeane* vowels as a step towards a precise solmization system opens a new cycle of questions concerning their origin (see Werner, 1942; Wiora, 1956), their replacement by mnemonic model songs or initial figures, or their use as tropes in alleluiatic songs (Chottin, 1939; Gerson-Kiwi, 1967). A solution demands the knowledge of both music historians and ethnomusicologists.

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ANDREW HUGHES (I), EDITH GERSON-KIWI (II)

Sölnerus, Johannes. *See* SELNER, JOHANN.

Solnitz [Solniz, Sollnitz], **Anton Wilhelm** (*b* Bohemia, *c*1708; *d* Leiden, *c*1752–3). Bohemian composer, active in the Netherlands. He probably went to the Netherlands in the mid-1730s; in 1738 one of his symphonies was performed at the centenary celebrations of the Amsterdam Stadsschouwburg, and several of his works were published in Amsterdam around that time. He then moved to Leiden, where he was registered at the university in 1743. In about 1750–51 Walsh published two volumes of trio sonatas as opp.1 and 2; although they lack dedications, they may be first editions, since no Dutch editions have been traced. In 1751 Solnitz was a frequent performer of his own compositions in concerts at the Nieuw Vaux-Hall inn, The Hague. According to Lustig he died in Leiden. This must have been shortly before or in 1753, when music originating from his estate was offered for sale in newspaper announcements.

Solnitz's symphonies opp.1 and 3 are similar in structure to those of G.B. Sammartini. He was probably the first to write and publish such works in the Netherlands. The rapid changes of texture in these compositions are remarkable, foreshadowing later *Sturm und Drang* writing. His trio sonatas fall between the Baroque and the *galant* styles of the middle of the century, with predominantly triadic melodic development and simple bass parts. Most are in three binary movements, with those in the first set (*c*1750) basically following a fast–slow–fast or fast–slow–minuet pattern, and those in the second (*c*1751) following a moderate–fast–faster or moderate–fast–minuet pattern.

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6 sinfonie, 2 vn, va, vc/bc, op.3 (Leiden, *c*1745)
6 Sonatas, 2 vn, bc (London, *c*1750), pubd as 'op.1'
6 Sonatas, 2 vn/fl, bc (London, *c*1751), pubd as 'op.2'

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sonatas, 2 vn, hpd, *DS*; trio, 2 vn, b, *DS*; 4 sonatas, 2 vn, va, b, *S-Uu*, 1 doubtful

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RUDOLF A. RASCH

Solo (It.: 'alone', 'only'). (1) A piece played by one performer, or a piece for one melody instrument with accompaniment. In 18th-century English terminology, 'solo' as the designation for a piece of music for a melody instrument with continuo accompaniment was virtually equivalent to 'sonata' and was often so used in titles. 'Solo sonata' may mean either a sonata for one melody instrument with accompaniment or a sonata for an unaccompanied melody instrument, like Bach's sonatas for violin alone; *see* SOLO SONATA.

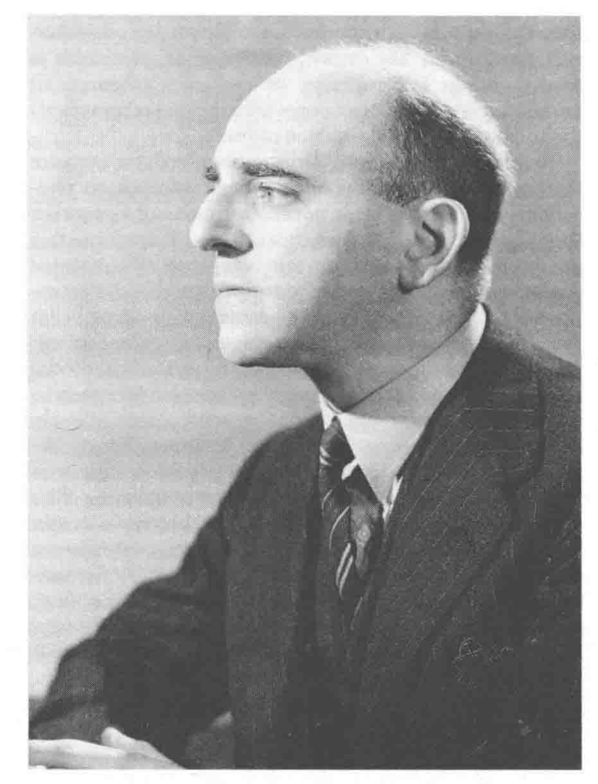
(2) When found as a direction in scores, 'solo' may mean that a part is to be brought out and should claim most of the attention at that point, or that the parts so designated are to be taken by a single player or singer – a 'soloist' – at that point instead of being doubled by the 'ripienists' or choral singers.

(3) In concertos, 'solo' sometimes heads a section of the composition in which the soloist dominates and the other parts assume a distinctly subordinate role.

DAVID FULLER

Solomon [Cutner, Solomon] (*b* London, 9 Aug 1902; *d* London, 22 Feb 1988). English pianist. His first and principal musical study was with Mathilde Verne, a pupil of Clara Schumann. He made his début, playing Tchaikovsky's First Concerto, at the age of eight in Queen's Hall, London, and appeared widely as a prodigy, billed only by his first name (he never used his surname professionally), admired for his 'wide, soulful eyes' and white sailor suit as much for consummate virtuosity. Study in Paris with Lazare-Lévy and Marcel Dupré and further appearances left him with a revulsion for the piano; Henry Wood advised him to retire for a time and forget about music. He reappeared in 1924 as a no less virtuoso adult pianist and soon conquered Europe and the USA (where he made his début in 1926) by the crystalline clarity, brilliance and poetry of his playing. In 1939 he was the soloist at New York World Fair in the première of Bliss's Concerto, written for him (as was the piano part of Bliss's Viola Sonata). During World War II he toured widely for the fighting forces. For the 1955 Edinburgh Festival he formed a splendid piano trio with Francescatti and Fournier. In 1965 he suffered a paraplegic stroke, after which he did not play again in public.

Solomon was acclaimed, particularly by fellow musicians, as one of the most immaculate pianists of the century. His virtuosity was real and unforced, never drawing attention to itself or to the performer: hearing him play Liszt's Hungarian Fantasy or concertos by Brahms, Tchaikovsky or Bliss, one could not wish to ignore the brilliance and tension engendered, any more than the contained ethereal *ballon* when he played Brahms's C major Intermezzo op.119 no.3 (he practised it in the green room before playing it, even as an encore). But the essential Solomon was an evocative poet, of Mozart's K450 Concerto, Chopin's Berceuse, the last pages of Beethoven's Sonata op.111, the slow movement of Brahms's D minor Concerto, Debussy's *La fille aux cheveux de lin*, who could weave such a spell with his fingers that time seemed to be suspended and a legato line be sustained long after one note had died away and before the next one was miraculously matched with it. He was a classic pianist who had no need to woo audiences with applied beauty or grandiosity because his playing already contained these qualities by its extreme shapeliness and sensibility.



Solomon

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WILLIAM S. MANN/R

Solomon, Edward (*b* London, 25 July 1855; *d* London, 22 Jan 1895). English composer, conductor and pianist. A member of a family of theatre musicians, he began his career as a pianist at the Middlesex Music Hall in London; he was later the musical director at the New Royalty, Globe, Her Majesty's and other theatres in London and New York. He wrote numerous parlour pieces for the piano and comic songs, and as a composer of comic

operas he was one of the most accomplished contemporaries of Sullivan. Solomon's melodies are usually in an English ballad or a march style with repeated melodic phrases and simple rhythms. His comic operas, many of which echo Sullivan's, were all performed in London and include *Billee Taylor* (Imperial, 30 October 1880), *Claude Duval* (Olympic, 24 August 1881), *The Vicar of Bray* (Globe, 22 July 1882), *Polly* (Novelty, 4 October 1882), *Pocahontas* (Empire, 26 December 1884), *The Red Hussar* (Lyric, 23 November 1889) and *The Nautch Girl* (Savoy, 30 June 1891). (*GänzlEMT*, incl. list of stage works)

ANDREW LAMB

Solomon, John (*b* London, 2 Aug 1856; *d* London, 1 Feb 1953). English trumpeter. He studied the cornet from boyhood and in 1870 entered the RAM, where, under the professorship of the younger Thomas Harper, the use of the slide trumpet was compulsory (although Solomon, among others, regularly used the cornet for theatre engagements). He began playing first trumpet (on the cornet, with occasional use of the slide trumpet) in the provinces in 1873 and in London (at St James's Hall) in 1876, and quickly rose to eminence. He played first trumpet at the first of the Queen's Hall Promenade Concerts in 1895, was a founder of the LSO, and with the gradual retirement of Walter Morrow towards 1910 was left undisputed master of his field. In 1936 he performed in public for the last time, in St Paul's Cathedral, at the age of 80. He was professor at the RAM from 1894 to 1938, and at Trinity College of Music. He also conducted many bands in the London area.

Solomon's career was during an unsettled time in the structural history of his instrument, and he was concerned in several important innovations, including the use of the long A trumpet for oratorio performances and the adoption of Mahillon's F valve trumpet about 1900. In these he followed Morrow, but their positions were reversed when Solomon was quicker than Morrow to perceive and demonstrate the advantages of the modern B♭ trumpet; from about 1905 Solomon urged its adoption in place of the F, thereby helping to bring about that which Morrow had failed fully to achieve through the use of the F trumpet, namely suppression of the cornet as a substitute for the trumpet in symphony orchestras. He wrote *Twelve Etudes* for B♭ cornet.

ANTHONY C. BAINES/EDWARD H. TARR

Solomon, Maynard (Elliott) (*b* New York, 5 Jan 1930). American musicologist. He graduated from Brooklyn College, CUNY, with a BA in 1950 and pursued graduate studies at Columbia University, 1950–52. In 1979 he was an adjunct associate professor at the Graduate School, CUNY, and between 1988 and 1994 he held visiting professorships at SUNY Stony Brook, Columbia University, Harvard University and Yale University. In 1998 he joined the graduate faculty of the Juilliard School of Music. Solomon was co-founder and co-owner of the Vanguard Recording Society Inc., which issued numerous recordings between 1950 and 1986.

Solomon has specialized in the music of the Classical period, particularly that of Beethoven, Mozart and Schubert. His 1977 biography of Beethoven, which is a psychological study, has been widely praised as a definitive work and has been translated into many languages. His book on Mozart (1995), in which Leopold Mozart is cast in a negative light, has caused debate among scholars, as has Solomon's discussion of Schubert's sexuality (1988–9). Solomon's interest in the life and works of Beethoven has led to close collaboration with German scholars; in 1996 he became a scholarly adviser to the Beethoven-Archiv in Bonn, and he is a member of the editorial committee for the *Neue Ausgabe Beethovens Briefe* (Munich, 1996–8).

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PAULA MORGAN

Solomon ben Judah Lunel [Solomon Vivas] (*fl* southern France, 1424). French philosopher and commentator. He referred to music in three short passages in his *Ḥesheq Shelomoh* ('Solomon's Desire', 1424; *GB-Ob* Opp.Add. Qu.114), which was a commentary on Judah Halevi's *Kuzari* (12th century). Music attained great heights in

ancient Israel, where it was practised by an élite (the Levites) and recognized as a therapeutic aid (David playing before melancholy Saul). Solomon relays various commentaries on a statement by Halevi about the measurement and relationship of text and music; the statement has particularly telling musical terminology: *'erekh* (relation), *sidur* (composition), *musiqah* (art music) and *minyan* (numbering or measurement).

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DON HARRÁN

Solomon Islands. *See* MELANESIA, §IV.

Solomon Vivas. *See* SOLOMON BEN JUDAH LUNEL.

Solo organ. Specifically the manual of an organ, usually its fourth, given to strong solo stops (flutes, strings and reeds) which are not normally intended to blend into any traditional manual chorus. Many 16th-century *Brustwerke*, containing only a regal or two, could be considered a kind of Solo organ, as could the new *Récit de cornet* manuals of the 17th (St Séverin, Paris, 1610). While French builders went on to develop their *Récits* (i.e. short-compass melodic manuals), some began to separate off the larger reeds, putting them on their own chest for purposes of steady wind-supply rather than specific music (Notre Dame, Paris, 1733); at the same period, some German builders gave their organs *Solowerke* with more stops than the usual *Petite écho* manuals (*Solowerk* of 16.8.8.8.8.8.8.8.8.4.4.4.4. at Ochsenhausen, 1729). The orchestral idea of organs encouraged by such writers as Vogler and J.H. Knecht (*Vollständige Orgelschule*, 1790) led to the secular organs of the mid-19th century that very often contained extravagant manuals devoted to solo stops. Hill's development of the high pressure reed (Birmingham Town Hall, 1840), Cavaillé-Coll's harmonic registers, and the pungent string-toned stops refined by builders throughout northern Europe and America provided the essential elements and made possible Solo divisions such as those at Leeds Town Hall (Gray and Davison, 1859), Boston Music Hall (Walcker, 1863) and Alexandra Palace, London (Willis, 1873). Later, extensive enclosure (in swell boxes) and extreme tonalities were adopted (Woolsey Hall, Yale University: Skinner, 1928; Royal Albert Hall, London: Harrison, 1934). In the modern eclectic organ the Solo has regained its chorus structure (Royal Festival Hall, London, 1954), sometimes combining this with the role of a Bombarde division (Meyerson Symphony Center, Dallas, 1992).

PETER WILLIAMS/NICHOLAS THISTLETHWAITE

Solo sonata. A term used in the late Baroque period (sometimes simply as 'solo') for a sonata for a single instrument, most commonly violin, and continuo. The title was less often applied to unaccompanied works, such as Bach's for violin. Dario Castello and Biagio Marini were among the first to publish solo sonatas; by 1652, G.A. Bertoli, Uccellini and G.A. Leoni had published entire collections. Before the turn of the century, Biber and J.J. Walther had written violin sonatas at least as demanding as Corelli's, whose op.5 was viewed as archetypal by later violinist-composers (Geminiani, Tartini, Locatelli, Leclair). In the 18th century melodic and chordal instruments usually played the continuo part together, so that a 'solo sonata' required three performers; the continuo rarely matches the upper part in virtuosity. The solo sonata, favoured above the duo or trio by mid-18th-century composers, represented a substantial repertory, not only for violin but also for flute, recorder, oboe, cello and bassoon; Bach, Handel and Vivaldi are among those who contributed to it. From the 1750s it co-existed with the 'accompanied sonata' in which a keyboard instrument was accompanied by a violin or occasionally a flute.

See also SONATA, §I.

SANDRA MANGSEN

Solo stop. An organ stop with solo characteristics. With the development in the 15th century of the slider-chest (*see* ORGAN, §II, 5), organ builders could separate off the medieval BLOCKWERK ranks, and it became possible to incorporate new instrumental or other musical effects into the organ. At the church of Our Lady in Antwerp, for example, van der Distelen's organ of 1514 was said to contain Trumpet, Waldhorn, Schalmei, Zinck, Quintadena, high Flute and Hohlpfeife stops. By Praetorius's time (1619), a wide range of flue and reed stops of all shapes and sizes was available, including overblowing flutes and horizontal regals, all of which might be used alone. The classical term meant 'an uncombined stop', but the oldest example of a Solo stop in the modern sense, being a stop that is accompanied by other softer stops, was the multi-ranked Cornet. This was known as a colourful stop, often appearing more than once in an organ, even before it was given its own treble-compass keyboard (the *Récit de cornet*) in the 17th century. By about 1890 it had become the norm for the louder Solo stops, requiring higher wind-pressures, to be given a separate keyboard (*see* SOLO ORGAN). Music incorporating melodies for solo stops was popular in France (Hautbois, Voix Humaine, Cromorne) and England (Horn, German Flute, Vox Humaine, Cremona, etc.) throughout the 18th century and, in the latter country, well into the next century. In 1840 the first high-pressure Ophicleide was introduced: the precursor of the Tuba and other new Solo stops, notably high-pressure harmonic flutes and free reeds (*see* ORGAN, §III), as well as loudened versions of older chorus or string stops (Large Open Diapasons, Stentors, Violes d'Orchestre, etc.).

See also ORGAN STOP.

PETER WILLIAMS, MARTIN RENSHAW

Solov'yov, Nikolay Feopemptovich (*b* Petrozavodsk, 27 April/9 May 1846; *d* Petrograd (St Petersburg), 14/27 Dec 1916). Russian composer, critic and teacher. His father wanted him to make a career in medicine, but he allowed him to enter the St Petersburg Conservatory (1868), where he studied with Zaremba. He completed an overture in 1869, and in 1872, the year of his graduation, he was commissioned to write a cantata to celebrate the 200th anniversary of the birth of Peter the Great. He taught music theory at the conservatory from 1874, and was later professor of composition (1885–1909). From 1905 he was also Director of Music at the Imperial Chapel. He was an enthusiastic member of the St Petersburg Russian Musical Society, of which he was the official representative at the Paris Exhibition of 1878. From 1870 he was a music critic, working for most of the St Petersburg periodicals, including *Novoye vremya* and the *Sankt-Peterburgskiye vedomosti*.

After the death of Serov, who had intended to write an opera based on Gogol's short story *Noch' pered rozhdestvom* ('Christmas Eve'), a competition was set up for the best setting of the libretto, to be entitled *Kuznets Vakula* ('Vakula the Smith'). Both Tchaikovsky and Solov'yov submitted an opera; Tchaikovsky duly won in 1875, although some of the judges were known to prefer Solov'yov's composition, which was never professionally performed. Solov'yov never forgave Tchaikovsky and, though he praised *Yevgeny Onegin*, his criticisms of his music were often hostile. He was similarly critical of Rimsky-Korsakov's music, and their relationship as fellow professors at the conservatory was strained. Although Solov'yov was a conservative critic, he was by no means as reactionary as Vladimir Stasov described; in addition to critical reviews, he also wrote essays, including one on Borodin, for the Brockhaus Lexicon, and was the author of a textbook on harmony.

Solov'yov's most important composition is the opera *Kordeliya* ('Cordelia'), also known as *Mest'* ('Revenge'), which was first performed in 1885. Excerpts from an unfinished opera based on Pushkin's comic poem *Domik v Kolomne* ('The Little House in Kolomna'), upon which Stravinsky's *Mavra* is also based, were published in a St Petersburg periodical in 1899, though the music was probably written earlier. His orchestral fantasy *Ėy, ukhnem*, performed at the Pan-Russian Exhibition in Moscow (1882), is based on the folksong well known as the 'Song of the Volga Boatmen', first published in Balakirev's original collection of folksongs (1866). He was a good if conservative composition teacher, but he died an embittered man, feeling that he had never been given the chance to flourish as a composer.

WORKS

Kuznets Vakula [Vakula the Smith] (op, Ya. Polonsky, after Gogol: *Noch' pered rozhdestvom* [Christmas Eve]), 1874–5, amateur perf., St Petersburg, 1880, as Vakula Kuznets
Domik v Kolomne [The Little House in Kolomna] (op, after A. Pushkin), ?early 1880s (excerpts, St Petersburg, 1899)
Kordeliya (op, P. Bronnikov after V. Sardov: *La haine*), St Petersburg, 1885, rev. 1898 as Mest' [Revenge]
Orch: Rusÿ i Mongolï, sym. picture, 1870; Ėy, ukhnem, orch fantasy, 1882
Other works: Samson, cant., 1877; other cants.; chbr music; pf pieces; songs

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EDWARD GARDEN (with JENNIFER SPENCER)

Solov'yov-Sedoy, Vasily Pavlovich (*b* St Petersburg, 25 April 1907; *d* Leningrad, 2 Dec 1979). Russian composer. Folk music, a decisive early influence, largely formed his musical consciousness. At the age of eight he taught himself to play the balalaika, and then he formed a trio – of balalaika, mandolin and guitar – with his contemporaries. Later he attended guitar courses, where he learnt notation, and he also studied the piano by himself. After the 1917 revolution his studies took on a more systematic character. By the age of 13 he was taking part in a young people's amateur theatre group, accompanying its productions with piano improvisations, and for a long time after this he was associated with workers' clubs. In the mid-1920s he was invited to join Leningrad radio as a piano improviser for morning gymnastics lessons. He then studied at the Musorgsky College (1929–31) and at the Leningrad Conservatory (1931–6), where Ryazanov encouraged his interest in folk music. On graduating he essayed various compositional genres, but found his vocation in song. He had emerged at the period when the mass song was at its greatest flowering, and his own pieces, with their close contact with urban working-class music, were successful and much loved both in Russia and abroad. The songs of the 1930s are virile and heroic, but during World War II he stood out as a master of heartfelt lyricism and gentle wit. These wartime songs, which expressed the soldier's feelings of love, fidelity and comradeship, won him the most widespread popularity. Apart from producing more than 60 such pieces, he toured the front ceaselessly with his own variety theatre group.

Solov'yov-Sedoy's postwar songs continued to be in praise of the soldier as hero, but new concerns entered his work as well: workers, students, youth, the peaceful life of the country and the unity of different peoples in their striving for peace. In these years his melodic invention grew still more abundant, and energetic rhythms came to predominate. He regarded the song in all its forms – mass, variety and lyric – as a very serious and elevated genre. Also his creative interest widened: he wrote operettas, did a lot of film work and revised the ballet *Taras Bul'ba*. By the 1960s and early 70s he was still composing many songs, but his work was largely for the theatre. Being for many years (1948–64) the chairman of the Leningrad branch of the Composers' Union at times of harshly ideological dictates, he showed a breadth of views and tolerance to others, sometimes even to distant creative artists and musical trends. He was a laureate of the State Prize (1943 and 1947) and of the Lenin Prize (1959).

WORKS
(*selective list*)

SONGS

Pre-war: Gibel' Chapayeva [Chapayev's Death]
Wartime: Davno mï doma ne bïli [We've not been Home for a Long Time], Igray, moy bayan [Play, my Bayan], Na solnechnoy polyanochke [In a Sunny Little Glade], Solov'i [Nightingales], Vecher na reyde [An Evening on a Raid]
Postwar: Ballada o soldate, Yesli bï parni vsey zemli … [If only Chaps the World Over …], Gde zhe vï, druz'ya-odnopolchane [Where are You, Regimental Friends], Marsh molodïkh rabochikh [March of the Young Workers], Podmoskovnïye vechera [Evenings Near Moscow], Pora v put'-dorogu [It's Time to be on Our Way], Studencheskaya poputnaya [Students' Travelling Song], Uslïsh' menya, khoroshaya [Hear me, Pretty One], V put' [On the Way]
Over 400 others

OTHER WORKS

Stage: Taras Bul'ba (ballet, after N. Gogol), 1940, rev. 1955; Vernïy drug [A Loyal Friend] (operetta), 1945; Samoye zavetnoye [Most Cherished Possession] (operetta), 1948, rev. 1951; Olimpiyskiye zvyozdï [Olympic Stars] (operetta), 1962; V port voshla 'Rossiya' [The Rossiya Went into port] (ballet), 1964; U rodnovo prichala [In Home Port] (operetta), 1970; Vendetta (operetta), 1970; Neravnïy brak [The Unequal Marriage] (operetta), 1971; Zhil-bïl Shel'menko (operetta), 1978

Orch: Liricheskaya poema, 1933; Partizanshchina [Partisan Warfare], 1933; Taras Bul'ba, ballet suite, 1960; V port voshla 'Rossiya', ballet suite, 1964
Pf and other inst works, *c*50 film scores, over 40 scores for the theatre and radio

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M. Byalik: 'Tri pesni Solov'yova-Sedogo' [3 songs by Solov'yov-Sedoy], *SovM* (1958), no.12, pp.48–52
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D. Person: *V.P. Solov'yov-Sedoy: noto-bibliograficheskiy spravochnik* [A list of works and bibliography] (Leningrad and Moscow, 1978)
S.M. Khentova: *Solov'yov-Sedoy v Petrograde-Leningrade* (Leningrad, 1984)
S. Khentova: 'Bulgakov i Solov'yov-Sedoy' [Bulgakov and Solov'yov-Sedoy], *Neva* (1992), no.4, pp.272–5

M. ARANOVSKY/I. RAYSKIN

Soltan, Wladzimir Yawhen'yevich (*b* Baranovichi, 9 Jan 1953). Belarusian composer. He graduated from Bahatïrow's class at the National Conservatory at Minsk (1979), then after completing his training as an assistant lecturer under his tutorship (1983) taught at that institution. He became a member of the Belarusian Composers' Union in 1980. His first significant works date from the second half of the 1980s and include his Cello Concerto in which he modified the Romantic model with a confrontational dramaturgy. His greatest achievement, which found considerable public resonance, was the opera *Dzikaye palyavanne karalya Stakha* ('The Wild Hunts of King Stakh') after the eponymous historical and romantic tale by the popular Belarusian writer V. Korotkevich. The opera, concerning events in the life of the Belarusian gentry in the 19th century, embodied the ideals of 'national revival' which developed in Belarusian political and cultural life in the early 1990s after the break-up of the USSR; it was the first Belarusian opera free from any communist undercurrent. The opera is a contemporary variant of the 19th-century Romantic opera and is distinguished by its specificity both in terms of historical background and genre, and also by its musical language which combines elements of expressionism, contemporary styles, traditional folklore and domestic music. It was awarded the State Prize of Belarus (1990). In general, national and historical themes predominate in his works which are characterized by a propensity towards thematic ideas of a theatrical character, a heightened tone of expression and a leaning towards dramatic confrontation of a Romantic caste. He belongs to the neo-romantic trend in Belarusian music of the 1980s and 90s.

WORKS
(selective list)

Ops: Pani Yadviga [Madame Yadviga] (S. Klimkovich), 1984; Dzikaye palyavanne karalya Stakha [The Wild Hunts of King Stakh] (Klimkovich, after V. Korotkevich), Minsk, 1989
3 syms.: 1981, 1983, 1985
Other orch: Conc., chbr orch, 1983; Cello Conc., 1986; Sym. Poem, 1990
Chbr and solo inst: Pf Sonata no.1, 1982; Str Qt, 1983; Pf Sonata no.2, 1984; Ėlegiya, vc, 1987
Song cycles (1v, pf) after M. Bogdanovich, A. Tarkovsky
Choral works, folksong arrs., incid music

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M. Galushko: 'Natsional'nïy syuzhet – sovremennoye prochteniye' [A national subject – a contemporary reading], *SovM* (1990), no.4, pp. 43–47
V. Anisimava: 'Kharavïya staronki operï Wl. Soltana "Dzikaye palyavanne karalya Stakha"' [Choral sections from the opera 'The Wild Hunts of King Stakh' by Wl. Soltan], *Pïtanni kul'turï i mastatstva Belarusi*, xiii (1994), 34–6

VALENTINA ANTONEVICH

Solti [Stern], Sir **Georg** [György] (*b* Budapest, 21 Oct 1912; *d* Antibes, 5 Sept 1997). British conductor of Hungarian birth. After giving his first piano recital at 12 he studied at the Liszt Academy of Music, Budapest, where his teachers included Dohnányi and Bartók for the piano, and Kodály for composition. After beginning his career as a pianist and accompanist he joined the Budapest Opera as a répétiteur, worked with Toscanini at the 1936 and 1937 Salzburg Festivals and made his début as a conductor at Budapest in 1938 with *Le nozze di Figaro*, on the night the Nazis marched into Austria. As a Jew he faced restricted professional activity in Hungary and left in 1939, spending the war years in Switzerland. Unable to gain a labour permit for work as a conductor there, he returned to the piano and won the 1942 Geneva International Piano Competition. In 1946 he was invited by the American military authorities to conduct *Fidelio* at Munich. This led to his appointment as musical director of the Staatsoper there (1946–52) and the foundation of the company's postwar repertory and reputation under his direction. In Munich he worked with Strauss, conducting *Der Rosenkavalier* in the composer's presence. A recording contract with Decca followed, beginning an association that lasted until his death. He made his first recordings in 1947, as a pianist with Kulenkampff in Beethoven and Mozart violin sonatas. He first went to London to record with the LPO, and made his concert début with that orchestra in 1949. He began to appear in other European cities and in South America, and moved to Frankfurt as Generalmusikdirektor (1952–61), directing the city concerts as well as the opera.

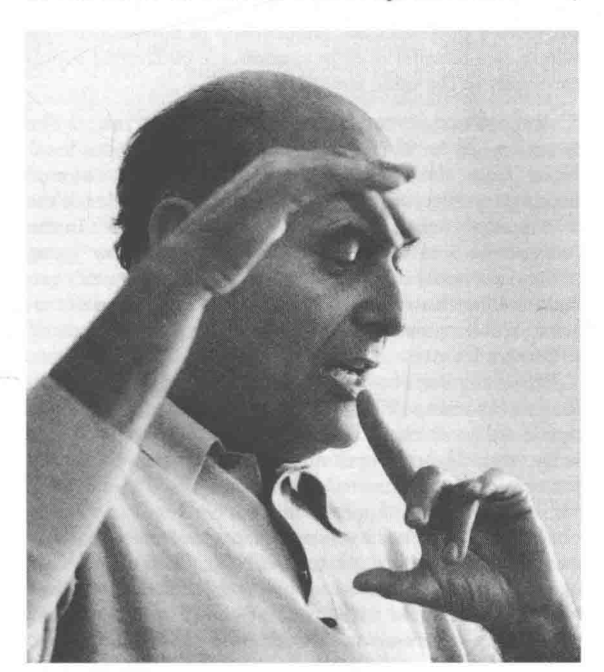
Solti appeared at the Edinburgh Festival in 1952 as a guest conductor with the Hamburg Opera, and the following year made his American début with the San Francisco Opera. He conducted his only Glyndebourne opera (*Don Giovanni*) in 1954, and in 1959 made his Covent Garden opera début with *Der Rosenkavalier*; this led to his appointment as musical director there for ten years from 1961, the longest tenure since Costa's. He announced his intention of making Covent Garden 'quite simply, the best opera house in the world', and in the opinion of many he succeeded. The high standards of orchestral discipline were praised. Asserting his dynamic personality over the orchestra, he dramatically raised standards and hackles at the same time; the musicians called him 'the screaming skull' in response to his autocratic manner and the excited stream of guttural exclamations from the podium. Critics (and segments of the audience who routinely booed his Covent Garden performances) despaired of his relentless drive in Mozart

and Verdi, although his Wagner and Strauss gradually found more favour. His mid-1960s *Ring* cycles were a triumph. While he left most of the modern repertory to his assistant, Edward Downes, he did introduce over 20 new productions to Covent Garden, including the British première of *Moses und Aron*.

Solti's work was recognized by the award of an honorary CBE in 1968; he was advanced to KBE in 1971, and became entitled to the title Sir Georg on taking British nationality the next year. In 1974 he was made a Commandeur of the Légion d'Honneur.

London lured him from the Dallas SO where he had been music director (1960–61), despite his desire to concentrate his efforts on symphony concerts. He fulfilled this goal by becoming musical director of the Chicago SO in 1969. While he maintained his home in Europe, as music director of the Orchestre de Paris (1972–5), music adviser to the Paris Opéra (1971–3), principal conductor (1979–81) of the LPO, and with regular appearances with the Vienna Staatsoper and (with an increasingly boisterous hero's welcome) at Covent Garden, Solti dedicated most of the next 22 years to his fruitful relationship with Chicago, taking the orchestra on tour in the USA and abroad to huge critical acclaim and recording with it virtually the entire standard Austro-German orchestral repertory.

His podium personality, exuberant and forceful, was clearly imprinted upon his music-making as he snarled and ferociously stabbed his baton. Critics found it both glorious and vulgar but never dull, and he always got what he wanted. It became a cliché to say he 'mellowed' as he got older, but his performances remained thrilling right to the end. In his 70s he was still aggravating critics with a new Bayreuth *Ring* with Peter Hall, and in his 80s his performances and recordings of Strauss, Mozart and Verdi's *Otello* were still bold, despite what some critics perceived as a sunnier outlook. He died only days before he was due to conduct the Verdi Requiem at the Proms, and had a busy schedule into the 21st century. His legacy includes over 250 recordings for Decca (with 45 complete operas) and 32 Grammy Awards, more than any other classical or popular performer. Recording *Salome* and then the first complete studio *Ring* (1958–64), with John Culshaw as producer, he became a pioneer in the use of stereo techniques to simulate the theatrical dimensions of opera. Outstanding among his other recordings is a fine Mahler cycle (made with the Chicago SO), including a truly colossal Symphony no.8. Shortly before his death he published a memoir, *Solti on Solti* (London, 1997)



Georg Solti

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ARTHUR JACOBS/JOSÉ BOWEN

Sołtyk, Count **Franciszek** (*b* Piastów, nr Radom, 13 Oct 1783; *d* Piastów, 24 Sept 1865). Polish violinist and composer. He studied music in Lublin, later in Paris with Charles Lafont and Rudolf Kreutzer (violin) and then in Warsaw with Elsner (composition). Liszt, Thalberg and Vieuxtemps were among the friends who visited him on his estate at Piastów. He was an excellent violinist who retained his technique until the end of his life; every year he spent a few months playing in Warsaw. He composed a *Rondo précédé d'une introduction* for violin and orchestra, op.2 (Leipzig, *c*1828); his other works, all lost, include a Violin Sonata in G minor, a Violin Concerto in D major, and other violin, chamber and orchestral pieces.

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BARBARA CHMARA-ŻACZKIEWICZ

Sołtyk, Count **Karol** (*b* 1791; *d* Warsaw, 1831). Polish violinist and composer. He studied in Kielce and Kraków, and then took violin lessons from Joseph Mayseder in Vienna, where he also played for a year in the imperial orchestra. He then settled in Kraków, playing in the orchestra of the Society of Friends of Music and in string quartets. He moved to Warsaw in 1827. He composed about 40 *mazurs* for balls, and numerous other dances and songs. Most of his works, including about 20 piano mazurkas, were published by Brzezina and Klukowski (1823–30).

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BARBARA CHMARA-ŻACZKIEWICZ

Sołtys, Mieczysław (*b* Lwów, 7 Feb 1863; *d* Lwów, 11 Nov 1929). Polish composer, conductor and teacher. He studied in Lwów with Mikuli (piano and composition) and in Paris with Saint-Saëns (composition) and Gigout

(counterpoint and organ). On his return to Lwów he became editor of the *Wiadomości Artystyczne*, and in 1899 director of the conservatory and musical society; he held both posts until his death. For the musical society he conducted a great number of orchestral concerts, covering the repertory from Bach to Strauss, and he was also active in the city's musical life as a journalist and organizer. Until 1910 his music was academic and outdated in its early Romantic style influenced by Moniuszko. Later his technique developed, his harmony became more venturesome and his melody richer in a Wagnerian manner.

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(*selective list*)

OPERAS

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Rzeczpospolita Babińska [Republic of Babin], 1984 (3, A. Kiczman and A.J. Popławski), Lwów, 27 April 1905
Jezioro-dusza [Lake-Soul], 1907 (12 scenes, K. Brzozowski), unperf. (Lwów, 1921)
Opowieść ukraińska [A Ukraine Story], op.22 (1, Sołtys, after A. Malczewski), Lwów, 16 Feb 1909 (Lwow, 1910)
Nieboska komedia [Undivine Comedy], *c*1925 (after Z. Krasiński), unperf.

OTHER WORKS

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Orch: Sym., b♭, 1895; W ucieczce [In Escape], sym. poem, 1899; Ostatni dzień [Last Day], sym. poem, perf. 1902, lost; Conc. religioso, pf, orch; Introdukcja i Krakowiak; Sym., D
Other insts: Andante varié, pf trio, 1887; pf, org pieces

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TERESA CHYLIŃSKA

Solum, John (Henry) (*b* New Richmond, WI, 11 May 1935). American flautist. At Princeton he studied musicology with Mendel, theory and composition with Forbes and Cone, and had private flute lessons with Kincaid. He made his solo début in 1957 with the Philadelphia Orchestra after winning its Youth Award. Since 1962 he has toured in North America, Europe, and Asia as a soloist and in chamber ensembles. His extensive concert repertory and numerous recordings encompass works for both the modern Boehm-system flute (including many pieces dedicated to him by contemporary American composers), and its 18th-century antecedent. Solum is a founding member of Aston Magna, the Bath Summer School of Baroque Music and the Connecticut Early Music Festival. He has taught at Vassar College, Oberlin College and Indiana University, has edited flute music from the 18th to 20th centuries and has written many articles on flute music and a book, *The Early Flute* (Oxford, 1992).

HOWARD SCHOTT

Somalia [Somali Democratic Republic] (Som. Jamhuriyadda Dimugradiga ee Soomaaliya). Country in the Horn of East Africa. It has an area of 637,657 km² and a population estimated at 11·53 million (2000). The Somali Democratic Republic collapsed in a revolution in 1991, and no political state has been formed to replace it, although the Somali National Movement declared the secession of an independent country called the Somaliland Republic in the north-western region. Somalis are the primary ethnic group and inhabit neighbouring parts of Ethiopia, Djibouti and Kenya. These peripheral populations have been separated from the main population since the colonial partition of Africa. A small number of other Bantu-speaking ethnic groups live among the Somalis. Islam, language and ethnic identity unite all Somalis, but there are internal divisions into clan families, lineages and other subgroupings based on an agnatic genealogy. There are also three main linguistic divisions. Most Somalis are nomadic herders of camels, cattle, sheep and goats or small-scale subsistence farmers. The growing urbanization of the country was curtailed considerably by the civil war, which began in 1988. A large diaspora of refugees now lives outside the country in East Africa, Europe, the USA and Canada.

1. General features of Somali music. 2. Relationship between music and poetry. 3. Modern developments. 4. Collections and research.

1. General features of Somali music. All Somali music is pentatonic, and there is a large variance of pitch frequencies and intervals, because they are not standardized. The characteristic, pentatonic gap between the second and third notes of the scale is absent in some poems in which intervals are equidistant. Indigenous Somali music functions as accompaniment to poetry and is limited by 'language internal constraints' (Bird, 1976), where music becomes predictable from scansion. A few melodies partially define each genre, any one of which can be sung to any poem in that genre. The genre will be perceived, rather than the specific poem, if one hears a Somali whistle a tune. On the other hand, the modern *heello*, influenced from colonial models, bears 'language external constraints', and each poem has a unique melody. Consequently, predictable rhythms in the *heello* provide prosody for the poem.

Both language and music depend on duration for rhythm: long and short vowels in prosody and long and short notes in music. The interaction between the two provides a polyrhythmic relationship in Somali scansion where two parallel rhythm systems are performed simultaneously in the same stream of speech.

2. Relationship between music and poetry. The Somali word for music, *muusiko* (or *muusiqo*), is a loanword from the English, Italian and French colonial languages, reflecting the primary use of music prior to the 1940s as accompaniment to poetic performance. In the indigenous Somali tradition, music and poetry (sung poetry) are really the same creative act, though poetry can be recited without singing. Music as a separate performance form became important only after colonial exposure to foreign forms.

Before the use of spoken poetry in the modern Somali theatre (Mumin, 1974), all Somali poetry could be set to music either as chant (melodic but not rhythmic) or as song (melodic and rhythmic). No extensive vocabulary for musical forms existed, but a specialized one existed for over 30 genres of poetry. Indeed, until the early 1940s poetic specialization by Somali artists resulted in music assuming a secondary role to poetry. Traditional melodies existed, as did traditional song and chant forms, but they were not associated with specific poems. Instead, groups of melodies were associated with particular poetic genres. Any melody in a group could be chosen, adjusted in minor ways to fit the words of a specific poem, and the

adjustments could then be applied to any other melody of the same group. Thus, a specific poem of the *wiglo* genre could be chanted to a number of melodies associated with that genre, but a poem from another genre could not be used with *wiglo* melodies. The stock of melodies in each group was increased by regional variations and by the innovations of individual performers. Few poets are remembered as composers of this limited stock of genre melodies, though they are often remembered as composers of specific poems. A notable exception is Sayyid Maxamed Cabdille Xasan, the famous 'Mad Mullah of Somaliland'.

The secondary role of music is also reflected in the paucity of musical instruments in Somali culture. The only instrument played by Somali pastoralists is the drum, and in the north it is used only by women, to accompany their serious genre, the *buraambur*, which is recited principally at weddings and festivals. No instrumental accompaniment of hand-clapping was permitted with the male classical genres of *gabay*, *jiifto* and *geeraar*. Hand-clapping and an occasional drum, very often a simple petrol tin, are, however, used to accompany the less serious and mixed-gender genres associated with Somali dancing in this area. The southern regions are different. At least four styles of drums are used (*durbaan*, *yoome*, *jabbu* and *nasar*), together with a variety of flutes (*malkad*, *siinbaar* and *sumari*). *Buun oo caroog* (conch shells) and antelope horns, especially of the kudu (*gees oo goodir*), are blown rhythmically. Clappers are also used to beat rhythms: a wooden, hand-carved pair (*shanbal*) and a pair of metal hoe-blades (*shagal oo biro*). Finally, one finds the *shareero* (a lyre) in southern Somalia, which is also common in other parts of eastern Africa.

3. Modern developments. In the period just after World War II, Somali musical life underwent drastic changes. The radio was introduced during the war, and Somalis were presented with English, Italian, Arabic and Indian musics. The British colony of Aden, where many Somalis lived or went for civil service training, also contributed to this exposure, with a radio station and several cinemas. In Hargeysa (Hargeisa), capital of the then British Somaliland Protectorate, several Somalis, notably Cabdullaahi Qarshe, formed a theatrical company known as Walaalo Hargeysa ('Brothers of Hargeysa'). They introduced a newly emerging form of poetry in many of their productions and accompanied its recitation with a small orchestra composed of flute, violin, tambourine and drum. The growing drive towards independence, along with other factors, led to the development and popularity of this form, which is almost wholly responsible for the concurrent development of modern Somali music. The novel musical setting of this new genre resulted in the confusion over its naming. The long and powerful tradition that preceded it compelled many Somalis to call it the *heello*, a name derived from an introductory formula that was initially used with it but later dropped. Other Somalis called the new genre *hees* ('song') for several reasons: increasing numbers of foreign musical instruments were employed with its recitation; it had melody and rhythm; its extensive use of patterned refrains made it resemble foreign radio models; and, in distinction to earlier genres that drew from a common stock of melodies, each poem in the new genre had a specific melody, composed earlier by the poets themselves or by a musician.

In the period from about 1943 onwards, more and more innovations were introduced; these applied both to the instruments used and to the music itself. These innovations were soon disseminated through radio stations in Mogadishu (Mugdisho) and Hargeysa, as well as by the burgeoning Somali theatre. An orchestra was formed and trained by an Italian military conductor and it performed on Mogadishu radio and at military parades, also giving public performances. In addition to the groups given official government support, private ensembles playing foreign music (i.e. rock and roll) and Somali music began to perform without texts. A form of the *heello* characteristic of southern composers, notably Axmed Neji, was developed, using still more musical instruments (electric guitars, electric organs and drum sets).

Despite the paucity of indigenous instruments, Somali music has a unique character and cannot be confused with the musics of neighbouring countries. Somali musicians state that a form of Western-influenced Sudanese jazz has been a major external influence on Somali music in recent times. During the period of the Somali Republic, members of the Radio Artistes Association made regular tours to Tanzania, the Sudan and elsewhere, and instrumental groups from abroad performed in the National Theatre in Mogadishu. This state-supported ensemble was retained with a new name Waaberi ('Dawn Players') after the 1969 *coup d'état*, and survived into the 1990s as a private troupe in the European and American diaspora after the 1991 revolution.

4. Collections and research. Extensive collections of tape-recorded Somali music were kept in the country's radio stations at Hargeysa and Mogadishu and at the Academy of Sciences and Arts, Ministry of Higher Education and Culture, in Mogadishu. The current state of these collections is not known, but other collections are located in the radio stations that broadcast in Somali in Addis Ababa, Nairobi, Djibouti, Cairo, Moscow and London. Extensive tape collections can be found today at the School of Oriental and African Studies (University of London), the University of Rome 'Sapienza', and the Archives of Traditional Music (Indiana University).

Until the late 1970s ethnomusicological research was limited to the casual observations of scholars interested in such varied fields as folklore, linguistics and anthropology, and most of these observations were on the music of the pastoral Somali and the modern urban populations. Research in Somali ethnomusicology has increased dramatically since the 1980s, and several articles of substance have been published describing Somali musical context and the relationship between music and poetic scansion. Yet although there are over 30 genres of poetry among the Somali, all of which may be sung, only a few have been analysed. Moreover, since the break-up of the national government in the Horn of Africa, at least a million Somalis now live in the diaspora where their exposure to foreign musical systems is increasing. Much more analysis remains to be conducted.

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JOHN WILLIAM JOHNSON

Somers, Harry (Stuart) (*b* Toronto, 11 Sept 1925; *d* Toronto, 9 March 1999). Canadian composer, pianist and broadcaster. Somers was one of the most significant composers to emerge in Canada after World War II. Along with several other postwar Canadian composers, such as Weinzweig and Pentland, he developed a strikingly distinctive style that was influenced by contemporary figures in Europe and the United States, rather than the prevailing English organ and choral tradition of composers such as Willan. Somers left a rich legacy; many of his works have become mainstays of the contemporary Canadian repertory.

1. Life. He independently began studying piano and composing in 1939 and studied at the Toronto Conservatory between 1942 and 1949, with an interruption for military service (1943–5). His teachers were Weinzweig for composition and R. Godden and W. Kilburn for the piano; in 1948 he studied the piano briefly with E. Robert Schmitz in San Francisco. Although Somers showed exceptional promise as a pianist, widely performing his own music as well as that of colleagues such as Pentland, in 1948 he abandoned plans to become a concert pianist in order to devote himself to composition. In 1949 he was awarded a Canadian Amateur Hockey Association Scholarship to study for a year in Paris with Milhaud. Somers never held a teaching position or sought permanent employment. In the 1950s he earned a living in a variety of odd jobs, briefly driving a taxi, working as a part-time music copyist and playing the guitar professionally. From 1960 he supported himself through commissions from major institutions and orchestras. He returned to Paris in 1960 on a Canada Council Senior Arts Fellowship to observe recent musical developments and to pursue his interest in Gregorian chant in a brief period of study at Solesmes.

During the 1960s Somers became involved in broadcasting and music education. He served as a writer, commentator and host on a variety of CBC radio and television music programmes, including an important two-hour documentary in 1962 on the occasion of Stravinsky's 80th birthday; from 1965 to 1969 he prepared and presented the CBC programme 'Music of Today'. In 1968–9 he was special consultant to the North York Board of Education, Toronto, working directly in the classroom to explore new methods of developing musical creativity among children. A grant from the Canadian Cultural Institute in Rome enabled him to spend two years there (1969–71); this was above all a period of reflection and planning. On his way back to Canada in the autumn of 1971 he spent three months visiting India, Nepal, Thailand and Bali, gaining musical experiences which were to influence several important works of the 1990s. Among the many honours he received were honorary doctorates from the universities of Ottawa (1975), Toronto (1976) and York (1977). In 1972 he was made a Companion of the Order of Canada, the country's highest award. Somers's first wife, Catherine Mackie, died in 1963. In 1967 he married the distinguished Canadian actress Barbara Chilcott, whose involvement with theatre and non-Western religions and philosophy exerted a considerable influence on his own artistic development.

2. Works. Somers might be considered an eclectic in that throughout his career he absorbed many influences, among them the music of Weinzweig, Bartók and Ives, Baroque counterpoint and Gregorian chant. However, he always selected those elements most compatible with his own strong creative personality. From the beginning he developed a musical language of great originality, owing in part to Toronto's relative isolation from major 20th-century innovations. Most of the works of the early and middle 1940s (largely piano music) bear descriptive titles. There is considerable rhythmic vitality and sensitivity to instrumental colour; the harmonic language is mildly dissonant within a vertically orientated, tonal framework, with a preference for parallel progressions and for chords built in 4ths and 5ths. These works show the emergence

of an important characteristic of his mature style: the extended, lyrical melodic line, slowly unfolding against a thinly-textured, more active and often ostinato-like accompaniment. Over the years the ever-present 'long line' underwent many internal changes involving range, interval structure and dynamic contour, but it was generally a means of achieving considerable intensity and continuity. The falling semitone is often an important expressive feature of these lines, which have been described as 'personal songs of sadness and perhaps loneliness'.

In the late 1940s, under the guidance of Weinzweig, a more horizontally orientated approach evolved, with thinner textures and greater control over motivic coherence. These developments can be seen most clearly in the outer movements of *North Country* (1948), a four-movement suite for string orchestra. Nervous rhythmic vitality, sparse textures in a relatively dissonant context and lean melodic lines in a high register (often contrasting sharply with a driving ostinato-like accompaniment) subtly evoke the bleakness, loneliness and strength of the northern Ontario landscape. In a sense the work could be considered the musical counterpart of certain paintings by the Canadian 'Group of Seven'. *North Country* and works that followed – the Suite for harp and chamber orchestra (1949), the Symphony no.1 (1951) and the Passacaglia and Fugue (1954) – are classics of Canadian music and document the efforts of a generation to break away from the traditional language of older, European-trained colleagues. These works display another important facet of Somers's language in the individual use of dynamics: a single sustained sound (whether a chord or a single pitch, isolated or prolonged in a melodic line) acquires a dynamic envelope of its own; Somers referred to this as 'dynamic unrest'. Beginning with the Fantasia for orchestra (1958) this device is applied to orchestral blocks, juxtaposed or superposed. By extension, the build-up and release of tension, through a carefully planned crescendo, contributes a sense of drama and coherence to individual movements and even an entire work. This can be traced from *North Country* through major works of the 1950s (notably the Symphony no.1 and the String Quartet no.3) to the orchestral *Five Concepts* (1961), each describing a dynamic arc.

Although Somers had experimented with serial technique as early as 1942, he did not use this method of pitch organization systematically until 1950, preferring instead to work with small interval cells, sometimes drawn from a 12-note series. After *12 x 12*, a collection of 12 fugues for piano, and the Symphony no.1, all the major works up to and including the opera *Louis Riel* employed serial pitch organization. However, Somers's approach to serialism was intuitive. Until about 1959 even those sections in which a series is applied strictly had tonal implications and references, and Somers's application of serialism was always flexible, subordinate to other aspects.

During the 1950s Somers was preoccupied with two main avenues of exploration: the use of fugue-related textures and techniques, and the juxtaposition of different styles and techniques within the same work. The use of fugal devices was an attempt, in his words, to 'unify conceptions of the Baroque ... with the high tensioned elements of our own time'. Well over half of the works written between 1950 and 1961 contain fugal movements or sections. The most characteristic subjects have a sharp, nervous, rhythmic vitality, which often serves as a foil for slower-moving subsidiary melodic lines. Striking examples (in addition to *12 x 12*) are the Passacaglia and Fugue (1954), the last section of the String Quartet no.3 and the second (for percussion alone) of the *Five Concepts*. The counterpoint of styles was used both to create tension by flouting the listener's expectation and to superpose different planes as in Ives. While not entirely successful in his works of the 1950s (e.g. the Piano Concerto no.2 and the Violin Sonata no.1), the device was effectively used in the opera *Louis Riel*. A series of orchestral works of the early 1960s shows increasing experimentation with non-thematic textures and with the visual and spatial aspects of performance. *Stereophony* (1963), commissioned by the Toronto SO, remains Somers's most important and original orchestral score and a synthesis of many elements of his earlier writing. In addition to two string orchestras on the platform, musicians are scattered about the hall; the impossibility of synchronization is deliberate.

One of Somers's most important achievements is the three-act opera *Louis Riel* which focusses sympathetically on the character and aspirations of the *Métis* spokesman who led unsuccessful uprisings in Manitoba in 1869–70 and 1885. Commissioned by the Floyd S. Chalmers Foundation for the Canadian Centennial in 1967, the work received international acclaim. It was performed eight times during the period 1967–8 and was broadcast in 1969 by CBC television. In October 1975 it received its US première at the Kennedy Center in Washington, DC, as part of Canada's contribution to the USA's bicentennial celebrations, thus becoming the first full-length Canadian opera to be performed outside Canada. The text is multilingual (in English, French and Cree) and the music is in four different stylistic areas: lean, atonal orchestral writing (used for dramatic intensity and to evoke the Canadian northwest); popular songs of the Riel period (e.g. 'Orangemen Unite', used for a political gathering in Act 2 scene iv); native folksong (notably Marguerite's beautiful aria 'Kuyas', Act 3 scene i) and electronic sounds (used to create maximum tension, as in the battle scene, Act 1 scene i). (Although he worked extensively in the studios of the University of Toronto, this opera contains one of the few instances of Somers's use of taped material, along with *Zen, Yeats and Emily Dickinson* (1975) and *Magic Flute* (1997).) Among the most intense parts of the work are two virtually unaccompanied arias, one for Louis, the other for Marguerite, his wife. These arias may be seen as a further stage in the development of Somers's masterful and individual extended melody.

From the mid-1960s to the mid-1980s, Somers was chiefly concerned with the exploration of new vocal techniques. In 12 Miniatures, *Evocations, Crucifixion* and *Louis Riel*, devices such as vocalization, vowel and breath sounds, and timbral inflections are used within a traditional framework. *Voiceplay* (1971), commissioned by the CBC for Berberian, is presented in the guise of a non-semantic 'lecture' in which the performer must play four different roles and present symbols of 'objective' and 'subjective' states. The sound material consists largely of voiced and unvoiced phonetic sounds. In *Kyrie* the text is derived almost entirely from the phonetic sounds of the words 'Kyrie eleison, Christe eleison'. Somers believed that 'the meaning of words of ancient origin is in their sound, and not necessarily in the order that has been handed down to us . . . the inner meaning . . . can only be

experienced, not "explained" in the "semantical" sense'. *Kyrie* also contains passages consisting of layers of different but simultaneous tempos (which Somers refered to as 'multi-plane and multi-tempo writing'); this technique is also encountered in other later works such as *Movement for String Quartet* (1982) and *Elegy, Transformation, Jubilation*(1981), the last section of which evolves to five separate tempos simultaneously distributed among five instrumental groups, requiring five conductors using click-tracks.

Somers's interest in vocal writing culminated in four works of the 1970s and early 1980s: *Zen, Yeats and Emily Dickinson*, *Limericks*, *Shaman's Song* and *Chura-Churum*. *Limericks*, for example, a tribute to Healey Willan on the occasion of the centenary of his birth, is a whimsical, rhythmically vivacious setting of three ribald limerick verses for chorus, mezzo-soprano and instrumental ensemble. *Chura-Churum* is, in contrast, an extended, intense work for small ensemble and eight vocalists, each singing into a microphone connected to one of eight loudspeakers located around the hall. (His use of spatial effects can be traced back to *Stereophony*.) The Sanskrit title, meaning 'all manifest-unmanifest creation', appears in the work's text, a *puja* or mystical verse, which is broken into phonemes and combined with a number of other vocal sounds. It is a score of considerable complexity, involving graphic notation and the movement of singers from one microphone to another throughout the piece. Somers said that 'there's a sense of theatre and ritual about the piece, even in the movement of people around the stage'.

In the late 1970s Somers returned to the stage with a chamber opera, *The Death of Enkidu*, the first in a projected trilogy based on the Sumerian-Babylonian *Epic of Gilgamesh*. While this dark, atmospheric work can be seen as a continuation of various extended vocal techniques developed since the 1960s, Somers subsequently turned towards a more tuneful, less complex style in the children's opera *A Midwinter Night's Dream*, set in a tiny Inuit community in the Canadian arctic. Expressing the desire to 'go back to square one . . . use simple tunes and rhythms', Somers drew upon Inuit material and popular music (as well as his own dissonant and rhythmically vigorous style) to create a suitable ambiance for the conflict, embodied in the Inuit youth Jimmy Moonwok, between the values of late twentieth-century Western society and those of the traditional Inuit culture.

Although the opera which followed, *Serinette*, was also based on a Canadian subject (characters and events in Upper Canada in the early 1800s, including David Willson's religious sect, The Children of Peace) and evoked the music of the period, Somers turned, in the early 1990s to an adaptation of Thomas Mann's novella *Mario und der Zauberer*, a parable of the rise of fascism. Somers and his librettist, Rodney Anderson, created a full three-act work, rich in detail and allusion, in which a variety of musical and vocal styles are used to define various aspects of the characters and dramatic situations, much in the manner of *Louis Riel*. In his review in *Opera Canada*, Carl Morey wrote that the opera 'reflects much that is traditional in the lyric theatre while being in every sense contemporary in both subject and style'.

WORKS

STAGE

The Fool (chbr op, 2 scenes, M. Fram), 1953; Toronto, 15 Nov 1956
The Homeless Ones (TV operetta, Fram), 1955; CBC TV, 31 Dec 1955
The Fisherman and his Soul (ballet, choreog. G. Strate), chbr orch, 1956; Hamilton, 5 Nov 1956
Ballad (ballet, choreog. Strate), chbr orch, 1958; Ottawa, 29 Oct 1958
The House of Atreus (ballet, choreog. Strate), orch, 1964; Ottawa, 13 Jan 1964
Louis Riel (op, 3, M. Moore and J. Languirand), 1967; Toronto, O'Keefe Centre, 23 Sept 1967
Improvisation (music-theatre piece), narr, solo vv, ens, 1968; Montreal, 5 July 1968
And (dance score), S, A, T, Bar, fl, hp, pf, 4 perc, 1969; CBC TV, 1969
The Death of Enkidu (chbr op, M. Kinch, after the Epic of Gilgamesh), 1977; Toronto, Co-Opera Theatre, 7 Dec 1977
A Midwinter Night's Dream (children's op, 2, T. Wynne-Jones), 1988; Toronto, 17 May 1988
Serinette (festival op, 2, J. Reaney), 1989; Sharon, ON, 7 July 1990
Mario and the Magician (op, 3, R. Anderson, after T. Mann), 1991; Toronto, Elgin, 19 May 1992

INSTRUMENTAL

Orch: Sketches: Horizon, Shadows, West Wind, 1946; Scherzo, str, 1947; Pf Conc. no.1, 1947; North Country, suite, str, 1948; Suite, hp, chbr orch, 1949; Sym. no.1, 1951; Passacaglia and Fugue, 1954; Little Suite on Canadian Folksongs, str, 1955; Pf Conc. no.2, 1956; Fantasia, 1958; Lyric, 1960; 5 Concepts, 1961; Movement, 1961; Sym., wind, perc, 1961; Stereophony, 1963; Picasso Suite: Light Music, small orch, 1964; Those Silent, Awe Filled Spaces, 1978; Variations, str, 1979; Elegy, Transformation, Jubilation: in memoriam four suicides, 1981; Concertante, vn, str orch, perc, 1982; Gui Conc., 1984; Of Memory and Desire, str, 1993; Pf Conc. no.3, 1996
Chbr and solo inst: Str Qt no.1, 1943; Pf Sonata no.1, 1945; Pf Sonata no.2, 1946; 3 Sonnets, pf, 1946; Solitudes, pf, 1947; Wind Qnt, 1948; Rhapsody, vn, pf, 1948; Pf Sonata no.3, 1950; Pf Sonata no.4, 1950; Str Qt no.2, 1950; Trio, fl, vn, vc, 1950; 12 x 12, fugues, pf, 1951; Sonata no.1, vn, pf, 1953; Sonata no.2, vn, pf, 1955; Pf Sonata no.1, 1957; Sonata, gui, 1959; Str Qt no.3, 1959; Etching: The Vollard Suite, fl, 1964; Images of Canada (incid music for TV), various ens, 1972–5; Music for Solo Vn, 1973; Mvt for Str Qt, 1982; Fanfare for J.S.B., brass qnt, 1984; 11 Miniatures, ob, pf, 1992; Magic Flute, fl, tape, 1997; Nothing Too Serious (7 short pieces for pf), 1997

VOCAL

Choral: Where do we Stand, O Lord (Fram), SATB, 1955; 2 Songs for the Coming of Spring (Fram), SATB, 1957; God, the Master of this Scene (B. Attridge), SATB, 1962; Gloria, SATB, 2 tpt, org, 1964; The Wonder Song (Somers), SATB, 1964; Crucifixion, SATB, eng hn, 2 tpt, hp, perc, 1966; Songs from the Newfoundland Outports (trad., coll. K. Peacock), SATB, pf, 1969; Kyrie, S, A, T, B, chorus, 8 insts, perc, tape, 1972
Trois chansons de la nouvelle-France (trad.), SATB, pf, 1976; We Wish you a Merry Christmas, SATB, pf, 1976 [arr. of trad. Eng. carol]; Limericks (H. Willan, W.H. Auden, anon.), Mez, SATB, ens, 1980; Song of Praise (W. Scott), treble vv, pf, 1984; We're Counting thy Favours (D. Wilson), SATB, pf, 1991 [from op Serinette]; Bless'd is the Garden of the Lord, SATB, pf duet, 1991 [from op Serinette]; I'll Haste Away to Jordan's Stream (D. Wilson), SATB, pf, 1991 [from op Serinette]; The Pelican Chorus (E. Lear), S, T, pf, 1993; Spotted Snakes (W. Shakespeare), children's chorus, pf, 1993; Abstemious Asses, Zealous Zebras and Others (E. Lear), S, Mez, T, pf, 1994; Northern Lights, young people's or women's chorus, pf, 1994; A Children's Hymn to the United Nations (P.K. Page), children's chorus, pf, 1995; A Thousand Ages (Anglican hymn, 'St Anne'), boy's v, T, B, orch, elec sounds, 1998
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BRIAN CHERNEY

Somervell, Sir **Arthur** (*b* Windermere, 5 June 1863; *d* London, 2 May 1937). English composer and educationist. He was educated at Uppingham and King's College, Cambridge, where he studied music under Stanford. Two years in Berlin (1883–5) at the Hochschule für Musik were followed by two years at the RCM, after which he became a private pupil of Parry. In 1894 he joined the teaching staff of the RCM and in 1901 began the work which led to his appointment as inspector of music to the Board of Education. He retired from this post in 1928 and was knighted in the following year.

Although Somervell's devotion to the cause of musical education may well have hampered his development as a composer, he wrote consistently throughout his life and made ambitious contributions in every field of musical composition. However, he made his deepest and most lasting impression with the kind of choral music that lay within the capabilities of amateur singers. Church choirs welcomed his short oratorio *The Passion of Christ* (1914) as a more refined, though arguably less powerful, alternative to Stainer's *Crucifixion*. The cantata *Christmas* (1926) met with a similar response. In the secular field, the cantata *The Forsaken Merman* (Leeds Festival, 1895) made a strong impression and it remained in print until long after World War II.

Somervell's most important contribution to English music is to be found in his five song cycles, which include settings of Tennyson, Housman and Browning. *Maud* (1898), to poems by Tennyson, has lasted most successfully and is probably his masterpiece. The piano writing is bold and imaginative, and the strikingly memorable vocal lines do full justice to the words. The genuine and consistent level of dramatic power of this work can still be felt, but in symphonic and chamber music he was less successful. The sincerity and craftsmanship of his most important orchestral works (written immediately before and after World War I) were apparent to all, but so too was the degree to which his style was out of date. His music was grounded in the German classics, lying somewhere between Mendelssohn and Brahms in an area which was perhaps more adequately explored by Parry.

Somervell did pioneer work of great value in helping to establish music as a recognized school subject at all levels. To this end he wrote many educational works, including some half-dozen operettas for children. He lent active support to other musically progressive organizations, including the Church Music Society, the Competitive Festival Movement and the Folksong Movement.

WORKS
(*selective list*)

SONG CYCLES

Maud (Tennyson), 1898, *GB-Lbl*; Love in Springtime (Tennyson, Rossetti, Kingsley), 1901; The Shropshire Lad (Housman), 1904; James Lee's Wife (Browning), 1907; A Broken Arc (Browning), 1923

CHORAL

Mass, c, 1891; A Song of Praise, 1891; Joan of Arc (M.H. Collet), 1893; The Forsaken Merman (Arnold), 1895; The Power of Sound (Wordsworth), 1895; Elegy (Bridges), 1896; The Charge of the Light Brigade (Tennyson), 1896; Ode to the Sea (L. Binyon), 1897; Ode on the Intimations of Immortality (Wordsworth), 1907; Mass, d, 1907; The Passion of Christ, 1914; Christmas, 1926

ORCHESTRAL

Helen of Kirkconnell, orch ballad, 1893; In Arcady, suite, 1897; Sym. Variations 'Normandy', 1912; Sym. 'Thalassa', d, 1912; Pf Conc. 'The Highland', 1921; Vn Conc., g, 1932
MSS in *GB-Lcm*

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MICHAEL HURD

Somfai, László (*b* Jászladány, 15 Aug 1934). Hungarian musicologist. He studied musicology at the Budapest Academy under Bartha, Bárdos, Gárdonyi and Szabolcsi (1953–8), graduating in 1959 with a dissertation on the development of the Classical quartet by Haydn. He was music librarian at the National Széchényi Library (1958–62) and in 1963 joined the staff of the Bartók Archives (from 1969 the Institute of Musicology of the Hungarian Academy of Sciences), of which he subsequently became director (1972). He joined the musicology faculty of the Budapest Academy in 1969, first as a lecturer, and from 1980 as professor; in 1997 he became director of the PhD course in musicology. He was awarded the doctorate from the Hungarian Academy of Sciences in 1982 for his book on Haydn's piano sonatas. He was visiting professor at CUNY and Berkeley in 1984 and 1989.

Somfai is one of the leading personalities of Hungarian musicology, and has done much to facilitate Hungarian access to the latest international research. One of his main areas of study is the 18th century, especially the works of Haydn. He proved that the quartets op.3 attributed to Haydn are not his compositions; he also produced the first scholarly iconography of the composer. The focus of his 18th-century research is the connection between notation and performing practice; he was among the first in Hungary to promote historically-informed performance styles. His other main area of exploration is 20th-century music, and he is one of the foremost Bartók scholars. In addition to working on the complete edition and preparing the thematic catalogue of Bartók's works, he has written the first systematic treatment of Bartók's working practices, sketches, and the relationship between notation and performance by the composer (1996).

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ISTVÁN KECSKEMÉTI/ZSUZSANNA DOMOKOS

Somi, Leone di [Leone Ebreo de]. *See* SOMMI, LEONE DE'.

Somiere (It.). *See* WIND-CHEST.

Somis, Giovanni Battista (*b* Turin, 25 Dec 1686; *d* Turin, 14 Aug 1763). Italian violinist and composer. He came from a family of musicians: his father, Lorenzo Francesco (1662–1736), was a violinist and was once known by the nickname 'l'Ardy' (perhaps referring to some military exploit), which was passed on to his children. Somis's mother, Domenica Canavasso (1663–1706), was the sister of the violinist Paolo Canavasso, who founded a dynasty of musicians. In 1696 Somis entered the service of Duke Vittorio Amedeo II of Savoy as a 'musico suonatore della banda dei violini'. In 1703 he was sent by the duke to Rome, together with A.S. Fiorè to perfect his skills with Corelli. While there he benefited from the patronage of Cardinal Ottoboni, to whom he later dedicated his op.4. Having returned to Turin at the end of 1706, he resumed his post in the court orchestra; in 1715 he was appointed leader of the soprano violins, and in 1736 director of the entire orchestral ensemble. From 1737 to 1757 he also held the positions of musical and stage director at the Teatro Regio, with the obligation to direct the first opera of every season. From 1709 until his death, Somis was a chamber assistant to Vittorio Amedeo, Prince of Carignano, who moved to the Palais de Soissons in Paris in 1718, giving Somis several opportunities to travel to the French capital, where he performed at the Concert Spirituel in 1733. He was admired as a violinist throughout Europe and his many pupils included Jean-Baptiste and Pierre Miroglio, J.B. and Joseph Canavas, Carlo Chiabrano, Guignon, Pugnani, Giardini, the elder Jean-Marie Leclair, Guillemain and Gaspard Fritz. Somis's sister Cristina (1704–85) was an excellent chamber singer, the most famous of her time (see illustration).

Somis left nine printed collections of sonatas for two or three instruments, several other instrumental pieces (ten violin concertos, three sinfonias, seven sonatas) and a single vocal piece. The many works listed in the lost autograph catalogue must, for the most part, have been composed for his own use. The solo concertos are traditional in conception, the solo sections being of no great virtuosity. The chamber works, however, are richer in invention: predominantly tripartite in structure, their slow movements (often placed first, as in all of op.2, and followed by two allegros), with a warm cantabile style and sophisticated harmonic progressions, seem to have been the focus of greatest attention. Having abandoned the archaic *da chiesa* style of the first collection, Somis developed the sonata in directions similar to Vivaldi. The



Lorenzo Francesco Somis (cello) with his son Giovanni Battista (violin) and daughter Cristina (keyboard): drawing by Giovanni Lorenzo Somis, black and white chalk on blue paper, 1730s (Sotheby's, London)

sonatas for two violins (opp.5 and 7) and the trio sonatas (op.8) are essentially amateur in character, but the 12 sonatas for solo cello, probably written for the first cellist of the Regia Cappella of Turin, Salvatore Lanzetti, are more notable.

WORKS

op.	
1	[12] Sonate da camera, vn, vc/hpd (Amsterdam, *c*1717, 2/1725)
2	[12] Sonate da camera, vn, vc/hpd (Turin, 1723); ed. in Monumenti musicali italiani, ii (Milan, 1976)
3	[12] Sonate da camera, vn, vc/hpd, Turin, 1725, *GB-Cu*
4	[12] Sonate da camera, vn, vc/hpd (Paris, 1726)
5	[6] Sonate a tre, 2 vn, vc/hpd (Paris, 1734, 2/1743)
6	[12] Sonate da camera, vn, vc/hpd (Paris, 1734, 2/1738)
—	12 Sonate a vc solo (Paris, *c*1738)
7	[12] Ideali trattenimenti da camera, 2 vn/fl/descant viols (Paris, *c*1750)
8	6 sonate a tre, 2 vn, vc (n.p., n.d.)

2 concs. (F, D), vn, orch, *D-Dl*; 7 concs., vn, orch, *F-Pc*, 1 ed. D. Bertotto (Milan, 1988), 1 ed. S. Di Lotti (Milan, 1988), 1 ed. G. Ferrari (Milan, 1988); Concerto a più instrumenti (D), *Pc*; 2 sinfonie (D, B), *I-Gc*; 2 sonatas (G, d), vn/va da gamba, bc, *D-Bsb*; sonata (G), vn, b, *KA*; Sinfonia, fl, bc, *I-PAc*; 4 sonatas, vn, b, *PIa*

Mundi splendide catene vane pompe, motet, 1v, vns, *AOc*

An autograph catalogue was in the possession of Somis's descendents but is now lost. It listed 152 concs., vn, orch; 3 concs., 2 vn, orch; 3 concs., fl, orch; 4 concs., tpt, orch; 1 conc., ob, orch; 3 concs. 'pieni à 4 instrumenti'; 1 sonata à 4; 1 sonata à 3 con ripieni; 6 printed sonatas à 3; 1 MS sonata à 3; 75 sonatas, vn, bc; 3 sonatas, va d'amore, bc; 7 sonatas, vc, bc; most of these works are lost

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M.-T. Bouquet-Boyer: *Turin et les musiciens de la cour 1619–1775* (diss., U. of Paris-Sorbonne, 1987)

ALBERTO BASSO

Somis, Giovanni Lorenzo (*b* Turin, 11 Nov 1688; *d* Turin, 29 Nov 1775). Italian violinist and composer, brother of GIOVANNI BATTISTA SOMIS. After studying first probably with his father, he moved to Bologna, where he remained for eight years. While there he completed his studies with G.N. Laurenti, and also studied painting, possibly with Giuseppe Del Sole. After a stay in Rome and in the Kingdom of Sicily, he was accepted in 1722 by the Academia Filarmonica in Bologna. In 1724 he joined the military band of the King of Sardinia, and from 1732 to 1770 he was a violinist in the royal chapel, Turin, a city he left only in 1753 to travel to Paris. Somis was an affluent art collector, the 70 paintings listed in his will including works by himself and by Carle van Loo, Meytens, Magnasco and Seyter. Somis left many examples of his own work in the residences of the House of Savoy and painted portraits of various musicians, including his brother (1732), Antonio Lotti, Giacomo Perti, Giovanni Porta and Salvatore Lanzetti. The portraits of the Somis brothers in the Civico Museo Bibliografico, Bologna (by Gaetano Ottani, a renowned tenor and talented painter), are copies, commissioned by Padre Martini, of originals (made around 1734) by Louis Michel van Loo.

Somis's surviving music consists of three published collections of sonatas for violin and cello, as well as six concertos and an overture in manuscript. The sonatas, unlike those of his older brother, employ the characteristic formal principals of the *sonata da chiesa*. This is especially the case in the four-movement works of op.1 (the three-movement structure is rigorously respected in op.3 and in six of the eight sonatas in op.2). In general terms, the quality of his invention and the search for effects of timbre and particular sonorities are striking. His idiom in the solo concertos, however, is more conventional.

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[8] Sonate da camera, vn, vc/hpd, op.2 (Paris, *c*1740); ed. in Monumenti musicali italiani, iii (Milan, 1976)
Sei sonate a 2 vn e vc/hpd, op.3 (Paris, *c*1740)
Concerto, G, vn, orch, *D-Dl*; concerto, E♭, vn, orch, *F-Pc*; 3 concs., vn, orch, *GB-Mp*; Conc., D, vn, orch, private collection; Averture, G, 2 vn, va, bc, *I-Gc*

For bibliography *see* SOMIS, GIOVANNI BATTISTA.

ALBERTO BASSO

Somma, Antonio (*b* Udine, 28 Aug 1809; *d* Venice, 8 Aug 1864). Italian librettist. Following studies at Padua, he settled in Trieste as a poet and playwright. His successful tragedy *Parisina*, written while he was still a student, brought him the superintendency of the Teatro Comunale there. He later practised law in Venice. There he met Verdi, who entrusted him with the libretto of *Il re Lear* on Cammarano's death; when this project collapsed, he prepared the *melodramma Un ballo in maschera* instead. Verdi admired his poetic gifts and patriotic sentiments, but found him ignorant of the requirements of musical setting. Somma wrote several plays, but no other librettos, though he is often credited as one of the authors (with Dall'Ongaro and Gazoletti) of the *melodramma Un duello sotto Richelieu* (set by Federico Ricci, 1839); the extent of his participation is uncertain.

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JOHN BLACK

Sommeil (Fr.: 'sleep'). A slumber scene found in many French stage works of the 17th and 18th centuries. Lully introduced the *sommeil* to the French lyric stage in *Les amants magnifiques* (1670), a *comédie-ballet*. The third *intermède* of this work begins with a 'ritournelle pour les flûtes' followed by a vocal trio 'Dormez, dormez beaux yeux'. The source for the latter is clearly the trio *Dormite, begli occhi* from Luigi Rossi's *Orfeo*, performed in Paris in 1647.

At its most simple, the *sommeil* consists of an extended prelude followed by an *air*. The prelude, often scored for flutes (or recorders) and strings, is written in slow duple metre and often uses quaver figures in conjunct motion, which, slurred in pairs, may permeate the *air* as well. At its most complex, a *sommeil* may be an entire scene made up of prelude, *airs*, vocal ensembles (often a trio of sleep deities), dances and a chorus. The most famous example, in Lully's *Atys* (1689; Act 3 scene iv), became the model for others, including the *sommeil* in Desmarest's *Circé* (1693; Act 3 scene iii). *Sommeil* elements are also found in Lully's *Persée* (1682; Act 3 scene ii), in the prologue to his *Amadis* (1684), in the prologue to Collasse's *Thétis et Pélée* (1689), in Destouche's *Issé* (1697; Act 4 scene ii), in Montéclair's *Jephté* (1732; Act 4 scene i), in Rameau's *Hippolyte et Aricie* (1733; Act 5 scene iii), in his *Dardanus* (1739; Act 4 scene i) and in other stage works.

The popularity of the *sommeil* was such that it was not restricted to the stage. It is found in the French cantata (e.g. Bernier's *L'aurore* and *Les songes*, Morin's *Le sommeil de l'Amour*, Campra's *Les femmes*, Clérambault's *La muse de l'opéra*, Elisabeth-Claude Jacquet de La Guerre's *Judith* and Montéclair's *La bergère*), in instrumental ensemble music (e.g. Couperin's *Le Parnasse ou l'apothéose de Corelli*, Montéclair's *Sérénade ou Concert divisez en trois suites*), in the oratorio (e.g. Charpentier's *Judith* and *Judicium Salomonis*) and even in the *grand motet* (e.g. Campra's *Notus in Judea Deus*).

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JAMES R. ANTHONY

Sommer, Hans [Zincke, Hans Friedrich August] (*b* Brunswick, 20 July 1837; *d* Brunswick, 26 April 1922). German composer. He studied mathematics at Göttingen, taking his degree in 1858, and from 1859 to 1884 taught at the Technische Hochschule in Brunswick, of which he became director in 1875 and where he founded a Verein für Konzertmusik. In 1883 he gave up science to devote himself entirely to music, and in the following year visited Liszt in Weimar. He moved to Berlin in 1885, to Weimar (where he befriended Richard Strauss) in 1888, and

returned to Brunswick in 1898; in that year he joined with Strauss, Schillings and Rösch in founding the protective Genossenschaft Deutscher Komponisten (from 1903 Genossenschaft Deutscher Tonsetzer).

Sommer was most successful as a composer for the theatre. Several of his operas, to librettos often based on fairy tales, were first produced at Brunswick: *Der Nachtwächter* (1865), *Loreley* (1891), *Rübezahl und der Sackpfeifer von Neisse* (1904), *Riquet mit dem Schopf* (1907) and *Der Waldschratt* (1912). The one-act opera *Saint Foix* was given at Munich in 1894 and *Der Meermann* at Weimar in 1896; *Der Vetter aus Bremen* (1865), *Augustin* (1898) and *Münchhausen* (1896–8) were not performed. His incidental music to Hans von Wolzogen's *Das Schloss der Herzen* (1891) was first performed in 1897 in Berlin, in concert form. He placed great importance on the literary quality of his librettos, and corresponded with numerous librettists and composers. His many songs, at one time known in England, include the cycles *Der Rattenfänger von Hameln*, *Der wilde Jäger* and *Sapphos Gesänge*; he also wrote orchestral works and male-voice choruses. In 1890 he edited G.C. Schürmann's opera *Ludovicus Pius*. Sommer's historical importance rests primarily on his commitment to social and legal improvements in the copyright law, which as it stood dated back to 1870. In 1898 he published the essay *Die Wertschätzung der Musik*, which was behind the founding of the Genossenschaft Deutscher Komponisten.

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Sommer, Johann (*d* Bremen, aut. 1627). German composer, organist and instrumentalist. He may have been a son of the East Friesian court trumpeter Everdt Sommer. In 1584 he was a pupil of the Emden organist Cornelius Conradi. He stated in 1620 that he was subsequently employed 'at the courts of kings, princes and lords and in other such high places'. In 1591 he was a cornettist at the court at Gottorf. From 1602 to 1609 he directed the municipal music of Lüneburg and was active too as an instrumentalist and composer; for the last three years of his stay he was also organist of St Spiritus. In the spring of 1609 he was summoned back to Gottorf, this time as Kapellmeister and organist. In the autumn of 1619 he became director of the municipal music at Bremen and from 1625 was also organist of the Martinikirche there. He remained attached to the Gottorf court, however: on the title-page of his *Fröhlicher Sommerzeit* (1623) he referred to himself as Kapellmeister at the Holstein court. This collection, with its punning title, was intended for convivial music-making and consists of canons, bicinia, chansons and dance movements for any forces that happened to be available to the performers; two are by his teacher Conradi, and two are anonymous. The 11 dances published in 1607 and 1609 generally have polyphonic textures.

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2 Christmas songs (MS dated 1604–5), *D-Lr*; 1 ed. in Engelke

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HORST WALTER

Sommer, Susan Thiemann (*b* New York, 7 Jan 1935). American music librarian. She graduated from Smith College (BA 1956) and attended Columbia University, where she studied musicology and library science (MA 1958, MLS 1967, MPhil 1975). In 1961 she joined the staff of the New York Public Library, where in 1969 she became head of the rare books and manuscripts section and curator of the Toscanini Memorial Archives in the Library and Museum of the Performing Arts at Lincoln Center. She was appointed lecturer in music librarianship and performing arts bibliography at Columbia University in 1970 and from 1975 to 1981 lectured on opera for the Metropolitan Opera Guild. After serving as book review editor of *Notes* (1978–82), she became editor of that journal in 1982; she has also been a contributing editor for *High Fidelity/Musical America* (from 1979).

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PAULA MORGAN

Sommer, Vladimír (*b* Dolní Jiřetín, nr Most, 28 Feb 1921; *d* Prague, 8 Sept 1997). Czech composer. He studied at the Prague Conservatory (1942–6) with Voldan (violin) and Janeček (composition) and at the Prague Academy of Music (1946–50) with Bořkovec (composition). In 1951–2 he undertook postgraduate work, but did not complete it. He then worked as music editor for Czech radio foreign broadcasts (1953), as creative secretary to the Czech Composers' Union (1953–6) and as lecturer in composition at the Prague Academy of Music (1956–60). In 1960 he was appointed lecturer at Prague University, where he became professor of music theory in 1968.

Sommer's outlook and his involvement with socialist development in Czechoslovakia were moulded during his childhood and youth, spent in a mining area. In the immediate postwar years he worked actively with youth folk art groups: he ran courses in choral singing, taught young workers the guitar and mandolin and gave lectures on music history; he also conducted, arranged folksongs

and wrote popular songs. He recognized, however, that his gifts were most suited to instrumental composition, in which he took Prokofiev, Shostakovich, Stravinsky and Honegger as his models. He soon developed a rich, individual style, clear and direct in emotional expression. The Sonata for two violins (1948), a student work in the manner of Prokofiev, already reveals his mastery of expression and form, and his degree composition, the Violin Concerto (1950), is fully characteristic in its idiomatic writing and melodic appeal. It was severely criticized, however, and doubt was cast on the sincerity of his work; partly in answer to this criticism Sommer composed the *Vokální symfonie* (1957–8). This work, like its predecessors the prelude *Antigona* (1956–7) and the D minor String Quartet (1957), is tragic in tone, concerned with the evil and suffering which man has yet to overcome. The first movement, based on Kafka's *Nachts*, is a meditative passacaglia evoking the oppressive atmosphere of a night camp; the second, which quotes Raskolnikov's dream from *Crime and Punishment*, is a dramatic outcry against human brutality; and the third introduces calm in the face of man's natural lot, using Pavese's 'Death will come'. The work was awarded the State Prize in 1965. The more intimate *Symphonia da requiem* (1978) and Seven Songs (1986) issued from the experience of his mother's death. The latter forms a cycle bound not only by text, but by musical structure and mode of expression. The last song freely follows the finale of the *Vokální symfonie*.

Sommer's music in general is tonal and uses functional harmony, though pushed to its limits. The foundation of his orchestral sound is usually provided by the strings, whose finest nuances he exploited to the full. He worked slowly on his compositions, carefully selecting, correcting and integrating ideas so that the final result would be compact in form as well as rich in invention. His self-criticism sometimes led him to make alterations only moments before a performance, and even to withdraw a work at a late stage; as a result many of his compositions are difficult to see as part of a stylistic sequence.

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(*selective list*)

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ALENA NĚMCOVÁ

Sommerfelt, Øistein (*b* Kristiania [now Oslo], 25 Nov 1919; *d* 7 Jan 1994). Norwegian composer. He studied the piano, the bassoon, theory of music and composition at the Kristiania Conservatory, where he received a degree in conducting in 1947. He later studied composition with Valen in Oslo, and in Paris with Boulanger, a teacher who exerted great influence on both his artistic and personal development. Sommerfelt was active in several fields of Norwegian music life; he was a board member of the Society of Norwegian Composers and chairman of the evaluating committee of TONO, the Norwegian performing right society. He was also a music critic for several newspapers in Oslo and wrote handbooks for music teachers. He composed about 80 works, mostly in a neo-classical style. He kept to a free tonal style, claiming that this allowed him to maintain a connection with simple melodic revelation as it comes to life through the folk tune. As teaching material his sonatinas and suites for piano in Norway have attained the same level of popularity as Grieg's lyrical pieces; his many sonatinas and divertimentos for other solo instruments are also popular.

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HARALD HERRESTHAL

Sommerophone. A type of EUPHONIUM invented about 1843 by F. Sommer of Weimar. Sommer appeared as soloist on the sommerophone with Jullien's orchestra in 1849; he gave recitals on his 'euphonic horn', with organ accompaniment, at the 1851 Great Exhibition, where the instrument won honourable mention. Sommer's attempt to perpetuate his name failed, however, as the term 'euphonium' was generally adopted for this type of brass instrument.

CLIFFORD BEVAN

Sommi, Leone de' [Sommi Portaleone, Leone de; Somi, Leone di; Somi, Leone Ebreo de; Sommo, Yehuda] (*b* 1527; *d* 1592). Italian playwright, theatrical theorist and poet. His literary output comprises the oldest extant Hebrew play ('An Eloquent Marriage Farce', *c*1550), Italian comedies, *intermedi*, Hebrew and Italian poems, and a detailed treatise on theatrical art, *Quattro dialoghi in materia di rappresentazione scenica*, in which he discusses the mechanics of preparing and mounting *intermedi*. Music no doubt played a major role in his productions and, within *intermedi*, in his comedies, although nothing is known of their musical insertions or their composers. His Hebrew play includes various references to singing and playing and may be compared with the first collection of Hebrew music, Salamone Rossi's *Songs of Solomon*. Both works end with 'wedding music' (in the play as an *intermedio*, in the *Songs* as a

wedding ode), and both are concerned with common themes: the play, composed for Purim and on the subject of matrimony, and the *Songs* as a form of rejoicing (Hebrew *simḥah*); the demonstration of learning (*ḥokhmah*); the urge for novelty; yet the need to base this novelty on an older tradition.

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DON HARRÁN

Sommier (i) (Fr.). *See* WIND-CHEST.

Sommier (ii) (Fr.). *See* WREST PLANK.

Sommo, Yehuda. *See* SOMMI, LEONE DE'.

Somogi, Judith (*b* Brooklyn, NY, 13 May 1937; *d* Long Island, NY, 23 March 1988). American conductor. She studied the piano at the Juilliard School and conducting with Max Rudolf. For three years she was assistant to Thomas Schippers at the Festival of Two Worlds, Spoleto, then joined the New York City Opera as a répétiteur in 1966. She made her conducting début there with *The Mikado* in 1974, and her European début with *Die Entführung aus dem Serail* at the Saarbrücken Opera in 1979. From 1982 to 1987 she was principal conductor of the Frankfurt Opera, where she led new productions of *Il turco in Italia*, *Un ballo in maschera*, *Les contes d'Hoffmann* and *Das Rheingold*. She also appeared as a guest conductor with the New York PO, the Los Angeles PO and other major orchestras, as well as with the Tulsa Opera. She presided over the New York City Opera in live telecasts of *The Ballad of Baby Doe* (1976) and *Lucia di Lammermoor* (1982), and was herself the subject of a television documentary, 'Onstage with Judith Somogi', first broadcast on 6 April 1981 on PBS. In 1984 she became the first woman to conduct in a major Italian opera house when she directed Gluck's *Orfeo ed Euridice* at La Fenice in Venice.

BARBARA JEPSON

Son (Sp.). (1) Mexican genre encompassing several diverse forms. *See* MEXICO, §II, 2.

(2) Syncretic Cuban song genre, representing a fusion of African and Hispanic elements, from which *salsa* developed. *See* CUBA, §II, 2(iv).

So-na. *See* SUONA.

Sonagli (It.). *See* JINGLES.

Sonata (from It. *suonare*: 'to sound'). A term used to denote a piece of music usually but not necessarily consisting of several movements, almost invariably instrumental and designed to be performed by a soloist or a small ensemble. The solo and duet sonatas of the Classical and Romantic periods with which it is now most frequently associated generally incorporate a movement or movements in what has misleadingly come to be called SONATA FORM (or 'first-movement form'), but in its actual usage over more than five centuries the title 'sonata' has been applied with much broader formal and stylistic connotations than that.

From the 13th century onwards the word 'sonnade' was used in literary sources simply to denote an instrumental piece, as for example in the Provençal 13th-century *Vida da Santa Douce*: 'Mens que sonavan la rediera sonada de matinas'. In a mystery play of 1486 the phrase 'Orpheus fera ses sonnades' occurs as a stage direction. Cognate usages appear to be the 'sennets' called for in Elizabethan plays and the term 'sonada' found in German manuscripts of the same period for trumpet calls and fanfares, a later manifestation of which were the more extended *Turmsonaten* ('tower sonatas') of the 17th and 18th centuries. In *El maestro* (1536) Luys Milán referred to 'villancicos y sonadas', including among the latter pavans and fantasias. Gorzanis gave 'sonata' as the actual title for passamezzos and paduanas in the first book of his *Intabolatura di liuto* (1561), and it is similarly employed in later collections of lute music. The rapid development of instrumental music towards the close of the 16th century was accompanied by a plethora of terms which were employed in a confused and often imprecise manner. 'Sonata' was one of them, although it was nearly always applied to something played as opposed to something sung ('cantata').

1. BAROQUE.

(i) Introduction. In the 17th century title-pages often used the term 'sonata' generically to cover all the instrumental pieces in a volume, which might well contain no single work actually called 'sonata'; there are no sonatas, for example, in Buonamente's *Il quinto libro de varie sonate, sinfonie, gagliarde, corrente, e ariette* (Venice, 1629). As a genre label, the term competed with others (especially canzone and sinfonia, but also capriccio, concerto, fantasia, ricercar, toccata) that were applied to individual pieces difficult to distinguish from sonatas, even in the works of an individual composer within a single printed volume. Only after mid-century did 'sonata' finally displace its competitors as the most appropriate term for such instrumental works.

For Brossard (*Dictionaire*, 1703) the sonata was 'to all sorts of instruments what the cantata is to the voice', and was designed 'according to the composer's fancy', free of the constraints imposed by dance, text or the rules of counterpoint. Brossard categorized sonatas as *da camera* or *da chiesa*, a division that has informed much later commentary; however, the former term, while it appeared on title-pages more frequently than the latter, was rarely applied to specific sets of dance movements before Corelli's op.2 of 1685. The mature Baroque sonata did acquire a set of more or less consistent attributes, even if copyists still wavered between 'concerto' and 'sonata' for a work borrowing something from each genre. By 1750 sonatas were independent pieces, usually in three or four separate movements, which could be heard not only in church and chamber, but in concert or as interval music at the theatre, where they might be played orchestrally rather than by the chamber ensembles for which they had originally been written. J.G. Walther's concise definition (*Musicalisches Lexicon*, 1732) is accurate for his time, and indeed for much of the Baroque period: 'the sonata is a piece for instruments, especially the violin, of a serious

and artful nature, in which adagios and allegros alternate'. Here the use of the term and the development of the genre from Gabrieli's *Sacrae symphoniae* (1597) to the *galant* sonatas of Scarlatti and Telemann will be traced. But discussion cannot be limited strictly to sonatas so called, since often enough what are (and were) recognizably sonatas appeared under labels referring to another genre (capriccio), or to the number of parts (solo, quadro), or even to proper names (Cazzati's *La Galeazza*, 1648). The main concerns in what follows will be the origins and stylistic development, sociocultural functions, performing practices, dissemination and reception of the sonata and its near relatives. (For more comprehensive lists of composers, arranged by chronology and geography, see *NewmanSBE*, 4th edn.)

(ii) Origins and early development. The instrumental canzona, which had grown in Italy from instrumental arrangements of imported chansons, has usually been regarded as the most significant precursor of the Baroque sonata. The similarities between many early sonatas and contemporary canzonas are undeniable: sectional structure defined by contrasts in metre and tempo, reliance on imitative contrapuntal texture, and immediate repetition or final recapitulation of the opening section. For Michael Praetorius sonatas and canzonas were so intimately related that he cited the 'canzonas and sinfonie of Giovanni Gabrieli' in his description of the sonata, and noted that 'sonatas are composed in a stately and magnificent manner like motets, but the canzonas have many black notes and move along crisply, gaily and fast' (*Syntagma musicum*, iii, 1618, 2/1619). Although there have been many attempts to distinguish between the two genres, composers and publishers seem to have used the terms interchangeably. Both the generic meaning of 'sonata' (e.g. Tarquinio Merula's *Canzoni overo sonate concertate per chiesa e camera*, 1637), and the close relation between the two genres (e.g. in Cazzati's first two volumes of instrumental works, *Canzoni*, 1642, and *Il secondo libro delle sonate*, 1648) help to explain this interchangeability. Moreover, local usage may have varied: Montalbano, born in Bologna but working in Palermo, published a set of sinfonias in 1629 that might well have been termed 'sonate concertate' had they and he been in Venice with Castello. Even a composer's occupation and training are relevant, since organists tended to write canzonas, while virtuoso cornett players and violinists more often produced sonatas. After 1620, however, the term *canzone* was used less and less, although its stylistic influence remained evident in the sonata's fast imitative movements (actually labelled 'canzona' by Purcell).

The close relation between the canzonas and sonatas of the early Baroque is clearly reflected in Gabrieli's two publications (1597, 1615) and in those of Gussago, Corradini and Riccio. Some early sonatas (Gussago, 1608), are indistinguishable from the most conservative of four- or eight-voice canzonas; others combine old and new features. Gabrieli left sonatas or canzonas for as few as three and as many as 22 parts, often grouped in two or more choirs. Their association with sacred vocal music (in *Sacrae symphoniae*), publication in Venice (which remained central to the dissemination of Italian instrumental music until Bolognese firms began to offer real competition in the 1660s), virtuoso upper parts and precisely specified instrumentation are all typical of the earliest sonatas. The Venetian polychoral style was influential even on works for small ensembles: in one of Nicolò Corradini's sonatas (1624), pairs of unspecified treble and bass instruments engage in dialogue and join together at cadences just as they would in a double-choir canzona. Several canzonas for one to four instruments and basso continuo and a single 'Sonata a 4' from Riccio's 1620 collection descend from the same tradition, although Riccio incorporated more modern elements (tremolo, virtuoso flourishes, precise instrumentation) than did Corradini. Buonamente (*Sonate et canzoni ... libro sesto*, 1636) and Frescobaldi (*Il primo libro delle canzoni*, 1628) wrote similar pieces for one to six instruments. The modern scoring in few parts (for one to three instruments) often invoked the label 'sonata' in these pre-1650 prints; thus, Marini's *Sonate, symphonie, canzoni* op.8 (1629) reserves 'canzone' for larger ensembles, but most composers made no such terminological distinctions. One might compare the instrumental works in few parts to Viadana's *Concerti ecclesiastici* (1602), composed in response to the practice of performing four-voice motets as solos or duos with basso continuo. While evidence that canzonas *a 4* were performed with such reduced forces is lacking (although many do survive as both organ and ensemble pieces), continuo players apparently provided the imitative entries 'missing' in the few-voiced pieces, whose model was still the multi-voice canzona (the entries are actually supplied by Montalbano in the continuo part to his solo sinfonias).

The 'stil moderno' sonatas of Dario Castello (1621, 1629), while still indebted to the ensemble canzona, are even more closely allied to vocal monody. Constructed of sharply contrasting sections, they often begin with an imitative 'canzona', and continue with an instrumental dialogue reminiscent of the polychoral idiom, but these sonatas also incorporate virtuoso solos or duets, candenzas, and 'unmistakable manifestations of Monteverdi's affections, especially the *stile concitato*' (Selfridge-Field, 1975). Riemann was not alone in seeing incipient four-movement designs in Castello's multi-sectional sonatas, but other scholars have rejected such analyses, arguing that predictability itself is 'wholly incompatible with the essential spirit of the *stil moderno* sonata, which sought to overwhelm the listener in a wealth of conflicting emotions' (Allsop, 1992). Castello's inclusion of at least one solo as well as an earlier contrapuntal section is predictable enough, but the four-movement sonata favoured by later composers such as Vivaldi or Albinoni is rather far removed. Farina and Marini wrote sonatas comparable to those of Castello.

The late 16th-century diminution practices described by Bassano, among others, provided another important source of early sonata style, as in the variations constructed around a repeated melody or bass line by Salamone Rossi, Buonamente and, later, Uccellini. Such pieces were called sonatas (Rossi's *Sonata sopra l'aria di Ruggiero*, *Il terzo libro de varie sonate*, 1613) or arias (Uccellini, 1642 and 1645), or simply carried the name of the borrowed tune (Buonamente's *Le tanto tempo ormai*, 1626). A close relation, and one of the few sonatas involving voices, is the 'Sonata sopra Sancta Maria' from Monteverdi's Vespers (1610), in which pairs of violins and cornetts weave a lively commentary around the sopranos' repeated phrase 'Sancta Maria, ora pro nobis', supported by a quartet of bass and tenor instruments.

Corelli's 'Ciacona' (op.2, 1685) and 'Follia' (op.5, 1700), as well the virtuoso variations of Schmelzer, Biber and J.J. Walther, ultimately derive from the same source.

Rossi also used 'sonata' for several short binary pieces, which may have served as introductions to larger compositions; among his contemporaries 'sinfonia' was the more usual name for such works. Their trio scoring arose naturally enough from an identical disposition of voices and instruments in sacred and secular concerted music (e.g. Monteverdi's *Chioma d'oro* for two sopranos, two violins and continuo). Often the two 'solo' instruments move in parallel 3rds, supported by a simpler bass; in some works such trios are juxtaposed with a larger force, as in Bernardi's 'Sonata in sinfonia à 4' (1613). Sonatas 'a due' (for two solo instruments and basso continuo) and 'a tre' (for three soloists and basso continuo) make up most of the sonata literature for a century after 1620, although the earlier variety among solo instruments (ss, sb, bb, ssb, sss) was reduced after 1660 to a focus on the type for two trebles and continuo, and strings increasingly displaced other instruments (cornett, bassoon, trombone) found in the earliest sonatas. Compare Brossard's recognition of the variety of sonata scorings in 1703 ('We have Sonatas from one to seven or eight parts; but usually they are performed by a single Violin, or with two Violins and a thorough Bass for the Harpsichord, and frequently a more figured Bass for the Bass Violin') with Rousseau's focus on the soloist (*Dictionnaire*, 1768: 'The Sonata is ordinarily made for a single instrument which recites, accompanied by a thorough bass'). Solos, more demanding than most duos and trios, were included in several early published volumes (by Castello, Farina, Biagio Marini and Montalbano), but by 1652 only Bertoli, Uccellini and G.A. Leoni had devoted entire collections to solo sonatas.

The foregoing discussion has concentrated on developments in Italy for good reason: while sonatas were composed before 1650 north of the Alps, it was Italian immigrants who were in the main responsible. Buonamente worked in Vienna for a time, as did Valentini and Bertali for much of their careers; Bernardi went to Salzburg; Marini left Venice for Parma and Neuburg, returning only late in his career; and Farina carried the Italian sonata and a virtuoso approach to violin playing to Dresden. These Italian immigrants far outnumbered the few native composers of sonatas (Kindermann, Johann Staden, Vierdanck); only after 1650 did many non-Italian composers begin to interest themselves in the genre, but those who did made technical demands equal to or greater than those in the Italian repertory.

(iii) Development, 1650–1750. Riemann argued that what he somewhat pejoratively called the 'patchwork' canzona (*Flickwerk*) of the early 17th century evolved into the sonata as the individual sections grew in length and were reduced in number, until by Corelli's time they had achieved the status of separate movements. That much repeated view ignores the persistence of multi-sectional alongside multi-movement designs (e.g. in the sonatas of Uccellini, G.B. Vitali, Biber, J.J. Walther, Buxtehude); however, the observation is not unrelated to the mid-century repertory in which many sonatas do consist primarily of tonally closed, if brief, movements. Merula (who called his serious pieces 'canzone' as late as 1651, reserving 'sonata' for a few lighter works), Cazzati and Legrenzi favoured such three- or four-movement structures, although they shared no single pattern, and individual 'movements' are not always tonally closed. Legrenzi left three books devoted entirely to sonatas, and another that included sonatas and dances, published between 1655 and 1673. (A further collection, op.18, published *c*1695, is lost.) A clear division into separate movements (often including one in slow triple time), a focus on duos and trios, and precise specification of instrumentation are all evident in these collections. In some of the sonatas, the opening material returns at the end, as in the canzona; others differ from the 'Corellian' model only in their lack of an opening slow movement. In contrast to these 'church' sonatas, Legrenzi's six chamber sonatas (op.4, 1656) are single movements in simple binary form; G.M. Bononcini used *sonata da camera* similarly, for an abstract single-movement work rather than a dance suite (op.3, 1669). Maurizio Cazzati, controversial *maestro di cappella* in Bologna (1657–71), published eight collections that include sonatas for duos, trios and larger ensembles; three from op.35 include trumpet, a hint of the later association between S Petronio and that instrument. The sonatas in his widely disseminated op.18 (1656) usually consist of four movements: duple-metre imitative, *grave*, fast triple metre and quick imitative finale. Tarquinio Merula favoured a similar plan: fugal opening, fast triple-time movement, slow movement and vigorous finale. Uccellini also moved away from the simple canzona model towards longer and more virtuoso sonatas, usually divided into three or four sections by changes of metre and tempo.

Cazzati's pupil G.B. Vitali, and Vitali's Modenese contemporaries Colombi and Bononcini, continued to focus on duos and trios in some ten volumes of sonatas published between 1666 and 1689. Already steeped in those traditions, Corelli had arrived by 1675 in Rome, where Colista, Stradella and Lonati composed sonata-like sinfonias, usually for two violins, lute and continuo. Since the Roman material circulated in manuscript, it has been somewhat underemphasized in most histories of instrumental music, but Corelli surely adopted the slow introductions (rare before the 1680s), strict fugal movements and triple-metre finales from his Roman colleagues. Despite the many references to Corelli's sonatas (published 1681–1700) as normative, the four-movement model usually attributed to him (slow–fast–slow–fast) is present in only half of his published sonatas.

North of the Alps, Bertali's ensemble sonatas, followed by the solo and ensemble sonatas of Schmelzer, Biber, J.J. Walther and Buxtehude, recall the drama and virtuosity of the Venetian *stile moderno* at a time when sonata composition in Italy had become more standardized. Their virtuoso solos incorporated multiple stops and athletic string crossings; moreover, they continuted to depend on sectional rather than multi-movement designs in which successive events are on the whole less predictable than they are in Corelli's sonatas. They differ from the Italian models in other ways as well: virtuoso writing for the bass viol (Johannes Schenck, Buxtehude), greater interest in scordatura tunings (Schmelzer, Biber), and a continuing devotion to ensemble sonatas *a 5* or more, reminiscent of Venetian polychoral style, but with even more demanding treble parts for cornett, violin or trumpet. The legacy of the ensemble sonata (and perhaps the continued cultivation of the viol) may help to explain the more demanding bass parts: when Corelli and his

north Italian contemporaries were writing duos or trios in which the violone or cello was at best an optional inclusion, Buxtehude composed sonatas for violin and bass viol in which the instruments have equally virtuoso roles. (But it should be remembered that the solo cello sonata did emerge in Bologna at about the same time, in works of Domenico Gabrielli and others.) In addition, the Austrian and German composers devoted more energy than did the Italians to the sonata-suite, in which an abstract introductory movement is followed by a fairly standard set of dances; more than 20 such collections appeared between 1658 and 1698. Rosenmüller's Venetian publication of such chamber sonatas (1667) had found no Italian imitators, despite a growing tendency to group dances by key rather than type. In the northern prints 'sonata' or 'sonatina' was the term most frequently attached to the non-dance preludial movement (Rosenmüller used 'sinfonia'); especially well represented are Biber, Dietrich Becker, J.J. Walther and Schenck. A few native English composers wrote sonatas at mid-century, influenced by the national devotion to the viol and by their acquaintance with Italian and German sonatas. The latter they knew both at home (Jenkins was associated with the family of Francis North, who owned copies of works by Schmelzer, Colista, Cazzati, Stradella and Pietro Degli Antoni), and by virtue of their foreign employment (William Young in Austria, and Henry Butler in Spain). Henry Purcell's two published sets of sonatas (1683, 1697), after 'the most fam'd Italian Masters', shared the growing English market with sonatas by Italian and German immigrants (e.g. Matteis, Finger, Pepusch).

After 1700, Italians continued to produce sonatas for both domestic and international markets; Vivaldi, Albinoni and the Marcellos in Venice, F.M. Veracini in Florence, Somis in Turin and Tartini in Padua were some of the main contributors. Moreover, such Italian émigrés as Locatelli in Amsterdam and Geminiani in London brought the latest sonata fashions to northern Europe. That most were violinists is telling, although the oboe, flute, cello and other instruments are also strongly represented in their collective output. In these volumes the four-movement plan finally dominates (although the third movement may not be tonally closed); the emphasis begins to turn towards the solo sonata (nearly three-quarters of Vivaldi's sonatas, and all of Veracini's are for one instrument and continuo); and the church-chamber distinction disappears. In Corelli's 'church' sonatas, the final two movements are often dances (sarabanda, giga), but in many of Vivaldi's sonatas the first two movements also employ binary forms. The keyboard, relatively neglected by earlier sonata composers, begins to receive some attention, especially from Domenico Scarlatti, who focussed on one-movement binary forms, some of which are paired in the sources. Other composers of keyboard sonatas (most in two or three movements) include Benedetto Marcello, Giustini, Durante and Platti.

According to Brossard, France was overrun with Italian sonatas early in the 18th century, and French composers soon began to contribute. Most notably these include Leclair *l'aîné*, preceded by Dornel and Blavet, and even Couperin, who wrote at least three sonatas in the 1690s (published much later as preludes to *Les nations*). Elisabeth Jacquet de La Guerre left a dozen sonatas for one or two violins and bass; six were published in 1707, but Brossard apparently copied two about 1695, making them among the earliest composed in France. Of special note in France is the 'accompanied sonata' (Mondonville, Rameau) in which the violin or flute accompanies the keyboard. The sonata for unaccompanied solo instrument is associated particularly with Austrian and German composers (Biber, Bach, Telemann), although Tartini may have intended some of his sonatas, published with a bass part, for violin alone (Brainard), and the Swedish composer Roman left about 20 multi-movement works of that type, most called *assaggi*. Some programmatic or narrative sonatas are also associated with composers in Austria or Germany (e.g. Biber's Mystery Sonatas and Kuhnau's Biblical Sonatas), but Couperin's 'grande sonade en trio' *Le Parnasse, ou L'apothéose de Corelli* might also be mentioned.

18th-century Austro-German composers moved more and more towards the multi-movement design already standard in Italy, and played a central role in the mixing and merging of national styles that characterize the high Baroque sonata. Sonatas by Vivaldi, Fasch, Zelenka, Quantz and Telemann placed *galant* idioms (the 'natural' and immediately appealing melody of the Adagio) side by side with more traditional sonata styles (the fugues, whose value for Scheibe in the late 1730s lay chiefly in their contrast with the more expressive movements featuring accompanied melodies). Especially interesting are the new trios and quartets in which the basso continuo participates as a 'real' part. Some, composed 'auf Concertenart', borrow aspects of a typically Vivaldian concerto style; others borrow from the operatic aria or recitative, French dance and overture. If J.S. Bach's sonatas (unaccompanied solos, and several works for one or two instruments with obbligato harpsichord or basso continuo) are better known today than are Telemann's over 200 ensemble sonatas and solos, the situation was reversed in the mid-18th century. Quantity aside, there are parallels between the two composers: both juxtaposed and integrated national styles, and experimented with formal design and scoring; neither abandoned the traditional four movements for the newer three-movement fashion (as did Graun, Fasch, Tartini and Somis). Telemann is often dismissed as over-prolific, but his greater success in the 18th century may be attributable not only to his skill at marketing (he personally printed much of his instrumental music in didactic or encyclopedic collections), but to his serious exploration of the new trio and quartet in the 'mixed' style (combining various national styles) for which contemporaries praised him, and to his avoidance of the most old-fashioned elements of sonata style.

Elsewhere in Europe, sonatas circulated widely in manuscript, as well as in prints both imported and domestic; and musicians left home in search of a better living, taking their music along. Handel was only one of the many foreign musicians whose careers blossomed in London, where imitations of Corelli and the traditional trio sonata long remained fashionable. Handel's contribution to the sonata, like that of Bach, represents but a small portion of his total output; however, it does include more keyboard sonatas (Bach preferred the keyboard suite), as well as traditional solos and trios aimed equally at the large amateur market and concert stage. A focus on Handel's sonatas may have inhibited modern exploration of the many English sonata composers of the time (Babell, Boyce, Arne).

Over the 150 years of sonata composition before 1750, several trends are evident: the emphasis on counterpoint lessened; the texture became increasingly treble-dominated; multi-voice and polychoral sonatas gave way to duos and trios, which in turn yielded ground to solos and quartets; the early multi-sectional design grew to four or more separate movements, and then fell back to three or fewer; what distinction existed between church and chamber sonatas evaporated; instruments were more and more precisely specified and their parts became increasingly idiomatic; a focus on the violin grew stronger, and then was tempered by an interest in sonatas for a variety of other instruments; keyboard sonatas finally began to take their place in the repertory. As the sonata gained popularity outside Italy, its Italian and Austro-German elements were further enriched by a variety of national approaches to instrumental music, from the English division (Henry Butler) to the French emphasis on ornamental detail (Leclair). None of these changes occurred overnight, but they are evident enough when one compares sonatas from 1630 or 1700 with those from 1750. Moreover, by mid-century the function and aesthetic stature of the sonata had changed significantly.

(iv) Socio-cultural context. Brossard (1703) noted that, while there are many kinds of sonatas, 'the Italians reduce them to two types. The first is the sonata *da Chiesa*, that is one proper for the Church, ... The second type is the Sonata which they call *da Camera*, fit for the Chamber. These are actually suites of several small pieces suitable for dancing, and all in the same scale or key'. The liturgical use of Baroque sonatas has been well documented (see Bonta, 1969): 17th-century ensemble canzonas and sonatas replaced the organ solos formerly heard at Mass, and solo violin sonatas were customary at the Elevation; from about 1690, concertos or orchestral performance of trio sonatas might be heard instead. Moreover, 17th-century church musicians may have adapted longer sonatas by performing isolated sections, a practice likely to have encouraged composers to construct independent movements.

Early collections mixing vocal and instrumental music had no need of the *chiesa* and *camera* labels; in sacred collections, sonatas and canzonas are usually found (Riccio), in the secular ones, dances and variation sonatas (Marini, 1620; Turini, 1621). Even purely instrumental collections were so clearly orientated that their uses would have been obvious to the purchaser: in Buonamente's fifth and sixth books (1629 and 1636, cited above) both content and scoring suggest strongly that the former is a secular, the latter a sacred collection (Mangsen, 1990). Merula's 'per chiesa e camera' (1637) was thus unusual both in its label and in mixing serious and lighter instrumental music in one volume. Such mixed volumes, as well as those dedicated to church or chamber, appeared throughout the century, usually without labels indicating function. The editions of Corelli's 'church' sonatas (opp.1 and 3) are entitled merely *Sonate a tre*, whereas most editions of the chamber sonatas are actually labelled *da camera*. This in itself suggests what can be documented by other means, that serious instrumental music, even if conceived primarily for a liturgical context, was regularly heard elsewhere, possibly somewhat transformed: at meetings of the various academies, as domestic chamber music, in concert, and even in the theatre (as overture or interval music). The occasions for which such music was best suited (and where to store the parts) would have been obvious to the musician of the time.

Until 1700, at least in Italy, a sonata was assumed to be serious, and therefore suitable for church; *da camera* marked the special case. Brossard implied as much when, after describing the *sonata da chiesa*, he noted that 'these are what they [the Italians] properly call *Sonatas*'. Chamber sonatas usually 'begin with a prelude or little *Sonata*, serving as an introduction to all the rest'. The long tradition of such sonata-suites in Germany, as well as the growing use of binary movements in place of the more serious fugues (generally associated with sacred music), may explain why Walther (1732) included a separate entry for the church sonata (which merely gives the German equivalent), but not for the chamber variety; *chiesa* was for him the special case, *camera* the norm. Beyond title-pages and dictionaries, the dedicatees and collectors of printed volumes sometimes yield information about the music's use: Telemann dedicated some of his printed volumes individually or collectively to amateurs, but professional musicians are also heavily represented on his subscription lists. Corelli's church sonatas were dedicated to secular patrons, his chamber collections to clerics, perhaps contrary to expectations. But those expectations are probably too narrow, since some of the most significant collectors of sonatas for the chamber were members of the clergy (Franz Rost, Edward Finch).

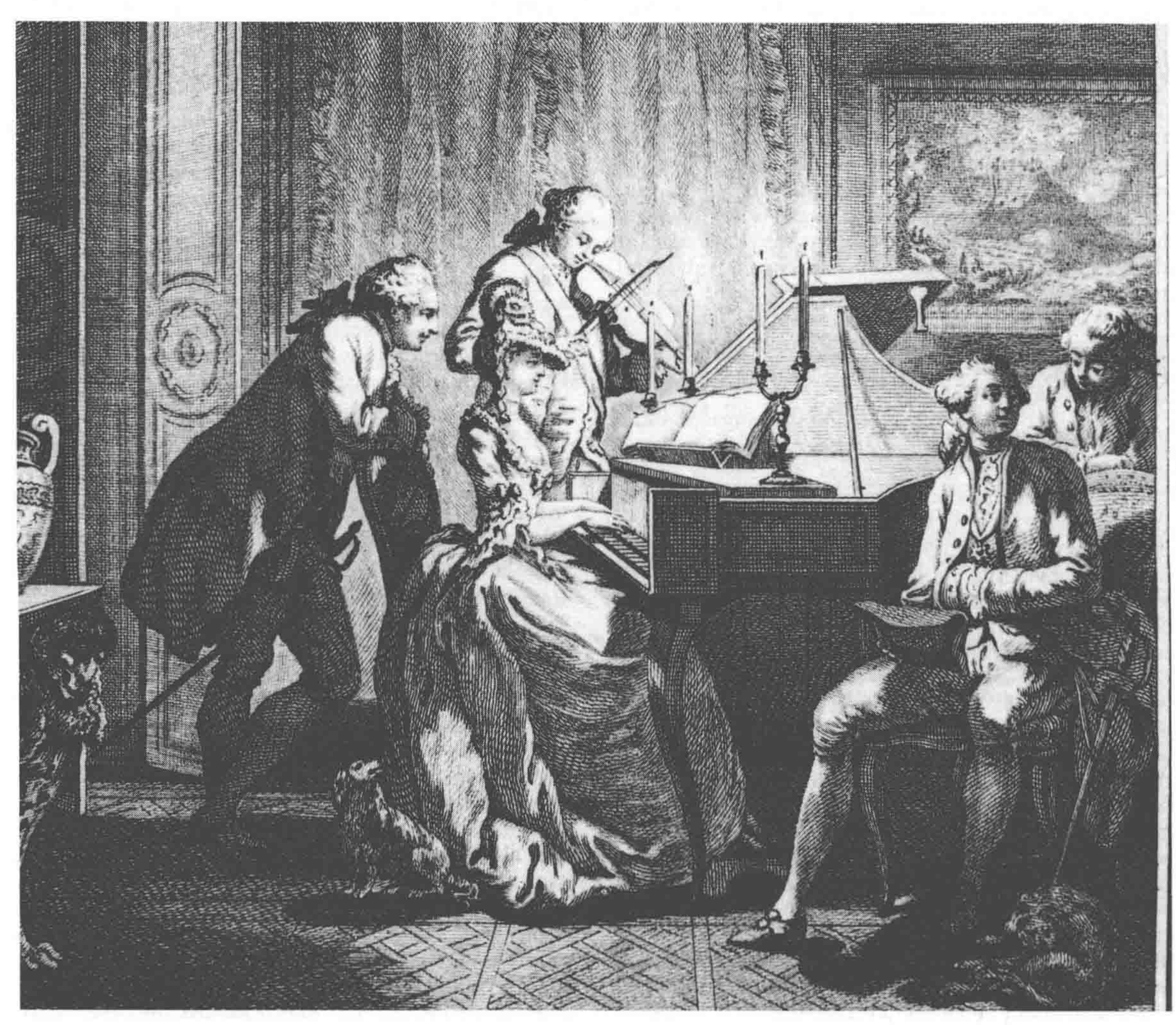
(v) Performing practice and dissemination. Although some Baroque sonatas may boast a continuous performing tradition, nearly every aspect of their performance has changed since 1750, and even migration across borders within the Baroque era was often attended by marked differences in performance due to local practices. Thus performing practice of Baroque sonatas is intimately connected to matters of dissemination. 20th-century instruments and playing techniques, as well as ideas about pitch, tempo, ornamentation, continuo realization, dynamics and articulation all differ significantly from their Baroque antecendents; even reading from the composer's autograph is no guarantee of a 'correct' performance, since the interpretation of 'standard' notational signs will also have changed. Only a few of these matters can be taken up here.

Many modern editors of Baroque sonatas suggest substituting one instrument for another, a practice with some historical foundation, but not sufficient to condone a completely *ad libitum* approach. While instruments were specified more and more exactly between 1600 and 1750, many sources, some tied directly to the composer, did give the performer a good deal of leeway. Leclair, for instance, indicated that some of his violin sonatas could be played on (and may even have been conceived for) the transverse flute, and he even provided alternate versions of some individual movements. Telemann offered several options for some of his ensemble sonatas, as in the viol and cello parts for the Paris Quartets. Some of J.G. Graun's trio sonatas exist also as works for obbligato harpsichord and one treble soloist; and solo violin sonatas in score were no doubt played as keyboard solos. Italian prints from Rossi and Castello to Vivaldi frequently mention alternative instruments (violin or cornett, theorbo or violone) more or less equally suited to play a part. Even if no instruments were specified, however, it is unlikely that composers were indifferent to questions of

instrumentation, or that no conventions operated among those who played such pieces.

Ornamentation was a concern even in the 18th century: an important selling-point for Roger's edition of Corelli's solo sonatas (1710) seems to have been the inclusion of the ornaments 'as he played them'. Baroque soloists ornamented sonatas according to their ability and to such criteria as genre, national style, context and tempo. Some composers (Handel, Babell, Telemann) supplied ornamented versions of simpler lines, using smaller note heads, or additional staves, probably intended and still helpful as models. Some used particular phrases (*affetti*, *ad libitum*) or signs to encourage departures from the notated pitches. Ornamentation extended to improvisation in sections of sonatas by Colista, Guerrieri and others, who provided only the bass part over which a soloist was to invent a melodic line. Quantz, who included an ornamented Adagio in his flute tutor (1752), warned readers that both tempo and ornamentation should be adapted to suit the context. Mattheson cautioned against performing (and ornamenting) French pieces in the Italian style and vice versa; and Burney noted that (in his day) Corelli's sonatas were ornamented more lavishly on secular occasions, and given a more restrained performance in church (*General History*, ii). The increasing density of the ornamentation supplied for Corelli's solo sonatas in printed and manuscript sources offers one demonstration of the ways in which successive generations of performers embellished the same piece, perhaps slowing the tempo in the process.

When a sonata moves across significant boundaries of time and place, more extensive transformation may be expected. Thus, some English sources of Italian sonatas not only misattribute individual works, but alter the musical content, creating chamber sonatas from dances grouped loosely by key, or merging continuo and melodic bass parts. Spanish guitar transcriptions of Corelli's sonatas simply delete sections whose realization on the guitar was impractical; sonatas in the Rost manuscript (*F-Pn* Rés.Vm^7 653; *see* ROST, FRANZ) omit inner parts to produce trios from quintets. Availability of printed and manuscript copies of sonatas was ensured as agents in northern Europe imported Italian prints, visitors to the Continent returned to England with much sought-after volumes, and sonata prints from northern presses began to outnumber those from Italy. Sonatas remained throughout the period more likely to achieve publication than operas or other large-scale music (among important



A sonata for harpsichord and violin: engraving from Jean-Babtiste de La Borde's, 'Choix de Chansons', ii (1773)

publication centres were Paris, London, Hamburg and Amsterdam), but manuscript dissemination was significant as well, especially outside Italy. Manuscript copies, to the degree that they were aimed at a smaller circle of players, yield information about local preferences in repertory and performing practice, in contrast to the homogenizing influence exerted by publication.

Rousseau's quotation of Fontenelle's remark 'Sonate, que me veux tu?' (*Dictionnaire*, 1768) suggests that, at the end of the Baroque era, sonatas were still less highly regarded than was texted music, at least in France. But by 1739 the ties of abstract instrumental music to narrowly defined social function had already weakened sufficiently for Mattheson to offer a new view of the sonata

> whose aim is principally towards complaisance or kindness, since a certain *Complaisance* must predominate in sonatas, which is accommodating to everyone, and which serves each listener. A melancholy person will find something pitiful and compassionate, a senuous person something pretty, an angry person something violent, and so on, in different varieties of sonatas. (*Der vollkommene Capellmeister, trans. Harriss, 466)*

This picture of the sonata as personal and domestic, intended more for the individual player and a few listeners than for public ceremony or concert stage, is one associated more with the Classical period than with the Baroque. In fact Mattheson's response to the modern sonatas of the 1730s, combined with the long shadow cast by Corelli, suggest a good deal of continuity in the 18th-century approach to the genre.

2. CLASSICAL. Because of the impossibility of establishing clear stylistic divisions between 'Baroque' and 'Classical' sonatas in the 18th century, and between 'Classical' and 'Romantic' sonatas in the 19th century, the period covered in this section extends from about 1735 to about 1820, leading to some overlap between the three style periods.

(i) Contemporary definitions. Numerous definitions of the sonata, in generic, aesthetic and formal terms, were attempted during the Classical period. Earlier definitions such as Rousseau's (*Dictionnaire de musique*, 1768) had described the sonata as 'consisting of three or four movements in contrasting characters ... to instruments roughly what the cantata is to voices', mentioning also the respective roles of the soloist and accompaniment, as discussed above (§I, 1). Such definitions perpetuated the older, Baroque, concept of the sonatas *da camera* and *da chiesa*, although in Rousseau's article there is the hint of an emerging awareness of the solo sonata as something distinct from the trio sonata.

J.A.P. Schulz, writing in 1775, defined the sonata as follows:

> An instrumental piece [comprising] two, three or four successive movements in contrasting characters ... in no form of instrumental music is there a better opportunity than in the sonata to depict feelings without words ... [except for symphonies, concertos and dances] there remains only the form of the sonata, which assumes all characters and all expressions ... . For instrumentalists, sonatas are the most usual and useful exercises, besides which, there are many examples, both easy and difficult for all kinds of instruments ... . Since they require only one performer to a part, they can be played in even the smallest musical gatherings.

Schulz's article, originally printed in volume ii of Sulzer's *Allgemeine Theorie der schönen Künste*, was highly influential, being the basis of later definitions by Schubart (*Ideen zu einer Ästhetik der Tonkunst*, written 1784–5; Vienna, 1806/*R*) and Koch (*Versuch einer Anleitung zur Composition*, iii, Leipzig, 1793, and *Musikalisches Lexikon*, Frankfurt, 1802/*R*).

Some writers sought literary analogies for the sonata. D.G. Türk's *Clavierschule* (Leipzig, 1789) made a comparison between the sonata and the ode, specifically in so far as both depend for their effect upon the regulation of structure by adherence to a well-defined sequence of ideas. In this, Türk was perhaps influenced by Forkel's likening of sonata form to the rules of oratory, expressed in the *Musikalischer Almanach für Deutschland* (Leipzig, 1784):

> one of the foremost principles of musical rhetoric and aesthetics is the careful ordering of musical figures and the progression of the ideas to be expressed through them, so that these ideas are coherently set forth as in an oration ... according to logical principles ... still preserved by skilled orators – that is, *exordium*, *propositio*, *refutatio*, *confirmatio*, etc.

Forkel's comments impinge specifically upon first-movement SONATA FORM, a tacit acknowledgment that this movement was considered the most important within a sonata in the later 18th century. Definitions of sonata form by Koch, Portmann, Kollmann, Galeazzi and others differ in details and in terminology, but agree in the primacy accorded to tonal rather than thematic contrast. (Thematic contrast, often of a dramatic nature, was to gain ground in the sonata as developed by Beethoven, for example in the first movements of his opp.54 and 109.)

Clearly, the sonata signified many different things to 18th-century writers, varying according to the particular standpoint taken – formal, aesthetic or even national. In summary, a definition of the sonata genre as understood and practised in the Classical period might be a work in three (or, less commonly, four) movements, most often for piano solo or else for duo (violin and piano being numerically the most significant type), whose first movement was almost invariably cast in sonata form, perhaps preceded by a slow introduction (Beethoven, opp.13, 27 no.1 and 81*a*; Clementi, op.32 no.2), followed by a contrasting slow middle movement in a related key (often on the flat side of the 'home' tonic), episodic form and cantabile idiom, and a finale (most frequently a rondo – 'too frequently', according to Charles Burney – or sonata-rondo; *see* RONDO) that rounded off the work in a lighter vein. Minuet (or scherzo) and trio movements are sometimes found sandwiched between the slow movement and finale (as in many of Beethoven's sonatas up to op.31). Frequently, mid-18th-century sonatas had featured a minuet as finale (Wagenseil, Štěpán, Haydn). In general, use of dance metres such as the allemande steadily declined in the Classical sonata, being mostly restricted to brief 'topical' allusions (to the minuet, for instance, at the opening of Mozart's K570), although at times Beethoven openly specifies a dance topic (op.54, first movement).

Within such generalized schemes were myriad possible variations, as may be demonstrated by contrasting Haydn's and Mozart's attitudes to the sequence and number of movements in their sonatas. From his earliest efforts Mozart's was a three-movement plan, most frequently fast–slow–fast, a procedure Koch regarded as standard in the final volume of his *Versuch* (1793). Such a succession was never so sacred to Haydn, however: the fifth of the 'Esterházy' sonatas, HXVI:25, is in two movements; HXVI:30 (1776) has no clearly separated slow movement, merely a link between the Allegro and the concluding Minuet. Of continuing significance throughout Haydn's keyboard sonatas is the presence of

the minuet, found in only two of Mozart's sonatas (K282/189*g* and K331/300*i*). Two-movement sonatas (for instance, Haydn, HXVI:40–42, HXVI:52; Beethoven, opp.54, 78, 90, 111) were by no means uncommon. Neither were first movements in sonata form the infallible rule. In Haydn's HXVI:40–42 (1784) only HXVI:41 conforms to that norm; HXVI:49 (1789–90) begins with a set of double variations, alternating major and minor modes, and marked 'Andante con espressione'; Mozart's K331/300*i* in A and Beethoven's op.26 likewise begin with a set of variations; Rutini's op.7 sonatas all begin with preludes, allowing the player to feel his or her way into the *Affekt* of the piece (or perhaps to become familiar with the instrument) before launching into the main business. Sonata form itself, as practised by pre-Classical and Classical sonata composers, was capable of infinite variety. All of Mozart's first-movement expositions in the early set K279–83/189*d–h* and K284/205*b* (1775) are richly polythematic (particularly in the second-subject group), whereas Haydn's roughly contemporary HXVI:21 and 26 are, by contrast, 'monothematic' in the sense that the first and second subjects begin almost identically, although additional melodic material is always introduced during the course of second-subject groups (HXVI:25 is an exception, containing at least nine distinct themes).

Sonatas were typically issued in printed sets of two, three or six works (e.g. Haydn's HXVI:21–6 and 35–9 and 20; Mozart's K301–6, 309–11 and 330–32; Beethoven's opp.2, 10, 12, 27 and 102; and many of Clementi's). As the Classical period wore on, however, the scale was expanding such that a single sonata could justify an opus number of its own, such as Mozart's K533 or Beethoven's opp.7, 22, 57, 96 and 106. Frequently dedicated to a prominent member of the aristocracy, the published sonata, whether singly or in a group, could secure widespread attention for the composer, as Leopold Mozart no doubt realized when arranging for some of his son's early sonatas to be printed.

(ii) Instrumental forces. Sonatas for solo keyboard were to become the most significant type during the Classical period, although, in numerical terms, the sonata 'with violin accompaniment' (see below) was predominant. In 1821 Castil-Blaze noted that 'the sonata suits the piano best of all, on which one can play three or four distinct voices at the same time … It is also on this instrument that it has gone furthest in its astonishing progress' (*NewmanSCE*, 3/1983, p.94). Sonatas were also composed for violin (obbligato), cello (whose role as continuo bass was liberated by Boccherini and extended by Beethoven), flute (Séjan), clarinet (Vanhal), guitar (Sor), baryton (Haydn), horn (Beethoven) and organ (C.P.E. Bach). Duet sonatas were popular for domestic amusement, principally for four hands at one piano, such as those of J.C. Bach, Mozart and Seydelmann; other pairings included two violins (Pleyel), violin and viola (M. Haydn; Mozart) and bassoon and cello (Mozart). It is worth remarking also that sonatas originally conceived for one medium were transferable to others: Beethoven's E major Sonata op.14 no.1 exists in a version in F for string quartet (Schwager, *SM*, xvi, 1987, pp.157–69).

The earliest extant collection of sonatas for piano (i.e. fortepiano) solo is Giustini's 12 *Sonate da cimbalo di piano e forte detto volgarmente di martelletti* (1732), although early examples of the instrument had been developed by Bartolomeo Cristofori by 1709. From the 1760s sonatas for keyboard began to appear in increasing number, among them examples published by Eckard in Paris in 1763 and 1764. The intended instrument is frequently ambiguous in mid-century sonatas. Often the designation is simply 'clavier', although internal evidence sometimes betrays the need for a touch-sensitive instrument: while the fortepiano is not specified on the title-page of J.C. Bach's op.5, certain effects contained in that set are impossible to realize satisfactorily on the harpsichord (but performance on the clavichord remains a possibility). During the 1770s the alternative 'cembalo o pianoforte' was commonplace on title-pages; by the end of the century 'clavecin', 'clavier' and 'cembalo' are only rarely encountered.

During much of the Classical period the genre known as 'accompanied sonata' was very much in vogue. Early forerunners include J.S. Bach's sonatas BWV1014–19, for violin with written-out keyboard parts (rather than realized figured basses), and Mondonville's *Pièces de clavecin en sonates avec accompagnement de violon*, op.3 (1734), the latter almost exclusively in three movements but featuring fugal allegros and binary dance structures typical of the Baroque. The accompanied sonata was specially prevalent in France. In addition to Mondonville's op.3 such sets as Rameau's *Pièces de clavecin en concerts avec un violon ou une flute et une viole ou un 2e violon* were published (1741), soon followed by Guillemain's *Pièces de clavecin en sonates avec accompagnement de violon* (1745), which includes in its preface the following remark:

> my first thought had been to compose these works for keyboard alone, without any accompaniment … but, in order to satisfy the present taste, I felt unable to dispense with [the violin] part, which must be performed very softly so that the keyboard part may be easily heard. If desired, these sonatas may be played either with or without the [violin] accompaniment.

This vogue reached its height in Paris during the 1760s and 70s in the published sonatas of Schobert, Honauer, H.F. Raupach, J.F. Edelmann and Hüllmandel. Mozart was acquainted with the work of the first three (arranging their music in the pasticcio keyboard concertos K37, 39, 40 and 41) and his own early efforts in the genre (K6, 7, 8 and 9) may have been influenced by his discovery of Schobert and his Parisian contemporaries while touring in 1763–4. Schobert's work was especially popular, it seems: a dozen sets of sonatas were published in Paris before his death in 1767. His *Six sonates pour le clavecin … oeuvre XIV … les parties d'accompagnements sonts* [sic] *ad libitum*, originally printed in Paris, appeared again in Amsterdam, published by Hummel, as *Six sonates pour le clavecin, avec accompagnement d'un violon … oeuvre quatrième*. In this latter form they were advertised in the 1770 fifth supplement to Breitkopf's thematic catalogue ('Trii di Schobert a Cemb[alo] e Viol op.IV Amsterd[am]'). In all such works the keyboard part was almost entirely self-sufficient, the accompanimental role of the violin being restricted to thematic doubling in 3rds and 6ths, or the provision of anodyne background figuration derived from 'Alberti bass' patterns transferred to the middle of the texture, or else harmonic 'filling' in the form of long, held notes, similar in function to those often assigned, orchestrally, to the natural horn. This practice may have had something to do with the gradual disappearance of the cello as a supporting continuo instrument from the mid-century, combined with weakness of tone in early fortepianos. Occasionally, as in some of Hüllmandel's

op.6 sonatas or Clementi's op.27 (1791), the violin part acquired greater individuality, even parity with the keyboard. Solo keyboard sonatas (for example, Haydn's HXVI:37 in D or Mozart's K570 in B♭) were sometimes reissued, without the authority of the composer, as sonatas 'with accompaniment for a violin', particularly in England (with violin parts devised by Burney), where the fortepiano rather than the originally non-committal 'clavecin' is often specified.

The violin became an equal partner in the ensemble in Mozart's duo sonatas from at least the late 1770s. K454 in B♭, published in 1784 alongside two solo sonatas, K333/315*c* and K284/205*b*, is one such example, opening with an affective slow introduction. The subsequent Allegro contains many moments of dialogue between the violin and the piano's right hand, a texture that was to become so important a trait in the later Classical duo sonata, a memorable illustration being the opening of Beethoven's Spring Sonata in F op.24. Parity between the instruments is taken a step further in Beethoven's op.30 set: in the G major Sonata op.30 no.1 the slow movement's main theme is shared phrase for phrase between the piano and violin towards the end of the movement. Nevertheless, the 'accompanimental' perception of the violin in such sonatas persisted into the early 19th century, long after it had attained equal status with the piano: Beethoven's Kreutzer Sonata op.47 (1802–3) bears the designation 'per il pian-forte ed un violino obligato' on its title-page.

(iii) Functions. Classical sonatas were known by a variety of generic titles. In England the term 'lesson' was commonplace (Samuel Arnold, op.7); elsewhere 'solo' in Italy (Giardini, op.16), 'pièces de clavecin' in France (Mondonville, op.3), 'divertimento' in Austria (Wagenseil, op.1, several of Haydn's early sets) were common. The diminutive 'sonatina' was particularly associated with keyboard pedagogy and is most obviously linked with the name of Clementi (specifically the op.36 Sonatinas of 1797).

An awareness of the pedagogical connection is fundamental to a proper understanding of the Classical sonata. In 1789 Türk's *Clavierschule* included a list of keyboard composers arranged according to the difficulty of their sonatas. Haydn recalled at the end of his life that he had once earned his living giving keyboard lessons, and his early sonatas arose for use in such a setting. Mozart's letters from Mannheim in late 1777 indicate that the C major Sonata K309/284*b* was composed for Rosa Cannabich, whom he was teaching at the time. Its slow movement (Andante) calls for the utmost sensitivity to dynamic contrast, and a letter to his father of 14 November is valuable in linking the movement with specific pedagogic issues:

> The Andante will give us the most trouble, for it is full of expression and must be played accurately and with the exact shades of *forte* and *piano*, precisely as they are marked. [Rosa] is smart and learns very easily. Her right hand is very good, but her left, unfortunately, is completely ruined … I have told her too that if I were her regular teacher, I would lock up all her music, cover the keys with a handkerchief and make her practise, first with the right hand and then with the left, nothing but passages, trills, mordents and so forth, very slowly at first, until each hand should be thoroughly trained.

Wagenseil, who was tutor to the imperial archduchesses in Vienna under Maria Theresa, probably designed his solo sonata sets specifically for the instruction of his royal pupils; in general, these are straightforward, technically undemanding pieces. The op.5 sonatas of J.C. Bach (1766) were certainly composed with a pedagogical end in view (the title-page trumpets the fact that Bach was 'Music Master to Her Majesty and the Royal Family'), and it is instructive to approach a work such as the third sonata in the set from this perspective, the successive variations of its finale clearly being intended primarily for the demonstration, and eventual mastery, of different technical problems at the keyboard.

The 'English' Bach's elder brother, Carl Philipp Emanuel, must be regarded as one of the most significant composers of 'pedagogic' sonatas (nearly all in three movements). He issued a number of sets, including the 'Prussian' (1742), 'Württemberg' (1744), six sets 'für Kenner und Liebhaber' (1779–87), and two sets of sonatas 'mit veränderten Reprisen' (1760, 1761) whose primary purpose was that of teaching material. Bach's reputation covered most of Europe, and it has been suggested that the taste of his 'public' played a significant role in the design of his later sets (G. Wagner, *Mf*, xli, 1988, pp.331–48). His sonatas were frequently included in the keyboard anthology publications (*Oeuvres mêlées*) of Johann Ulrich Haffner during the 1750s and 60s. Haffner's anthologies (12 volumes, each containing 6 sonatas) offered a wide selection of works by composers from every corner of musical Europe, and were hugely important in the formation of mid-18th-century 'galant' taste. Among the composers represented are, besides C.P.E. Bach (particularly works in the *empfindsamer Stil* replete with impassioned melodic and rhythmic gestures, recitativo declamation and recherché harmonies), Scheibe, Schobert, Benda, Eberlin, Adlgasser, Leopold Mozart (three of whose solo sonatas were published in this collection) and less well-known men such as Bernhard Hupfeld, Rachmann, J.F. Kleinknecht and Jan Zach. Haffner drew attention to each composer's court appointment at the head of each sonata, such as the 'Sonata Vta Composta dal Signor Henrico Filippo Johnsen, Organista della Corte, Direttore di Musica, ed Organista alla Chiesa di Santa Chiara, a Stoccolma', found in volume iii of *Oeuvres mêlées*. Although Haffner was not the only publisher to issue such keyboard anthologies (see *NewmanSCE*, 3/1983, chap.4) he dominated the market that was opening up for sonatas that varied in their technical demands from the easy to the moderately challenging. Anyone owning a complete set of all 12 volumes about 1770 would have had access to a richly varied and comprehensive record of the early Classical sonata.

For the most part, the 'domestic' and 'pedagogic' market for Classical sonatas was female (C.P.E. Bach issued a set of sonatas specifically 'à l'usage des dames' in 1770). Talented female keyboard players were relatively plentiful in the second half of the 18th century; they included Katharina and Marianna Auenbrugger, to whom Haydn dedicated his six sonatas HXVI:35–9 and 20 in 1780. Indeed, the social etiquette of the age virtually dictated a certain degree of keyboard proficiency for ladies: among aristocratic families, for instance, ability in that direction could be important in attracting an acceptable husband. During the 1780s several of Mozart's Viennese pupils were ladies from the higher echelons of society (Countess Thun, Countess Rumbecke). Somewhat lower down the scale were Theresia von Trattner (wife of the prominent bookseller and publisher, and dedicatee of the Fantasia and Sonata in C minor K475 and 457,

published by Artaria in 1785), Barbara von Ployer and Josepha Barbara von Auernhammer; the last two carved out successful careers as performers. Therese Jansen (later Mrs Bartolozzi), a pupil of Clementi, was yet another, to whom Haydn dedicated his famous E♭ sonata HXVI:52 (and perhaps also HXVI:50 and 51) in 1794.

Besides its function as teaching material, the Classical sonata found a place within the aristocratic salon, a forum that became increasingly popular during the second half of the 18th century, especially in France and Austria. Such salons, at which only the upper classes were normally present, were private affairs usually given in the homes of counts and countesses, less frequently in the homes of court officials such as L'Augier, the Viennese court physician, one of whose meetings was attended by Charles Burney in 1772. It is only occasionally possible to recover any programme details of such private gatherings, such as that at Hohen-Altheim, the country residence of Prince Kraft Ernst von Oettingen-Wallerstein (1748–1802), on 26 October 1777, when Mozart performed his sonatas in B♭ K281/189*f* and D K284/205*b*. The most famous of Viennese salons was that of Countess Wilhelmine Thun, a staunch patron of Mozart's during his early years in the capital, who lent her fortepiano for the famous contest with Clementi before Emperor Joseph II on 24 December 1781. Clementi later noted that on this occasion he himself had played his Sonata in B♭ op.24 no.2. Mozart's record of the meeting describes Clementi in less than flattering terms, noting that he was a mere technician, whose 'star passages' were 3rds and 6ths. The association of Clementi's sonatas with empty technical brilliance (as in the op.2 set of 1779, for instance) highlights a weakness that Clementi himself freely acknowledged, and it is noteworthy that Rochlitz, reviewing Clementi's sonatas opp.33 and 37 in the *Allgemeine musikalische Zeitung* in 1798–9, praised Clementi's avoidance of exactly such passages, something that was evidently regarded as a fingerprint of his earlier style. According to Schindler, Beethoven owned almost all of Clementi's works (he had little by Mozart and nothing by Haydn), which he valued for their 'lovely, pleasing, fresh melodies [as well as] the well-constructed fluent forms'.

Throughout much of the Classical period the solo sonata remained a domestic genre. Only towards the end of the 18th century and in the early 19th did it become a concert piece, typically issued with the title 'Grande Sonate', and that trend was inextricably linked with the rise at the time of such virtuoso performers as Beethoven, Hummel and Dussek. Mozart scarcely ever played his own sonatas in public performances, preferring the concerto and variation genres as vehicles for exhibiting his keyboard prowess. The rise of the 'concert' sonata is to some degree linked with increasing length and advancing technical difficulty. Beethoven's sonatas, which cover virtually the whole of his career, tread a steady path away from the kind of piece that could have been played by talented amateurs. Works such as the Waldstein, 'Appassionata' and Hammerklavier sonatas were only ever attainable by professional players, and also demanded a new kind of listener, familiar with the intellectual demands of the other 'public' genres of symphony and concerto and featuring juxtapositions of contrasting themes and textures that demanded the listener's active, rather than passive, attention. In those respects, Beethoven's middle- and late-period sonatas (whether for solo piano or duo, such as the cello sonatas op.102) go far beyond anything that had formerly been the preserve of the aristocratic salon. Also notable in the later concert sonata is a tendency towards more expansive, at times dramatic gestures in such turbulent movements as the first movement of Beethoven's sonatas op.31 no.2 (sometimes associated with Shakespeare's *Tempest*: see Albrecht, 1988) and op.57. A parallel strand is the studied introspection of op.101 or the finale of op.111, an idiom that was to influence Schubert (in the slow movement of the late B♭ Sonata D960, for example).

(iv) Styles. During the mid-18th century the sonata was an important laboratory for stylistic change, from the late Baroque to the *galant*. The characteristics of the former may be summarized as including a continuously spun-out melody, featuring sequential writing and general avoidance of contrasting melodies, a tendency towards polyphony (whether 'real' or 'implied', as in some of J.S. Bach's violin sonatas), and a relatively uniform harmonic rhythm. Some of these elements begin to break down in the sonatas of, for example, Domenico Scarlatti (especially as regards melodic and textural contrast). Scarlatti's single-movement sonatas are closely related in outline to the familiar binary structure of the Baroque dance suite and are notable for a steady movement away from the patterned uniformity of Baroque rhetoric towards the more dynamic interplay of *galant*-style phrase articulation.

The *galant* idiom, which reached its peak during the 1750s and 60s, favoured a wholly different approach towards melody, which proceeded in short phrases of two or four bars, arranged in symmetrical patterns and closing with balancing imperfect and perfect (half and full) cadences along with a use of the 6-4 chord so extensive as to be almost a cliché. Characteristic of *galant* melody was its tuneful, lyrical quality, dotted rhythms (sometimes inverted as the 'Scotch snap'), interruption of the prevailing flow by triplet quavers, affective use of rests and long appoggiaturas, contrast of dynamic and articulation. Textural characteristics include a marked absence of polyphony and especially of fugal imitation, tending instead towards a simplicity and transparency of presentation, which is generally confined to two strands, one for each hand. Variety of harmonic rhythm (a reaction against 'turgid' and 'artificial' late Baroque practice as identified by Scheibe in his critique of J.S. Bach's music) was a fingerprint of the *galant* style, made all the more prominent by recourse to such accompaniment patterns as the Alberti bass. All in all, the emerging *galant* idiom, found in the work of J.C. Bach, Boccherini, Galuppi, Rutini, Sammartini and Schobert, and in early Haydn and early Mozart, captured a deliberately cultivated superficiality of utterance.

The 'high' Classical style has been described by William Newman as 'the peak at which the ideal and most purposeful co-ordination of Classic style traits obtained' (*NewmanSCE*, 3/1983, p.124). Among its features are a clearer sense of individuality and originality in the handling of the elements of the Classical language than in the *galant* idiom. This expresses itself most obviously in thematic terms – a striking opening such as that of Haydn's HXVI:52 or Mozart's K457 – although such opening gambits as the opposition of a *forte* unison statement (often triadic) and a *piano* chordal answer (Mozart's K309/284*b* and K576, for instance) is not infrequent. Other fingerprints of the high Classical style

include the reintegration of counterpoint with periodic phrasing (Haydn, HXVI:47; Mozart, K533, K570); audacious form schemes (as in Mozart's K311/284*c*, whose exposition themes are reversed in the recapitulation); wide-ranging tonal schemes, leading to expansion of movement length (Haydn, HXVI:50 in C, HXVI:52; Mozart, K570; Beethoven, op.2 no.3); use of harmonic colour (especially chromaticism) for effect (Haydn, HXVI:20 in C minor, HXVI:52 in E♭; Mozart, K333/315*c*; Beethoven, op.27 no.2 – one of a pair of sonatas entitled 'quasi una fantasia', partly on the grounds that the movements are designed as 'sections' which follow on in sequence with scarcely any break, but partly also because of recourse to keyboard textures and idioms more closely associated with the fantasia genre than with a sonata) and use of irregular phrase-lengths (Haydn, HXVI:45 in E♭; Mozart, K309/284*b* opening themes). Texturally, the high Classical sonata typically returns to a more fully polyphonic norm in which counterpoint plays an increasingly significant thematic role (Haydn, HXVI:52; Clementi, op.40 no.1, op.50 no.1; Beethoven, op.2 no.2, op.54); elsewhere the texture is enlivened by more confident use of a wider keyboard range than was normal in the earlier *galant* style, sometimes stressing textural variety so prominently as to make it a defining force within the movement structure (Haydn, HXVI:49; Mozart, K457; Beethoven, op.10 no.3, op.13).

At the end of the Classical period the sonata, as hinted earlier, launched itself out of the drawing-room and on to the concert platform. The middle-period sonatas of Clementi and, especially, Beethoven secured the place of the sonata as a public statement in which the composer as individual genius chose to express some of his innermost thoughts. From the early 19th century the sonata trod the parallel paths of grand virtuosity and inward contemplation. Occasionally, as in Beethoven's op.106 (the Hammerklavier), both types meet on a grand scale, leading to the sublime juxtaposition of extreme sound worlds. Both Clementi and Beethoven tend in their sonatas to devote considerable effort to the working out of motifs. (That much is well-known in Beethoven's case from examination of his sketches.) Clementi's op.50 set (published in 1821), including the programmatic 'Didone abbandonata' (no.3 in G minor), is notable for its concentration of motivic usage, frequently over protracted time-spans, as also for complexity of tonal and phrase-structure. A tendency towards the incorporation of quasi-orchestral sonorities at the keyboard is evident in Beethoven's later sonatas (opp.81*a*, 109, 111), although it is only one trait among several that emerge at this stage: others include a renewed interest in fugue (opp.101, 110, 111) and variation chains (opp.109, 111), along with idiosyncratic keyboard patterns such as high-pitched trills as a tonally stabilizing background to culminating thematic statements (as in the finales of opp.109 and 111). At this late stage in the Classical sonata's evolution the 'centre of gravity' no longer necessarily resides in the first movement, as was generally the case in Haydn's and Mozart's sonatas. This trend is especially notable in Beethoven's work. From the earliest set, op.2, the slow movements clearly function as highly expressive individual statements, rather than mere contrast to the quicker outer movements (those of op.10 no.3 and op.57 are particularly outstanding examples). In Beethoven's later sonatas the work becomes a journey, no single movement making sense outside the whole context (op.90, for instance, in two movements of contrasting 'dark' and 'light' character; also opp.106, 109 and 110). In opp.109 and 111 the variation finales (containing, perhaps, a wider range of expression than any previous sonata-form first movement in the Classical sonata literature) truly become the emotional heart of their respective works.

3. 19th century, after Beethoven.

(i) Historical overview. Beethoven's sonatas wielded enormous influence on compositional, pedagogical and performing practices throughout the 19th century. His towering achievements in the solo and duo sonata, as well as the string quartet and the symphony, set a standard that few composers could hope to meet. Sonatas in imitation of Beethoven's nevertheless abound, along with analytical and pedagogical publications on Beethoven's own sonatas. His sonatas featured prominently in the piano recitals that developed as a genre from the late 1830s, with a canon of favourites established early on (although occasionally subject to the virtuoso 'embellishments' that were popular before 1850). By 1861, pianists were performing Beethoven sonatas in complete cycles, a practice that of course survives to this day.

Austria and Germany remained especially important centres of sonata production in the wake of Beethoven, although French and British composers also produced large numbers. Beethoven's influence encouraged a new appreciation of the sonata as one of the most 'distinguished' forms (Schumann); it thus became a staple of piano solo and ensemble recitals alike, its increasing significance reflecting the collective predilections of performers, publishers, students and amateur groups, as well as their often sophisticated audiences. In *The Sonata since Beethoven* (1969, 3/1983), William S. Newman claimed that the 'main cornerstones' of the Romantic sonata were Schubert, Schumann, Chopin and Brahms, the last of these being 'the most important and central contributor to the sonata since Beethoven'. All told, he identified some 625 European and American composers who produced sonatas, in three overlapping phases: 1800–50 (during which Dussek, Weber, Schubert and Mendelssohn were the key practitioners); 1840–85, which started with an alleged decline in the quality and quantity of sonata production, followed after a decade by a revival of interest (this period was dominated by Schumann, Chopin, Liszt and Brahms); and finally about 1875–1914 (when the later Brahms, Reger, Franck, Fauré, Saint-Saëns, d'Indy, Grieg, Medtner, Rachmaninoff and MacDowell were pre-eminent).

While Newman regarded 19th-century sonatas as a 'conservative facet of Romantic music history', Charles Rosen (1980) asserted that compositional styles after 1830 were not 'especially suitable' for dealing with sonata form, which is 'largely irrelevant to the history of 19th- and 20th-century styles', neither generating nor being altered by them. (Richard Strauss for one complained in 1888 of 'a gradually ever increasing contradiction between the musical-poetic content that I want to convey [and] the ternary sonata form that has come down to us from the classical composers', a form in his opinion no longer capable of conveying 'the highest, most glorious content' found in Beethoven's sonatas.) Conversely, Anatole Leikin (1986) identified a dissolution of normative sonata structure in the music of Schubert, Schumann and Chopin, among others, where the elements of the sonata archetype

blend together, the borders between them blurring or disappearing altogether partly because of the influence of other formal paradigms.

(ii) Genre versus form. The sonata as genre must be distinguished from the sonata as form. Arguably, any work bearing the title 'sonata' belongs to the sonata genre, as indeed did such disparate works as the symphony, fantasy and concerto, according to early 19th-century parlance. As generic categories hardened, however, composers and writers alike employed more precise terminology, while descriptive labels such as 'brillante', 'dramatique' and even 'érotique' were appended to the titles of published sonatas by composers or (more often) publishers, either to denote character or simply to enhance appeal.

Sonata-derived procedures and formal properties influenced a vast number of pieces not explicitly designated 'sonatas' – for instance, Chopin's four ballades, which demonstrate a unique application and understanding of the 'sonata principle' as inherited from 18th-century masters. The essence of such a sonata principle was a (usually harmonic) opposition or polarity set up early in a work, which, after a heightening of resultant tensions, experienced eventual resolution and reconciliation in the last third or so of the piece, principally through tonal adjustments. Key 19th-century specimens, as well as 18th-century sonatas, depend on that fundamental dialectic, notwithstanding the increasingly schematic formulae developed by theorists from the 1790s onwards and applied by composers with growing frequency, often at the expense of the music's life.

Francesco Galeazzi (1796) was one of the first to adumbrate a standard 'sonata form' (not referred to as such, however; see Churgin, 1968), while Reicha's 'grande coupe binaire' (*Traité de haute composition musicale*, 1824–6) anticipates many of the features in the most important 19th-century definition of sonata form, that proposed in Czerny's *School of Practical Composition* op.600 (published in German in 1849 and in English translation in 1848, several years after the third volume of A.B. Marx's seminal treatise *Die Lehre von der musikalischen Komposition*, which explicitly addresses 'Sonatenform'). Outlining the basic requirements of a sonata form, Czerny advanced a prescriptive model based less on harmonic relationships than on thematic ones, and although many of the terms in current usage (e.g. 'exposition', 'recapitulation' and even 'sonata form' itself) did not feature in the English translation of Czerny's op.600, its influence on subsequent theoretical thought and actual compositional practice can hardly be overstated. (According to Rosen, sonata form was fixed once and for all after Czerny: even Brahms 'could not change the form as Haydn or C.P.E. Bach had'.)

It is fascinating to trace the process by which textbook sonata form came to challenge or replace the supple 'sonata principle' in the hands of composers. Although contemporary dictionaries and other publications paid little heed to sonata design (George Macfarren's *On the Structure of a Sonata*, 1871, is a rare exception), there was (in Newman's words) an 'increasing recognition and description of an explicit "sonata form" by theorists and other writers' which 'had the levelling effect, at least among the weaker, less imaginative composers, of rigidifying the once fluid form and making it into a stereotype'. One of the great paradoxes of music history is that this new model dominated the vast and highly conventionalized output of most mid- to late 19th-century sonata composers, while the older, even atavistic 'sonata principle' remained potent in the music of their (relatively few) progressive counterparts.

(iii) Compositional practice. This domination of the conventional caused despairing critics to predict the sonata's demise. Schumann for one noted in 1839 that most sonatas by younger composers were little more than a 'study in form . . . hardly born out of a strong inner compulsion . . . [It] seems that the form has run its course'. Typical sonatas reveal a slavish adherence to a predetermined, formulaic and essentially static tonal architecture, as well as an emphasis, sometimes excessive, on melodic and thematic material generally lacking the potential for truly dramatic development. Often the music seems stillborn and predictable, falling short of the ideals associated with 'this noble musical form' (Schumann) – a form which, according to Rosen, was the 'vehicle of the sublime' after Beethoven, indeed the principal means by which the 'highest musical ambitions' could be realized.

Nevertheless, the best 19th-century sonatas contain many novel features as well as variants on compositional procedures found in Classical works. Such innovations include a fluid, expansive melodic handling in which symmetrical periodicity is often sacrificed to broader gestures at various hierarchical levels; a richer harmonic and tonal palette, as well as rapid and extreme shifts between harmonic regions; a pervasive exploitation of motif at the same time as an eclectic blend of disparate materials (a technique possibly deriving from improvisatory practices, which certainly influenced Beethoven's middle-period and late sonatas); overarching cyclical tendencies, whereby reminiscences occur, as in the 'Rückblick' from Brahms's op.5, or such that 'each movement is based on a transformation of the themes of the others' (Rosen); and a fusion of the typical four-movement structure into one amalgam, most notably in Liszt's B minor Sonata, which is often referred to as a 'double-function form'. Although (as Newman observed) 'no front-rank Romantic sonata was identified with a programme, even a vague one, by its composer', a greater range of characterization was achieved through operatic, folk-derived, hymn-like and highly chromatic idioms, which were lavishly and imaginatively used in altogether new contexts.

Most 19th-century sonatas have four movements, the first of which typically subscribes to the sonata-form model, at least in more conventional repertory. But in 'progressive' sonatas, especially Brahms's, the blurring between sectional divisions noted above often occurs, with considerable development outside the formal development section, and an 'influx of expositional traits into the recapitulation' (Leikin). As for the exposition itself, the opposition or polarity so vital to the 18th-century sonata principle is often replaced (in Rosen's words) by 'only a sense of distance', possibly being further 'weakened by a chromatic blurring of the approach to the second tonality' (usually the dominant in major-key movements, often the relative major in minor-key ones). Rosen maintained that, in many Romantic sonatas, 'exposition as opposition and recapitulation as resolution have almost disappeared', because the end-weighted structural thrust of the prevalent 'plot archetype' overshadows and even obliterates the climax point at the close of the development

section as found in most Classical sonatas. The internal compositional dynamic is additionally altered by 'the virtual elimination of full-fledged themes as tonal and melodic landmarks', explained by Newman as an 'extreme consequence of continuous motivic writing'.

Whereas the expectations for first movements proved constraining to many composers, not least Brahms, second movements offered a broad spectrum of formal and expressive possibilities. Typical designs included binary or ternary forms, a compact rondo form (*A–B–A–B–A*) and a theme-and-variations format, taken at a moderate tempo more often than a slow one. Third movements were usually lively scherzos, whether or not they bore that title, while finales tended to have a rondo construction, although other formal templates were also used. Newman remarked that the 'finale posed the chief structural problem, one main reason apparently being a felt need to alter, intensify, and, unfortunately, overcomplicate the traditionally light, gay rondo sufficiently for it to carry more weight'. In Brahms's case, 'the tempo, drive, and melodic intensity of the finale are sufficient to achieve a clear peak in the over-all profile', despite the greater weight given to the slow and scherzo movements in his piano and duo sonatas.

Practical considerations often inspired the composition of sonatas, whether particular performance opportunities, the invitation of a publisher or performer, or the desire to write for students. For younger composers, the sonata offered a perfect first work to launch a career in print: hence Schumann's comments above. Sonatas also appealed to many women composers (perhaps because of a generic 'respectability'), among them Louise Farrenc, Fanny Mendelssohn, Clara Schumann, Luise Adolpha Le Beau, Cécile Chaminade and Ethel Smyth. As already suggested, sonatas were often written as teaching-pieces, perhaps in an old-fashioned 'pedagogic' style or a somewhat reduced format – for instance, a *petite sonatine* as opposed to the *grande sonate* played in public by a virtuoso pianist.

Newman's analysis of the 19th-century sonata settings identified in Hofmeister's *Musikalisch-literarischer Monatsbericht neuer Musikalien* reveals that 41% were for solo piano, 21% for piano and violin, 11% for piano duet, 6% for piano and flute, and 5% for piano and cello, with other combinations occurring less frequently. That the largest group was for solo piano is hardly surprising, given the instrument's central importance throughout the era. But all told, so-called 'accompanied sonatas' – for piano plus one other instrument (which 'accompanied' the piano) – form a considerable corpus. In general, the piano part retained the prominence it enjoyed in early duo sonatas, to the point that the titles to Brahms's sonatas continued to list the piano first. Composers of violin–piano sonatas include Schumann, Franck and Fauré, while Hummel, Onslow and Rubinstein wrote works for viola and piano. Sonatas for cello and piano were composed by Mendelssohn, Chopin, Brahms, Saint-Saëns, Hiller, Reger, Vierne and Fauré; for clarinet and piano by Brahms, Draeseke and Stanford; and for flute and piano by Kuhlau, Reinecke and Pierné. Other sonata settings exist for horn and piano, oboe and piano, bassoon and piano, unaccompanied violin, organ and two pianos. Arrangements or transcriptions of solo sonatas for two or more instruments were also concocted, both to expand ensemble possibilities and to increase the market for new scores. For instance, the 'Marche funèbre' from Chopin's op.35 appeared in well over 100 different formats, including settings for two pianos eight hands, salon orchestra, and a trio comprising harmonium, violin and cello.

(iv) Publishing. Leipzig, Paris and London were the main publication centres for 19th-century sonatas, which tended to be produced in very small print runs (as was also the case with other genres) and occasionally on a subscription basis. The parts in duo sonatas were published separately until fairly late in the century, the piano part having at most a short cue from the other instrument. Newman observed that 'the sonata has always been one of the easier genres to print because so few instruments have been involved', but he quoted Gottfried Fink's complaint from 1839 that 'only the smallest number of new sonatas find a publisher nowadays' – an odd remark, which does not square with the evidence. Not only were arrangements devised to appeal to wider audiences, but publishers resorted to elaborate covers and fancy titles to promote sales, in addition to publishing individual sonata movements separately. Guides on performance also appeared in profusion, of which perhaps the most notable is Czerny's *Über den richtigen Vortrag der sämtlichen Beethoven'schen Klavierwerke*, which discusses articulation, tempo and additional matters with reference to Beethoven's piano sonatas, among other works.

(v) Performance. As already noted, sonatas featured prominently in piano recitals in the late 1830s and beyond, such as those of Liszt, Clara Wieck and Moscheles in the early part of the era; Rubinstein and Bülow in the mid- to late 19th century; and Paderewski, Rachmaninoff and Hofmann at the end of the century. Sonatas were played by such violinists as Joachim, Ysaÿe and Kreisler (Paganini performed only his own highly idiosyncratic examples) and by the cellist Piatti. Public performances of ensemble sonatas took place in all the leading centres, particularly Paris and London, promoted by concert series, music societies, educational establishments and even the musical press. Amateurs also performed sonatas in more private settings, although many preferred 'the lightest, frothiest examples' (Newman) rather than the relatively serious and technically difficult works more typical of the genre. The supremely challenging sonatas of Beethoven were frequently played by serious students and professionals alike (for instance in all-Beethoven recitals), thus indicating his seminal influence up to the end of the 19th century and beyond.

4. 20TH CENTURY. The distinctiveness of the sonata as a genre had, by the end of the 20th century, all but disappeared. The title had lost its traditional implication of a work in several movements for piano alone or with another instrument. A great many neo-classical sonatas follow these conventions, but, as the term 'neo-classical' itself implies, continuity of sonata writing was lost, and perhaps only in Soviet Russia was any new tradition established. It is true that Beethoven has often been cited in connection with piano sonatas by Tippett (no.3, 1972–3), Boulez (no.2, 1947–8) and Barraqué (1950–52), but that means only that those composers approached the solo piano medium with something of the strength and seriousness of Beethoven; the references in the Boulez piece to the Hammerklavier form relationships with a

specific model rather than with a tradition. Paradoxically, the three masters of the Second Viennese School, for whom sonata form was a constant guide, left only one sonata among them: Berg's op.1 for piano (1907–8).

At the beginning of the century, however, the Brahmsian sonata tradition was being perpetuated in the work of Reger. His later compositions include several sonatas for string instrument and piano in which allusion to Bach, formally and contrapuntally, increased, and that tendency is certainly no less obvious in the seven sonatas for violin alone, op.91 (1905), the first significant sonatas for solo melody instrument since the 18th century. Thus Reger's sonatas were not only a culmination of the 19th-century tradition: they looked forward to the classicism, eventually neo-classicism, which was to play an important part in sonata writing for the next 50 years. A similar place, though in a different tradition, might be ascribed to the three late, finely and sparely wrought sonatas of Fauré: the Violin Sonata no.2 op.108 (1916–17), the Cello Sonata no.1 op.109 (1917), and the Cello Sonata no.2 op.117 (1921).

Debussy's three late sonatas (1915–17) also show a purification of style, but here there is little reference to formal archetypes. What is involved is rather a clarification of Debussy's own, individual technique, removing from it any literary or pictorial association (although he gave the unofficial subtitle 'Pierrot angry with the moon' to the Cello Sonata). In the second piece he abandoned conventional sonata scoring, writing the work for flute, viola and harp; that innovation opened the way for such unusually scored sonatas as Ravel's for violin and cello (1920–22) and Poulenc's for two clarinets (1918), clarinet and bassoon (1922) and brass trio (1922).

If Debussy's sonatas refer much more to his own earlier work than to any tradition, those of Skryabin and Ives are equally personal. The late piano sonatas of Skryabin (the last, no.10, dates from 1913) are single-movement structures in which tonal modulation has almost no functional part; in expressive terms they relate to a never completed cataclysmic 'mystery'. Ives, who left four numbered sonatas for violin and piano and two for piano, used the sonata as a container for reminiscences of popular music, responses to literature and nature, and so on. The movements cannot normally be related to traditional formal models, although the total form may be: the four movements of the Piano Sonata no.2 'Concord' (*c*1914–19), for example, include a scherzo as the second and a slow movement as the third.

The various sonatas produced by Debussy, Skryabin and Ives in the decade 1910–20 had already broken almost completely with 19th-century standards of sonata writing. In the next decade there was a widespread attempt to recover tradition, but not directly; instead of following Brahms and Reger, composers looked back to Beethoven and, more commonly, still further. Stravinsky claimed that, in his Piano Sonata 1924, he 'used the term sonata in its original meaning ... therefore, I did not regard myself as restricted by any predetermined form'; nevertheless, he admitted to having made a study of Beethoven's sonatas prior to the composition, and there are distinct traces of Beethoven as well as the Baroque in the work. By the time of the brief Sonata for Two Pianos (1943–4) Stravinsky was even able to use sonata and variation forms.

Bartók also made a return to Baroque counterpoint in his Piano Sonata (1926), where again the shadow of Beethoven can be felt; but the music's rhythmic and harmonic aggressiveness are quite new. The two sonatas for violin and piano (1921, 1922) are more spontaneous in form and feeling, and remarkable for the independence of their instrumental parts. All three of Bartók's sonatas of the 1920s open with movements in sonata form, as do the Sonata for Two Pianos and Percussion (1937), and the Solo Violin Sonata (1944), where the influence of the Bachian sonata is strongest. Other composers who could be said, like Stravinsky and Bartók, to have looked back a century or more in writing sonatas included Poulenc, Martinů and Hindemith. Hindemith, most of whose works in the genre are in the smoothed neo-classical style of his later years, left sonatas for most of the instruments in current use, including harp, english horn and tuba.

What might be called the 'neo-classical sonata' was also widely practised in the USA after 1930, for example Sessions's Piano Sonata no.1 (1927–30). In Sessions's later sonatas, however, the neo-classical frame became hidden in an increasingly complex and individual style; and a similar development in Carter's music took place most swiftly at the time of his three sonatas: for piano (1945–6), for cello and piano (1948) and for flute, oboe, cello and harpsichord (1952). The 'sonata' movements of Cage's *Sonatas and Interludes* for prepared piano (1946–8) are in a two-part, pseudo-Baroque form, yet the oriental modality and character of the music make the description 'neo-classical' less than helpful. Some of Prokofiev's sonatas might with more justice be given that appellation, but those he wrote in Soviet Russia (Piano Sonatas nos.6–9, 1939–47; Violin Sonata no.1, 1938–46; Flute Sonata, 1943; Cello Sonata, 1949) lack the conscious archaism or irony of neo-classicism, perhaps because the model they seem to suppose – a 19th-century Russian sonata tradition – never existed.

Instead they established a tradition of their own, and led towards Shostakovich, whose Viola Sonata (1975) is among those late works in which a sense of the ageing of the musical tradition has a personal reality. Being at once weighty with history and individual in presentation (as the testament of a soloist), the sonata was a natural form for composers who, for whatever reason, felt kinship with the past in terms both of its achievements and of its philosophy of personal expression. Not only Shostakovich's sonatas can be understood in this light, but also Barraqué's Piano Sonata.

Other composers aligned their works rather with earlier traditions: Ferneyhough's plurally titled Sonatas for string quartet (1967) is partly a response to Purcell, and Davies's *St Michael Sonata* for wind (1957), a sonata of a Gabrielian sort (although later sonatas by this composer are aesthetically more on the Shostakovich model). Or the title may be used simply to indicate that the work concerned is for a soloist, abstract and serious, without any implications for its form. Boulez's three piano sonatas (1946, 1947–8 and 1955–7) show a progression from traditional patterns (of two movements in no.1, of four in the post-Hammerklavier no.2) to one determinedly new. Ligeti's Viola Sonata (1991–4), as a set of inventions for unaccompanied soloist, as assertive statement, as virtuoso showpiece and as a sequence of forms not beholden to the past, fits into many of the sonata's histories.

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Sonata-allegro form. *See* SONATA FORM.

Sonata da camera (It.: 'chamber sonata'). An instrumental work common in the Baroque era, usually in three or four movements and scored for one or more melody instruments and continuo. The qualification 'da camera' suggests the music's function as domestic diversion, or as more formal entertainment in public settings. According to Brossard (*Dictionaire de musique*, 1703), 'These are actually suites of several small pieces suitable for dancing, and all in the same mode or key. This type of sonata usually begins with a Prelude, or a small Sonata which serves as introduction for all the others'. In the third edition of the *Dictionaire* (*c*1715) Brossard cited Corelli's sonatas as exemplary, but in the period 1650–1700 Austrian and German composers (Biber, Dietrich Becker, J.J. Walther and Johannes Schenck) produced a larger number of such sonatas than did the Italians. Rosenmüller's *Sonate da camera* (Venice, 1667) reflects this German tradition, and found no direct imitators in Italy; indeed, it was only with Corelli's op.2 (1685) that Italians began to favour the term 'sonata da camera' for specific sets of dance movements. Legrenzi's six chamber sonatas (op.4, 1656) are single movements in binary form; in his op.3 (1669) G.M. Bononcini (i) also used the term for sonatas in one movement rather than sets of dances. Corelli's chamber sonatas have three to five movements, usually a slow prelude followed by an allemande or corrente and other binary dances. After 1700, any distinction between the *sonata da chiesa* and the *sonata da camera* disappeared as binary movements took the place of the fugues in church sonatas, and expressive *grave* or *adagio* movements appeared in chamber sonatas. Groups of dances were also called by other names, such as *partita*, suite, *ordre*, *ouverture* and *air* (as in English reprints of Corelli's chamber sonatas).

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Sonata da chiesa (It.: 'church sonata'). A Baroque instrumental work, often in four movements. In many churches during the 17th century, ensemble canzonas and sonatas replaced the organ solos that had regularly been substituted for elements of the Proper at Mass and Vespers. Despite the strong evidence for this practice (e.g. in organ tutors), the label 'da chiesa' appears in only about 20% of the volumes containing abstract instrumental works printed between 1650 and 1689; even Corelli's opp.1 and 3 are called simply *Sonate*. It is in this light that Brossard's statement (*Dictionaire de musique*, 1703) that church (as opposed to chamber) sonatas 'are what they [the Italians] properly call *Sonatas*' may be understood.

Mid-17th-century church sonatas ordinarily begin with a fast imitative movement, and include triple-metre sections and expressive adagios, although no single formal design dominates. Musicians may well have adapted such sonatas to the requirements of the service by performing isolated sections, a practice that would have encouraged composers to build sonatas from movements better able to stand alone. The four-movement design that was standard early in the next century is evident in about half of Corelli's abstract sonatas (opp.1, 3, and 5 nos.1–6): a slow introduction, followed by a movement in fugal style, an expressive slow movement (sometimes merely a short transition) and imitative finale. Biber's *Mystery Sonatas* (*c*1676) illustrate his more dramatic and virtuoso approach to the church sonata.

The 'da chiesa' label was little needed, since volumes not suited for church use were obvious from both scoring and content; moreover abstract sonatas, even if conceived for liturgical use, were no doubt heard elsewhere as well. Dances were clearly identified as secular, and some titles proclaimed their mixed content (e.g. Agostino Guerrieri's *Sonate di violino a 1.2.3.4. per chiesa, & anco aggionta per camera*, 1673). The use of organ continuo and the presence of a separate melodic bass partbook were clearly associated with church sonatas, whereas in secular collections the bass was scored for one instrument, either chordal or melodic (e.g. 'violone o spinetta'). Italian composers from Buonamente (1620s) to Corelli (1680s) conformed to this pattern – evidence of the lingering influence of the contrapuntal canzona on sonatas in which the melodic bass participates fully in contrapuntal dialogue. But such distinctions between church and chamber sonatas evaporated in Corelli's lifetime (dances intrude on church sonatas, expressive adagios on chamber sonatas; the melodic bass and continuo share a single line; even the church sonata's fugue could be replaced by a binary movement). Thus when J.G. Walther defined the sonata as a serious piece in which adagios and allegros alternate (*Musicalisches Lexicon*, 1732), the church and chamber distinction had little relevance.

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Sonata form. The most important principle of musical form, or formal type, from the Classical period well into the 20th century. This form is that of a single movement, not a 'sonata' as a whole; such a movement is most often part of a multi-movement instrumental cycle such as a sonata, piano trio or quartet, string quartet or quintet, symphony etc., or an independent movement like an overture or tone poem. Sonata form as such is less common in fantasies and the like, small movements, concertos and vocal music, but its principles may influence other features of form in such works. Though most

characteristic of first movements in fast tempo, it often appears in middle movements and finales, and in moderate and slow tempo; hence the synonyms 'sonata-allegro form' and 'first-movement form' are best avoided.

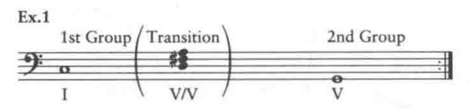
A typical sonata-form movement consists of three main sections, embedded in a two-part tonal structure. The first part of the structure coincides with the first section and is called the 'exposition'. The second part of the structure comprises the remaining two sections, the 'development' and the 'recapitulation'. The exposition divides into a 'first group' in the tonic and a 'second group' in another key, most often the dominant. Both first and second group may include numerous different ideas; the first or most prominent theme may be called the 'main theme', 'first subject', 'primary material' etc., while the most prominent theme in the second group is often called the 'second theme' (or 'subject'), whether or not it actually is the second important musical idea. The development (the misleading term 'free fantasia' is now obsolete) usually develops material from the exposition, as it modulates among one or more new keys. The last part of the development prepares the recapitulation. The recapitulation (or 'reprise'; but see §3 (iii)) begins with a simultaneous 'double return', to the main theme and to the tonic. It then restates most or all of the significant material from the exposition, whereby the second group is transposed to the tonic. The movement concludes either with a cadence in the tonic paralleling the end of the exposition, or with a coda following the recapitulation.

1. Principles: (i) Intrinsic (ii) Distinctions from related forms. 2. Origins. 3. The Classical period: (i) The Exposition (ii) The Development (iii) The Recapitulation (iv) Introduction and coda. 4. The 19th century. 5. The 20th century. 6. Theory: (i) 18th century (ii) 19th and early 20th centuries (iii) Modern interpretations. 7. Other forms: (i) Sonata without development (ii) Sonata rondo (iii) Concerto (iv) Vocal music (v) Variation, fugue, fantasy.

1. Principles.

(i) Intrinsic. Like any form in tonal music, a sonata-form movement creates its designs in time. The form is a synthesis of the tonal structure, the sectional and cadential organization and the ordering and development of the musical ideas. In addition, most sonata-form movements depend on 'sonata style' (Tovey), i.e. the articulation of events in 'dramatic' or 'psychological' fashion. Sonata form is not a mould into which the composer has poured the contents, but at most an 'ideal type' (Dahlhaus); each movement grows bar by bar and phrase by phrase, with the meaning of each event depending both on its function in the structure and its dramatic context; its true form becomes clear only on close analysis in terms of its effect in performance.

The old dispute, whether sonata form is binary or ternary, is idle and superficial; the form is a synthesis of binary and ternary principles. It is bipartite, in that the exposition has the same tonal structure as a half-cadence or the first half of a binary form: it is open, poised on the dominant, tonally incomplete (ex.1). Hence, notwith-



standing the effect of closure at the end, the exposition requires resolution by a balancing second part that closes in the tonic. Most sonata-form movements articulate the tonal polarity of the exposition by contrasting material, or contrasting treatment of the material, in the second group. The modulation out of the tonic usually occurs in a dramatic fashion; the establishment of the new key is an event of aesthetic as well as tonal significance. The paragraphs of about eight to 32 bars that create these sections vary in phrase rhythm, level of activity, harmonic structure and cadential strength; this sense of varied pace is essential to the style. (If a first movement begins with a beautiful, self-sufficient melody in square rhythm which closes in the tonic, for example Haydn's String Quartet op.76 no.5, it may not be in sonata form at all; a slow movement or finale can afford a more relaxed beginning.)

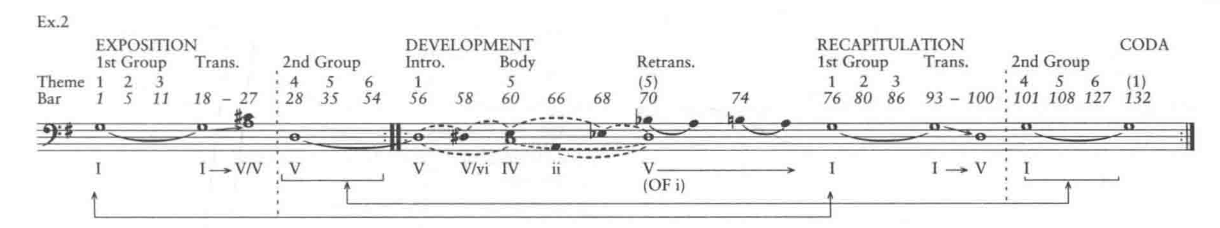
The second part of a sonata-form movement is longer than the first; it comprises two sections, the development and the recapitulation. The central structural event, distinguishing sonata form from all others that begin with an exposition, is the simultaneous return of the main theme and the tonic key in the middle of the second part. Neither a simple restatement of the main theme alone, nor a simple return to the tonic alone, has the intense impact of this simultaneous return. It creates a parallelism between the beginning of the movement and the beginning of the recapitulation; there is no such relationship in binary form.

In order to give the simultaneous return its maximum effect, the development delays and prepares it. Structurally, the development is a (gigantic) transition from the end of the exposition to the beginning of the recapitulation, analogous to the first section of the second half of 'rounded binary' form (see §1(ii)). But the development is also a middle section in its own right, with its own aesthetic: it modulates widely, develops the material and increases the complexity of texture. Hence, when the return finally arrives, it functions as a relaxation of tension or as a triumph over difficulties. The development and reprise are thus dialectically related: without the reprise, the development has little point; the larger and more complicated the development, the more satisfying is the reprise.

The second group in the exposition presents important material and closes with a sense of finality, but it is not in the tonic. This dichotomy creates a 'large-scale dissonance' (Rosen) that must be resolved. The 'sonata principle' (Cone; the term is misleading, insofar as this is only one of several relevant principles) requires that the most important ideas and the strongest cadential passages from the second group reappear in the recapitulation, transposed to the tonic. The subtle tension of stating important material in another key is thus grounded, and the movement can end. But the recapitulation has now also become a complete section, whose material parallels that of the exposition. The sections thus have the pattern *ABA*. (In a true ternary form, by contrast, the first *A* is complete in itself, closing in the tonic, *B* is merely a contrasting section and the last *A* merely a restatement.) The power and sophistication of sonata form lie in this synthesis of a three-part design and a two-part tonal structure.

To illustrate these points, exx.2 and 3 show an analysis of the first movement of Mozart's *Eine kleine Nachtmusik* K525. The form as a whole is summarized in ex.2; ex.3 shows the material (occasionally simplified), the harmonic content, and the phrase structure. Each new staff corresponds to a new sentence in the music.

Ex.2



(ii) Distinctions from related forms. Sonata form belongs to the larger class of 'binary' (Tovey) or 'key-area' forms (Ratner), i.e. forms in two structural parts whose first part ends out of the tonic (see ex.4, where many of these formal types are vertically aligned with respect to their structurally equivalent elements). Within this class, sonata form alone exhibits all three of the following features: a distinct development section, including a retransition; the simultaneous return of the initial theme and the tonic; and a more or less full recapitulation of the second group.

Ex.3

EXPOSITION

1st Group

Theme 1 (a) (1) (2)

(dominant requires continuation)

Theme 2 (b) (1) (2) (c)

('question' requires continuation)

Theme 3 (d) (d)

(weak) (strong)

(elision requires continuation)

Transition (e) (cf (b2)) (f) (cf (a))

(caesura on V/V requires 2nd Group in V)

2nd Group

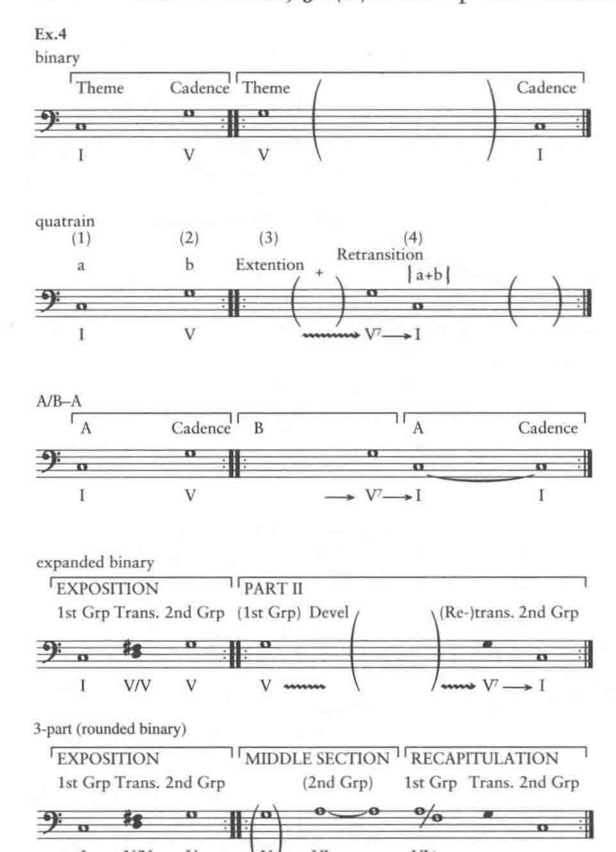
Theme 4 (g) (1) (2) (1) (3)

(♩♩♩♩ motion continues)

Theme 5 (h) (cf (b)) (cf (g3)) (g1)

(elision requires continuation)

(c') (cf (c)) Theme 6 (h) to 1



In binary form proper the second part is, at most, modestly longer than the first, adds no new material and exhibits neither a tonic reprise nor a distinct development section. The 'quatrain' and *A B–A* forms are especially characteristic of minuets and of main themes in variation movements and rondos; their second parts are more highly organized than in binary form. The important but little-studied 'quatrain' (Bartha) approximates (on a small scale) Ratner's 'key-area' form. Each of the two main parts is symmetrically subdivided, producing four phrases or sections, *a b x {ab}*. The third phrase combines development and retransitional elements, while the last, although beginning as a reprise, often synthesizes both phrases of the first part (Haydn, String Quartet op.33 no.3, trio: bars 47 to 49 (first beat) correspond with bars 35 to 37 (first beat), but the cadential bars, 49–50, correspond with the cadential 41–2); the dialectical relation between the last two phrases is a source of real power. On the other hand it includes neither a true development nor a full recapitulation, and the second part remains roughly the same length as the first. *A B-A* form (here with a close on the dominant in the first part) exhibits the same run-on, dialectical relation between *B* and *A*. Although often called '(two-part) song form', it has no particular connection with vocal music. Even when its initial *A* closes on the tonic (a non-binary form not otherwise relevant in this context), it must be distinguished from the three-part *A B A* or 'ternary' form, in which *B* is independent and there is no dialectical *B–A* relation. When executed on a large scale and with dense musical argumentation, *A B–A* movements are indistinguishable from small-scale sonata forms (Mozart, String Quartet K387, minuet, trio) or indeed fully fledged ones (Beethoven, Symphony no.9, scherzo).

Among the larger forms, in 'expanded binary' form the middle section or development leads, not to a retransition and reprise of the opening, but directly to the second group in the tonic (often prepared by the original transition, also transposed down a 5th); there is no 'simultaneous return' and hence no full recapitulation. This form is especially characteristic of Domenico Scarlatti. In 'rounded binary' form there is a complete middle section, usually including discussion of important ideas from the exposition in transposition, and sometimes genuine development as well; this section ends with full closure in a related key (most often the relative minor). The final section either is a full recapitulation beginning in the tonic (J.S. Bach, Two-part Invention in E; Haydn, Sonata in B♭ HXVI:18) or, as in expanded binary, begins in some other key (most often the subdominant) and moves to the tonic during its course (this is especially characteristic of J.S. Bach, but also occurs later, e.g. Haydn, Sonata in G HXVI:6). Such movements must be distinguished from those with an off-tonic reprise following a true development and retransition (see §3(iii)). In the 'sonata without development', finally, there is no middle section (see §7(i)).

These distinctions, admittedly, are often difficult to sustain in analytical practice and are far from universally acknowledged (although many apparent disagreements are largely about terminology). Many authorities emphasize the common reliance of all these forms on an *Ursatz* structure (Schenker) or key-area form (Ratner). Nevertheless, sonata form proper was central compositionally throughout the period under discussion and remains so in our reception of music. In this article it is assumed that only movements exhibiting all three criteria noted above (development and retransition, simultaneous return, full recapitulation) exhibit this form.

2. Origins. The rise of sonata form must be understood in the context of the broad stylistic changes during the 18th century. A movement from before 1750 is usually based on a single main idea, and governed by a single *Affekt* (psychological state, rhythmic profile, texture etc.). It develops this idea motivically, in uniform texture with a linear bass line (basso continuo) and in metrically orientated rhythms which change only at the cadences. Contrast appears only between opposing planes (solo and tutti, loud and soft etc.). A movement from the late 18th century, on the other hand, usually exhibits several contrasting ideas (often including contrast within a single idea), which develop dramatically in passages of tension and resolution. Its rhythm is that of the bar, the phrase and the antecedent–consequent period. It is essentially melodic in conception (when not downright popular or sentimental), clear in structure, with relatively thin textures, subordinate accompaniments and harmonic basses.

Numerous Baroque stylistic features affected sonata form. Formally, its roots lay in binary form, which had arisen in various French dance movements. This form has already been described (see ex.4); it was important also for its rhythmic organization in phrases and periods based on two-bar units. By the time of Bach, most movements of this type were in expanded or rounded binary form.

The second half of these forms resembles sonata form, in that it is longer than the first, and divided into two subparts; indeed this expansion was one origin of the later development section.

The origins of the 'simultaneous return' are more complex. A return of the opening music in the tonic was common following a 'trio', and in the da capo aria, the Italian opera overture, the concerto and the simple aria (final ritornello in the tonic). But none of these is equivalent to a true simultaneous return following a development; rounded binary form lacks both this feature and a full recapitulation in the tonic. Sonata form transformed the division within the second part of rounded binary form into a return to the original theme in the tonic. Once this integration of tonality and material had been achieved, the other novel elements of sonata form – the focus on the simultaneous return as an event, the role of the development as preparation for that return, and the repetition of the entire essential contents of the exposition in the recapitulation – inevitably followed.

The simple, phrase-orientated melody of the pre-Classical period developed in song and *opera buffa*. The principle of contrast developed in the concerto, the French overture, the da capo aria and pairs of dance movements. Contrapuntal elaboration, which during the pre-Classical period survived in fugues and French overtures, eventually revitalized the melodic style: it returned both in entire fugues (Haydn, String Quartets op.20 nos.2, 5, 6, finales) and, more characteristically, in the synthesis of contrapuntal texture and sonata style (Mozart, String Quartet K387, 'Jupiter' Symphony, K551, finales). It also led to 'thematische Arbeit' or, in Beethoven's preferable expression, 'obbligato accompaniment'. This essential new technique gave the inner parts and the bass rhythmic and motivic independence, while maintaining the aesthetic subordination of the melody. It thus allowed a synthesis of the melodic style and phase-orientated rhythm with sophisticated part-writing and complex textures. It was first fully achieved in Haydn's quartets op.33 of 1781 (ex.5: op.33 no.1, opening).



Sonata form developed in instrumental music. Indeed its rise was part of the unprecedented triumph of instrumental music – especially the new genres of the keyboard sonata, string quartet and symphony – as the leading type of Western music in the later 18th and the 19th centuries. For sonata form, the most important of these genres seems to have been the symphony. Even the earliest Italian symphonists (before 1740) exploited the driving quaver rhythms, the homophonic texture and the phrase-orientated rhythms of the early Classical style. They often wrote a clear second group in the dominant including a contrasting lyrical theme and closing group, and a clear recapitulation. Where contrast in the exposition was lacking, however, the middle section was often little more than a 'trio' in reduced scoring or in the minor (Sammartini, Symphony in A, J–C16; here and in all succeeding citations, reference is to the first movement of the cited work unless otherwise indicated). The more elegant symphonies of J.C. Bach, whose cantabile second themes influenced Mozart, are a later refinement of this style.

The Mannheim symphonists, famous for their orchestral technique, developed a more dramatic style with higher pretensions. But they often omitted the simultaneous return, preferring that variant of rounded binary called 'mirror' form (occasionally described as sonata form with 'reversed recapitulation'), in which the main theme returns at the end of the movement: *A* (tonic),*B* (dominant), development, *B* (tonic), *A* (tonic). Mozart also occasionally used this form in the 1770s (Violin Sonata K306/300*l*. The Mannheimers' brilliant orchestration often masked a certain poverty of invention and incoherence of structure. In Vienna, Monn and Wagenseil often included all the features of sonata form. These composers transferred the *piano* episode in the minor from the development to the second group, freeing the section following the double bar for true development. However, this mid-century repertory was short-winded and unpretentious.

In the solo sonata, which 18th-century theorists often described as more expressive or 'rhetorical' than the brilliant, festive symphony, large and complex rounded binary forms remained common well into the second half of the 18th century. Most of Domenico Scarlatti's sonatas are in this form. C.P.E. Bach's multifarious sonatas often adopt a quasi-improvisatory style with abrupt contrasts. His development section often does not differ markedly from his exposition; a full recapitulation appears more often than not. The string quartet and allied genres of chamber music developed later than the symphony and sonata; their formal designs adopted characteristic features of both those other genres, along with a tendency towards contrapuntal elaboration.

In sum, although all the elements of sonata form, and occasional movements in complete sonata form, can be traced from the 1730s on, neither the form itself nor its combination of dramatic style, structural rigour and thematic logic appeared consistently before Haydn (who mastered it from his earliest works). Its unchallenged reign in instrumental art music on a large scale did not begin until the last quarter of the 18th century.

3. The Classical period.

(i) The Exposition. In 18th-century works, the second group of a movement in a major key almost invariably stands in the dominant. If the movement is in a minor key, the second group usually stands in the relative major, less often in the dominant (minor). Beethoven occasionally used 'third-relationships' for the second group: including closely related keys like the submediant or relative minor (String Quintet in C op.29), the mediant minor (Sonata in G op.31 no.1, coloured by the mediant major) and the submediant (String Quartet in F minor op.95); and remote keys including the flat submediant (String Quartet in B♭ op.130), the mediant major (Waldstein Sonata in C op.53) and the submediant major (Archduke Trio in B♭ op.97, Hammerklavier Sonata in B♭ op.106). The second group usually establishes one single key. The apparent exceptions usually reveal themselves as expanded transitions (Beethoven, Symphony no.8, bars 34–45; finale, bars 48–59). Two real exceptions, both in the minor, are Haydn's 'Farewell' Symphony, no.45, and Beethoven's *Coriolan* overture op.62. Much more common are temporary contrasting modulations within the second group, often to a remote key such as the flat submediant (Mozart, String Quartet K499 in D, bars 57, 65).

Depending on the scale and the style, the first and second group may each have one idea or many, organized in a single paragraph or in several. The first group in Haydn's String Quartet op.1 no.1 consists of a single eight-bar antecedent–consequent period; the second group comprises two eight-bar periods. In Mozart's *Nachtmusik* (ex.3) the first group and transition, and the second group, each comprise a single large paragraph with several different themes; but the first group is tightly bound by elisions and question–answer relationships, while the second group is more relaxed and periodic. In the 'Eroica' Symphony, the first group comprises three paragraphs, each beginning with the main theme (bars 3, 15, 37); the last of these moves to the dominant of the dominant, where the important theme beginning at bar 45 appears. The second group proper contains seven paragraphs, beginning respectively at bars *57*, 65, *83*, 99, *109*, 132 and *144* (the italicized bar numbers indicate the strongest, section-defining cadences). At the same time the rhythm varies enormously, from the square main theme, through the offbeat accents and syncopations of bars 25, 28, 45, 83, 109, 113 and 119 to the climax in bars 123–31. Most large-scale expositions include a cadential closing group or 'codetta' following the largest paragraph of the second group (Mozart, 'Jupiter' Symphony K551, bars 101, 111; Beethoven, Sonata op.27 no.2 ('Moonlight'), finale, bars 43, 57).

Especially before about 1780, the relationship between the first group and the second can be simply that of antecedent and consequent on a large scale, without an independent transition. This boundary is marked by the (poorly named) 'bifocal close': the first group ends with a half-cadence on (but not in) the dominant, followed immediately by the second group actually in the dominant (Haydn, String Quartet op.33 no.3, bars 26–7; Mozart, Paris Symphony K297/300*a*, bars 51–2; Beethoven, String Quartet op.18 no.5, bars 24–5). More often, especially after 1780, a clear transition appears. The transition often develops out of a restatement of the main theme (Mozart, Symphony in G minor K550, bar 22; Beethoven, Waldstein Sonata, bar 14). In any case it modulates beyond the dominant to the dominant of the dominant (ex.3) in order to establish the dominant itself more strongly and to make the home tonic 'sink below the horizon' (Tovey). In these cases a caesura on the dominant of the dominant may still separate the exposition into two parts (Mozart, 'Jupiter' Symphony, bar 55). Not all expositions are divided into two parts. An important exposition form in Haydn comprises three parts: first group in the tonic; transition elided to an active second group avoiding firm cadences; contrasting closing group (Symphony no.99, bars 19–34, 34–70, 71–89).

The second group often begins with or includes a contrasting lyrical theme (Haydn, String Quartet op.33 no.5, bar 49; Mozart, Symphony in G minor K550, bar 44; Beethoven, Waldstein Sonata, bar 35). Haydn often began the second group with an adaptation of the main theme, usually varied in harmonization, texture, contrapuntal accompaniment, scoring or phrase rhythm (Sonata no.49 in E♭, bar 25). Such movements are often called 'monothematic'; but since they almost always bring new material later in the second group (ibid., bars 28, 42, 53, 60), that term is better restricted to those very rare movements that are based entirely on only one theme. A new theme may appear towards the end of the first group, still in the tonic, dominating not only the ensuing transition but other sections as well (Mozart, String Quintet K516, bar 30). The closing group often restates the main theme in varied form (Mozart, String Quartet K465, bar 91; Beethoven, Symphony no.2, bar 112). Many expositions have little or no thematic contrast (Haydn, 'Farewell' Symphony; Beethoven, Sonata op.101).

In 18th-century music the exposition is almost always directed to be repeated, with or without a transition back to the opening. This repetition lends the material greater solidity and familiarity; and it allows the exposition, whose tonal structure motivates the entire form, a chance to make its full effect.

(ii) The Development. It is important to distinguish between the process of development (Ger. *Entwicklung*) and the part of a sonata-form movement called the development section (*Durchführung*). This section is by no means devoted exclusively to the development of the material; conversely, this process is not restricted to development sections. Still, thematic development characteristically reaches its culmination here. Typical techniques include fragmentation of a theme into shorter motifs, often combined with rapid modulations based on sequences (Mozart, 'Jupiter' Symphony, bars 133, 171), combination of a theme with a counterpoint (Mozart, Symphony in G minor K550, bar 115), contrapuntal combination of originally separate themes (Beethoven, 'Eroica' Symphony, bar 186), juxtaposition of contrasting themes originally stated separately (Haydn, Symphony no.102, bars 116–17), increased complexity of texture ('Eroica', bar 220; cf 45), extension by sequence (ibid., bar 178), alteration of the rhythmic structure (Haydn, 'Surprise' Symphony, no.94, bar 107), and so forth indefinitely. When combined with excursions to remote tonal areas or passages of tonal instability, these techniques can make the development section a passage of great tension. In a psychological sense, this tension is the climax of the movement. At the same time, it prepares the structural climax, the simultaneous return which begins the recapitulation.

Hardly any rules can be laid down regarding the choice or treatment of material. The development may use only one theme from the exposition (Mozart, Symphony in G minor K550) or several (Haydn, Symphony no.102). In many works before 1780, the development still begins with a statement of the main theme in the dominant (Haydn, Symphonies nos.6 and 8), sometimes proceeding to the main theme in the tonic before the development proper (Haydn, Symphony no.36). Beethoven even occasionally began with the main theme in the tonic, soon breaking off in new directions (Sonata op.31 no.1; String Quartet op.59 no.1). After 1780, if the main theme opens the development, it is usually transformed in key, motivic content, phrase structure etc. (Haydn, Symphony no.94; Mozart, Symphony in G minor K550; Beethoven, Symphony no.9). The development may also begin with a theme from the second group (Mozart, Symphony in E♭ K543, bar 145; cf 110) or the closing group (Mozart, 'Jupiter' Symphony; Beethoven, Sonata op.10 no.2).

Especially before about 1780, restatements of material without substantial change save for the key are common (Haydn, Symphony no.47, bars 90–101; cf 36–47). Fairly often, especially in Mozart's works from the late 1770s and early 1780s, the development begins with a new theme; this theme usually provides a point of repose following an exposition of unceasing activity (String Quartet K458). A new theme elsewhere is always a special effect (Haydn, 'Farewell' Symphony, bar 108; Beethoven, the famous E minor theme in the 'Eroica', bar 283). In a finale, however, a new theme often functions analogously to a rondo episode (Mozart, String Quartet in A K464, finale, bar 114).

After the opening sentence, the development usually avoids repetition of material in the same key in which it originally appeared. An exception is Haydn's 'false recapitulation', i.e. a seemingly misleading statement of the main theme in the tonic as if the return were at hand, followed by further development and, eventually, the true return (Haydn, String Quartet op.17 no.1, bars 62, 76); in later years, the false recapitulation may appear in a foreign key (Haydn, Symphony no.102, bar 185).

Before 1780, many developments reflect their origins in rounded binary form by centring on one closely related key, most often the relative minor (Haydn, String Quartet op.17 no.5), less often the supertonic or mediant. Towards 1800, it became increasingly common to include more keys, and more remote ones (Mozart, Symphony in G minor K550, both outer movements), or to create a sense of instability by modulating rapidly or by virtually being in no key at all (Beethoven, Symphony no.4, bars 257ff). The tonal plan of a development is often a bridge prolonging the dominant by a neighbouring key such as the relative minor or subdominant (ex.2), or by a transformation of the dominant triad into the dominant 7th, impinging on the home tonic. If the home tonic is minor and the second group is in the relative major, the development will complete the large-scale arpeggiation of the tonic triad by proceeding further from the mediant to the dominant.

Mozart's developments are fairly short, perhaps 50–60% of the length of the exposition. Most centre on a single process in the middle, introduced by a contrasting passage and followed by the retransition (Symphony in G minor K550, bars 101–14, 115–38, 139–65; *Nachtmusik*, ex.3). Haydn's typical developments are perhaps 75% of the length of the exposition, Beethoven's perhaps 90%; occasionally, they wrote developments longer than the exposition (Haydn, Symphony no.102; Beethoven, 'Eroica' Symphony). Both Haydn and Beethoven divided the development into a number of distinct sections; Beethoven further integrated these into a single psychological progression which, belying the outward diversity and adventure, prepares the recapitulation with unparalleled power and excitement.

The development almost always arouses expectations of the simultaneous return. Most characteristic is a passage of dominant preparation, with or without references to the main theme (Haydn, Symphony no.102, bars 217–26; Mozart, Symphony in G minor K550, bars 153–65; Beethoven, Waldstein Sonata, bars 136–55). Often this dominant is coloured by the tonic minor (Haydn and Beethoven, ibid.; Mozart, *Nachtmusik*). The tonic may be approached indirectly by a sequence (Mozart, Symphony in E♭ K543, finale, bars 181–4) or following a half-cadence in a related key, usually the dominant of the relative minor (Haydn, String Quartet op.64 no.6, bars 97–8). When Haydn and Beethoven opened with a theme lying off the tonic (Mozart avoided this), they usually aimed the return at the other sonority (Haydn, Symphony no.94; Beethoven, Sonata op.81*a*).

(iii) The Recapitulation. It is useful to distinguish between 'recapitulation', in the sense of the entire third section of a sonata-form movement or any large part thereof (e.g. the second group), and the return of a given idea or passage, for which 'reprise' can be employed.

The recapitulation almost always enters unambiguously with the 'simultaneous return' of the opening theme in the tonic. When two or more themes occur in the first group (not the transition), the return to the tonic may coincide with the second of these; the opening theme then appears earlier in a foreign key (Beethoven, Sonata op.10 no.2), immediately afterwards in the tonic (Beethoven, String Quartet op.59 no.1), or as a coda following the second group (Haydn, String Quartet op.50 no.3). The main theme may return transposed in mode (Haydn, Symphony no.47). But if the main theme never returns, or if the return to the tonic is delayed until the second group, the movement is in one or another version of rounded binary form. In the pure type, the first group never returns (Haydn, Sonata in G HXVI:6); or it may follow the second group, producing 'mirror' form (Mozart, Sonata K311/284*c*). Still closer to sonata form is a full recapitulation in which the main theme returns in the subdominant (Mozart, Sonata K545; Beethoven, *Coriolan* overture; Schubert, Symphony no.5). In masterworks, the recapitulation does not then simply repeat the exposition mechanically, transposed down a 5th; thus in K545 the transition is expanded and leads, as did the exposition, to a half-cadence on the dominant.

In recapitulating the remaining material of the exposition, the sonata principle always applies: material first presented outside the tonic is repeated in the tonic. But in Haydn, Mozart and Beethoven these repetitions are never mechanical. Their regular procedure was to repeat the main theme, to refer to the other first-group themes and the transition with an appropriate harmonic orientation, and to repeat the chief ideas from the second group in the same order (Mozart, Symphony in E♭ K543; Beethoven, Symphony no.5).

Within this framework, substantial alterations in the latter part of the first group and the transition are common. Material may be omitted (Mozart, Symphony in D K297/300*a*, bars 40–47), expanded (Mozart, Symphony in G minor K550, bars 191–216, cf 28–33; Beethoven, Waldstein Sonata, bars 167–74, cf 12–14), or wholly recomposed (Beethoven, 'Eroica' Symphony, bars 402–39; cf 7–36). These expansions often take on a similar character to the development (Rosen: 'secondary development'), as if the issues raised there also require recapitulation (Mozart, ibid.). If there is a transition, it must be altered so as to prepare the tonic, not the dominant (Mozart, 'Jupiter' Symphony, bars 225–43; cf 36–55; see also ex.2). More remote keys, usually on the flat side (Beethoven, String Quartet op.59 no.1, bar 279; cf 30), and changes of mode (Mozart, 'Jupiter' Symphony, bar 212, cf 24; Beethoven, 'Appassionata' Sonata op.57, bar 152, cf 17) may also occur in these passages; such flat-side or minor-mode emphasis often creates a quasi-subdominant feeling.

In the second group proper, Mozart almost always introduced subtle alterations, such as expansion of a sensitive harmonic area (Symphony in G minor K550, bars 245–53; cf 62–5), additional repetitions (Symphony in D K504, bars 259–64; cf 112–15), or enrichment through contrapuntal elaboration, fuller scoring, obbligato inner parts etc. (Symphony in E♭ K543, bars 254–62, horns and second violins; cf 97–105). Beethoven is much more likely to recapitulate the second group literally (even in the gigantic 'Eroica'); presumably his larger developments and codas require this symmetry.

In later Haydn, the recapitulation does not necessarily follow either the course of the exposition or any other definable pattern. Even where more or less the same events occur in more or less the same order, every sentence may be rewritten (String Quartet op.33 no.3). In other cases paragraphs appear in reverse order (Symphony no.47, bars 127–49; cf 36–46, 13–21), subsidiary material is expanded (Symphony no.99, bars 157–90; cf 71–87 and the development), or the whole simply rewritten ('London' Symphony, no.104). But the most important material from the second group is still recapitulated in the tonic (ibid., bars 247 and 267; cf 65 and 100). And the material following the simultaneous return usually approximates in length to the second group, thus preserving the proportions and the tonal balance of the whole.

Important new tonal relations within the second group are usually prohibited by the necessity of grounding the material in the tonic. Temporary excursions to other keys usually recur in appropriate transposition (Mozart, String Quartet K499), often expanded (Mozart, String Quartet K465, finale). An apparently arbitrary modulation may refer to the development, as in Haydn, Symphony no.100 in G, where in bar 239 E♭ resolves the juxtaposition of the dominant and B♭ at the beginning of the development. A special situation arises when a movement in the minor has originally placed the second group in the relative major. Mozart, and Haydn in his early and middle-period music, normally recapitulated these second groups in the tonic minor, i.e. altered in mode. In his late music Haydn transposed the second group (not the first group) to the tonic major, thus ending cheerfully with a change of mode within the recapitulation. Beethoven combined both procedures: the second group is transformed (at least in part) to the tonic major, with an air of release which reveals itself as 'tragic irony' (Tovey) when 'catastrophe' strikes in the coda (Symphony no.5). In finales and overtures, the second group may remain in the minor, so that the coda can 'triumph' in the major (String Quartet op.95, finale).

Before 1780, the entire second part (development and recapitulation) was usually directed to be repeated – another indication of the binary structure of the whole. After 1780, this repetition became increasingly rare, even when the exposition was repeated. After the finale of Beethoven's 'Appassionata' Sonata, this practice had become obsolete.

(iv) Introduction and coda. Many first movements and an occasional slow movement and finale are preceded by a slow introduction. Its primary function is to strike a more serious or grander tone, and to establish a larger scale of motion, than would be possible by the Allegro alone. Tonally, almost every introduction first establishes the tonic, and then cadences on the dominant to prepare the Allegro. Occasionally, the goal is a half-cadence in another key (Haydn, Symphony no.103, 'Drumroll') or a chord other than the dominant (Haydn, Symphony no.92, 'Oxford'; Beethoven, Sonata op.81*a*). The Allegro which follows an introduction can begin with a squarer melody than is otherwise possible (Mozart, Symphony in E♭ K543; Haydn, no.104 in D). Before 1790, there was little thematic or psychological connection between introductions and allegros. From then on such connections became increasingly common (Haydn, Symphony no.103; Beethoven, 'Pathétique' Sonata op.13). Beethoven eventually integrated introductory material into the movement so completely that a separate section can no longer be distinguished (Symphony no.9; String Quartet op.130).

The conclusion of a sonata-form movement follows either of two main principles. The first is to end with the same music as concluded the exposition (Mozart, String Quartet K428/421*b*; Beethoven, Sonata op.22). Mozart and Haydn often combined this formal symmetry with an expansion late in the second group (Mozart, String Quartet K464, bars 234–62, cf 73–83; String Quintet K515, where bars 320–52 replace the single bar 130). Often this expansion involves a new statement of the main theme, the end of the exposition still returning to round off the whole (Mozart, Symphony in G minor K550, bars 283ff; Haydn, Symphony no.102, bars 282ff).

These expansions give something of the effect of a coda while maintaining the symmetry of binary form. A true coda, by contrast, follows the recapitulation of the closing group (or breaks off from the pattern of the exposition, the omitted material not returning). Save for the functions of expansion (equivalent to the examples just cited) and 'peroration' (Tovey), and notwithstanding several recent studies, the structural significance of codas is not well understood. The German expression 'second development' is applicable only to certain parts of certain Beethoven codas; and in any case the structural function of the development, to prepare the return, cannot be repeated. In rhythmic terms, the coda has been called a gigantic 'afterbeat' to the form as a whole; in Schenker's theory, it consists of the music following the background descent to the tonic.

Almost every coda restates the main theme; this restatement is often transformed into a climax. In some Beethoven works, every previous statement of the theme

will have been incomplete or deprived of strong root-position tonic support (String Quartet op.59 no.1, bars 1, 242, 250–55). In these cases, the coda provides 'thematic completion' (Kerman) by presenting the definitive or climactic version (op.59 no.1, bar 348). As befits the end of a large tonal structure, most codas include some emphasis on the subdominant, especially if none has occurred in the recapitulation.

In his late music Haydn often rewrote the recapitulation so thoroughly that the concept 'coda' makes little sense, unless one accepts Tovey's interpretation that these sections synthesize the functions of recapitulation and coda. Mozart wrote a coda about as often as not; it is usually a single short paragraph centred on a restatement of the main theme, often in altered or contrapuntally enriched form (*Nachtmusik*; String Quintet K516). A transitional passage often prepares this climax (String Quartet K465; 'Jupiter' Symphony, finale); cadential passages, whether on the main theme itself (Quartet K465) or on less highly charged material (Quintet K516; 'Jupiter' finale), then conclude the movement. Beethoven almost always wrote a large coda, often as long as the development (Symphony no.5), occasionally as long as the rest of the movement (Symphony no.8, finale). A typical Beethoven coda might begin by turning away to new questionings, often in new keys ('Eroica' Symphony, bars 557–80). Eventually a climax is reached on the main theme in the tonic (Symphony no.5, bar 478) or alternating tonics and dominants ('Eroica', bars 631–73). The final cadences, perhaps preceded by the lyrical theme (Waldstein Sonata, bar 284), comprise a separate paragraph following the climax proper. The coda may also recapitulate events from the development. In the 'Eroica' development, the E minor theme establishes the minor Neapolitan (flattened supertonic), and appears later in the tonic minor (bars 284, 322). In the coda it returns in the ordinary supertonic, F minor, and, again, in E♭ minor (bars 581, 589); the ensuing crescendo on V is related to the retransition (bars 338–61, 603–20). Thus the remote key is 'grounded' by its diatonic equivalent, at the same time as the whole section gains an appropriate subdominant emphasis.

4. THE 19TH CENTURY. Two broad strains may be identified in 19th-century music: a 'Romantic' one, focussing on vocal music, programme music and the characteristic piece for piano; and a 'classicizing' one, focussing on the traditional genres of absolute music. Only the latter tradition gave sonata form much prominence. The relatively uncommon sonata-form movements in the former tradition (and some in the latter) often treat the form in an academic manner, as a mould, not a process, or as a 'vehicle for the sublime' (Rosen). Many large instrumental works in this repertory, while referring to sonata form, seem also to be searching for different forms altogether (Berlioz, *Symphonie fantastique*; Liszt, Sonata in B minor).

Changes of style in the 19th century lent new meaning to many aspects of sonata form. The most important of these was the Romantics' attitude towards musical material. Their programmatic and self-expressive tendencies focussed on the explicit content of music in unprecedented fashion. The primary focus of 19th-century compositional 'inspiration' comprised striking and original themes, often harmonized with chromatic or apparently free harmonic progressions. This concentration on themes for their own sake was related to the rise of the lied and the characteristic piano piece, where the quality of the theme was the chief raison d'être of the composition. A related phenomenon was the tendency to favour square phrasing in four-bar phrases – perhaps a side-effect of the concentration on themes and harmonic progressions – in place of the supple Classical phrase rhythms.

All these features led to the central importance of the second theme in Romantic sonata form. Following a noble, stormy or in some way difficult first paragraph, and an agitated transition, composer and listener alike welcomed the chance to indulge in a beautiful melody in the new key. This became legitimized in the 19th-century doctrine that sonata form was based on the duality of two contrasting themes (often characterized as 'masculine' and 'feminine') rather than on the tonal duality of the exposition. Even the classicizing tradition almost always included a contrasting second theme (Schubert, String Quintet in C D956; Mendelssohn, Overture, *Fingal's Cave*; Brahms, Symphony no.3). Indeed, many opening themes in this style are complete paragraphs in themselves, preceding the 'drama' (Schubert, Sonata in B♭ D960; Brahms, Sextet in B♭ op.18). These self-sufficient themes alternate with impassioned climactic passages; despite the presence of many features drawn from the sonata-form tradition, many such movements do not exhibit sonata form as a whole (Chopin, Ballade in G minor).

Related to these tendencies was the Romantic bias against literal repetition. The second half of a sonata-form movement (development and recapitulation) is never repeated, the first half but rarely. The main theme is often varied on each return; new themes are derived by 'thematic transformation' (Berlioz, Liszt as above; Schumann, Symphony no.4). The continual thematic development, combined with the bias against repetition, diminished the importance of the recapitulation. The main theme may not be recapitulated (Weber, Sonata no.1 in C; Schumann, Symphony no.4, finale; Chopin, Sonata in B minor); the second group may be omitted, the coda following directly on the return of the main theme (Schumann, Symphony no.4, first movement); or the main theme may crown the work in an 'apotheosis' (Cone) or 'transfigured' recapitulation (Chopin, Polonaise-Fantasy). Conversely, the coda increased in importance; indeed the climax often comes not at the simultaneous return but in the coda (Schumann, Symphony no.2, finale). This is one aspect of the 19th-century tendency to displace towards the end the weight of every form, single movements and whole cycles alike; but few 19th-century composers other than Beethoven achieved such climaxes within an overall sonata-form aesthetic.

The other principal difference in 19th-century sonata form is the greatly expanded system of tonal relations. The basis of this expansion is the acceptance of major and minor as equally valid representations of the tonic (Schubert, Quartet in G D887, opening, beginning of the recapitulation, final bars; also the finale). Schubert commonly used remote keys in the second group: flat submediant (Grand Duo in C for piano, four hands); flat submediant minor (Sonata in B♭ D960); flat mediant (String Quintet in C); and even the leading-note minor ('Reliquie' Sonata in C). As in these cases, such second groups often fall into two distinct sections: the first, devoted to the obligatory lyrical theme, stands in the remote key; the second appears in the dominant, often

following a developmental transition, and contains business-like and cadential paragraphs. In Brahms – the only 19th-century composer whose mastery of form was comparable to Haydn's, Mozart's and Beethoven's – the special key in the second group may lead to the dominant (Symphony no.2, D–f♯–A) or stay in its own orbit (Piano Quintet, f–c♯–D♭; Symphony no.3, F–A–a), but in either case these contrasts are always integrated into the whole. Schubert's developments often consist of little more than a gigantic sequence (String Quintet); his preparations for the return are always masterly (Sonata in B♭ D960). Mendelssohn's and Brahms's developments, though lacking Beethoven's illusion of teleological 'necessity', always seem logically related to what has gone before. All three composers give full recapitulations which tonally resolve the second group, generally in the tonic or in the keys a 5th below those in the exposition (Schubert, Symphony no.9, C–e–a♭–G becomes C–c–c♯–C; Brahms, Piano Quintet, f–c♯–D♭ becomes f-f♯-F). They also resemble Classical sonata form in usually requiring only a final paragraph or two as coda, keeping the weight of the form centred on the beginning of the recapitulation. This divergence in treatment of recapitulation and coda is the chief distinction between classicizing and Romantic sonata forms.

5. THE 20TH CENTURY. Sonata form still appeared in tonal music on conventional models by composers of all nationalities, persuasions and styles: Richard Strauss and Hindemith, Elgar and Britten, Copland and Piston, Roussel and Milhaud, Prokofiev and Shostakovich. Except for the increasingly dissonant harmonic style and widely ranging tonality, the outward features of form in these repertories do not differ significantly from 19th-century ones.

More interesting are the reinterpretations of sonata form by the great 20th-century innovators who, after World War I, re-established contact with traditional styles: Stravinsky and Bartók. In his 'neo-classical' period (*c*1920–50) Stravinsky often adhered to the outward conventions of traditional forms, but – as in all his music – re-created them anew. Thus the Symphony in C articulates the leading-note B as a stronger 'dominant' than the orthodox G; the resulting implications of E minor create Stravinsky's characteristic multiple tonality in interlocking planes (cf the *Symphony of Psalms* and the *Symphonies of Wind Instruments*). The internal relations among the parts of the form are not dynamic, but more nearly circular, symmetrical and static – in keeping with other aspects of Stravinsky's style. Bartók's wild, dissonant style based on unusual diatonic scales renounces the perfect triad as the basic sonority in favour of (often dissonant) primary intervals (for example C–E and C–F♯ in the String Quartet no.4). But since these intervals can still imply directional motion and articulate tonal areas, they have the power to create a sense of tonal potential (exposition), conflict (development) and resolution (recapitulation).

More surprising, and more problematic, is the use of sonata form in atonal repertories. With the development of the 12-note method in the 1920s, Schoenberg, Berg and Webern returned to large instrumental movements based on traditional formal plans. Sonata and related forms appear, for example, in Schoenberg's Piano Piece op.33*a* and String Quartets nos.3 and 4; Berg's *Wozzeck* (Act 2 scene i), Chamber Concerto, Lyric Suite for quartet, and *Lulu* (Act 1 scenes ii and iii); and perhaps in Webern's Trio op.20, Symphony op.21, Quartets opp.22 and 28 and Concerto op.24.

In these cases the form can be articulated only by the sectional structure and the development of the musical ideas. Such techniques as inversion or complementation of the set (Schoenberg's Quartet no.4, slow movement), emphasis on the perfect 5th and varying segmentations of the set (his op.33*a*), or the repetition of characteristic intervals or specific pitches in different transpositions of the set (Webern's Symphony op.21) can clearly articulate pitch groupings and intervallic complexes. But these distinctions hardly function analogously to that between tonic and dominant in Mozart or Brahms; insofar as tonality is the essential force governing sonata form, then 12-note 'sonata form' is necessarily different in practice. Even if the material and its development articulate sections which mimic exposition, development etc., the unity of (developmental) process and (tonal) structure that had characterized tonal sonata form is exploded; the form is an abstract norm of coherence, independent of the 12-note procedures. But this dissociation is a typical 20th-century solution to an artistic problem, comparable in its own way to Stravinsky's dissociation of textures and tonalities. Webern's unique forms based on canon, variation and retrogrades seem more organically related to the 12-note material; here too, however, if sonata form is implied, it is hardly audible in any traditional sense.

With the decline of heroic musical modernism following World War II, and especially in the heterogeneous musical world of the last quarter of the 20th century, sonata form ceased to be a major aspect of the structuring of significant music. It made perhaps its last meaningful appearance in, or rather with respect to, a work of Boulez (the last great modernist figure), in his programmatic comment that the first movement of his second piano sonata was conceived as a project in its 'destruction'.

6. THEORY.

(i) 18th century. No adequate description of sonata form appeared before the 1790s. Most 18th-century speculative and literary writing on music focusses on traditional subjects (opera, continuo, counterpoint) or on aesthetic rather than formal matters. Binary form is described in Mattheson's *Das neu-eröffnete Orchestre* (1713) and F.E. Niedt's *Musikalische Handleitung*, ii (2/1721). Scheibe's *Der critische Musikus* (1745) describes 'rounded binary' form with modulations within the (longer) second part. Quantz's *Versuch* on the flute (1752) clearly describes the second group in the dominant. The best early account of musical form appears in Joseph Riepel's *Anfangsgründe zur musicalischen Setzkunst*, ii: *Grundregeln zur Tonordnung insgemein* (1755). Riepel's essay gives a detailed account of phrases and cadences; it describes the development section, complete with modulatory plans; and it analyses a complete movement in terms of his new criteria. On the other hand, Riepel did not describe the simultaneous return to the main theme and the tonic as a constituent of the form.

The fullest 18th-century description of sonata form occurs in vol.iii (1793) of Heinrich Christoph Koch's *Versuch einer Anleitung zur Composition*. Koch expanded and refined Riepel's phrase-rhythmic analysis; he applied these principles to ever larger segments of music, culminating in an analysis of an entire sonata-form movement as an expansion of the form of a minuet. Koch also gave

the first adequate description of the twofold division of the second half into development and recapitulation and also described various types of development section. Comparable but less detailed accounts appear in other works from this decade: Francesco Galeazzi's *Elementi teorico-pratici di musica*, ii (1796), A.F.C. Kollmann's *An Essay on Practical Musical Composition* (1799) and Carlo Gervasoni's *La scuola della musica* (1800).

With only scattered exceptions, these 18th-century writers described sonata form as binary, not ternary (even when the recapitulation was clearly distinguished from the development). They understood its organization primarily in terms of the tonal structure of the exposition, as well as the phrase rhythm and cadence plan. Similarly, they described the form in terms of a single main theme (which may, to be sure, lead to derived subsidiary themes). Only Abbé Vogler, in *Betrachtungen der Mannheimer Tonschule*, ii (1779), and Burney in his description of J.C. Bach in the *General History of Music*, iv (1789), referred to a cantabile, contrasting second theme in a sonata-form exposition. Neither is an important theorist; neither goes beyond simple description of a particular case. The notion of a second theme as a vital constituent of the form did not arise until the 19th century.

(ii) 19th and early 20th centuries. The prescriptive or textbook doctrine of sonata form arose simultaneously with many composers' acceptance of an academic or abstract version of the form. This doctrine described the form primarily in terms of the material and its development, that is as an *ABA*: the exposition, consisting of a ('masculine') main theme in the tonic, a transition to the new key, a contrasting lyrical ('feminine') second theme, and perhaps a closing group; the development, whose function was to attain a climax by developing the material in remote keys; a full recapitulation; and a coda.

This model arose in part as an attempt to explain the difficult works of Beethoven, in part as a recipe for use in teaching composition and in popular analysis. It was influenced by analyses in the Leipzig *Allgemeine musikalische Zeitung*, by the writings of E.T.A. Hoffmann, and by Heinrich Birnbach's article 'Über die verschiedenen Formen grösserer Instrumentalstücke' (*Berliner Allgemeine musikalische Zeitung*, 1827–8). An early influence in France was J.-J. de Momigny's treatise *Cours complet d'harmonie et de composition* (1806). The theory appeared fully developed in Reicha's *Traité de haute composition musicale*, ii (1826), in A.B. Marx's *Die Lehre von der musikalischen Komposition* (1837–47) and in Carl Czerny's *School of Practical Composition* (1848–9).

(iii) Modern interpretations. In the 20th century, new methods of analysis and fresh historical investigation have brought about numerous reinterpretations of sonata form. There have been six main currents. (1) Tovey persuasively ridiculed the textbook model, meanwhile producing an immense body of penetrating individual analyses. He also reinterpreted the whole theory in terms of 'sonata style', i.e. the dramatic and tonal effects obtainable in the form. (2) Schenker's structural theory of tonal music, while not overtly concerned with form as such, demonstrated in a long series of profound analyses that every exposition is a single 'half-cadence', tonic-dominant, every development a prolongation of the dominant (or the equivalent). Thus the binary structure and the primary role of tonal forces in sonata form were laid bare. (3) A renewed interest in rhythmic analysis (Ratz, Georgiades, Cooper and Meyer, Cone, Morgan, Schachter, Rothstein and others) has fostered appreciation of the central role of phrase and period in sonata style. (4) Revived appreciation of the rhetorical and referential dimensions of 18th-century music, in both theory and practice, has led to rhetorical and semiotic analyses of large instrumental forms by Ratner, Agawu, Bonds and others; interest in literary theory has fostered narratological and Bakhtinian analyses, primarily of 19th-century works, by Newcomb, McCreless, Maus, Edwards and others. An analogous trend is the recognition of the lack of closure in certain sonata-form movements and, consequently, their larger-scale function within entire works (Webster, Kinderman, Haimo and others). (5) Recent interest in music 'as cultural practice' (L. Kramer: *Music as Cultural Practice, 1800–1900*, Berkeley, 1990, for example) has led to interpretations of large-scale instrumental movements in terms of their composers' real or supposed social, cultural and sexual orientations; the relation of such interpretations to more traditional analytical results is not yet clear. (6) Finally, with the postmodernist suspicion of any kind of formalism (perhaps also related to the decline of sonata form in compositional practice), some theorists and analysts have begun to contest the importance of sonata form in genres (notably vocal music) to which it had been uncritically applied.

Since World War II, Newman, Ratner, Feil, Ritzel, Churgin and others have made the first systematic studies of 18th-century writings on rhythm and form, as, more recently, have I. Bent and others of 19th-century writings. Meanwhile Fischer, Tobel, Larsen, Newman, Kamien and others have begun to draw careful distinctions among various types of Classical sonata form. These perspectives have, for the first time, laid the foundations for a historically and analytically differentiated history of sonata form – which, admittedly, remains to be written.

7. OTHER FORMS.

(i) Sonata without development. Closely related to sonata form is the common form comprising an exposition and recapitulation but no development (and usually no repeats). As it often occurs in the first movements of sonatinas, and in slow movements, it is often called 'sonatina form' or 'slow-movement form'; but it also appears in other contexts, so the more neutral term 'sonata without development' is preferable. (In binary form, the second part begins in the dominant, not in the tonic.) The form is common in slow movements (Haydn, String Quartet op.50 no.5; Mozart, Symphony in E♭ K543; Beethoven, Sonata op.31 no.2; Brahms, Symphony no.4), overtures (Haydn, *Orlando paladino*; Mozart, *Le nozze di Figaro*; Beethoven, *Die Geschöpfe von Prometheus*) and finales (Mozart, String Quartet in E♭ K428/421*b*; Brahms, Symphony no.1). The return may enter immediately on the final cadence of the exposition (Mozart, String Quintet K516, Adagio), after a brief transition on a dominant pedal (Mozart, String Quartet K465, Andante), or following a brief modulating passage (Haydn, String Quartet op.33 no.3, Andante, bars 59–64). In the last case the dividing-line between transition and development is not always clear (Beethoven, Sonata op.10 no.1, finale, bars 46–57). Often one or more paragraphs will be considerably expanded in the recapitulation, giving the satisfaction of a 'secondary' development in an appropriate context (Mozart, String Quartet K465, Andante, bars 57–74, 85–96; Brahms, Symphony

no.1, finale, bars 204–19, 232–300, including material from the introduction). Some movements of this sort resemble Mozart's favourite sonata-rondo form, *A–B–A–C*/(development) *B–A*.

(ii) Sonata rondo. Classical rondos often place the first episode in the dominant, like a second group; it then is almost always recapitulated in the tonic as the third episode (the middle episode begins in a different key, usually of the opposite mode to the tonic, and functions like a development): *A* (tonic) –*B* (dominant) – *A* (tonic) – *C* (various keys) [?= development] – *A* (tonic) – *B* (tonic) – *A* (tonic) – coda (tonic). This is sonata rondo form *par excellence*; the only essential difference from sonata form is the return to the main theme in the tonic immediately following the second group (or first episode). But most sonata rondos also exhibit the lighter style characteristic of finales, with squarer phrasing and complete rounding off of the main theme in the tonic. (*See* RONDO.)

(iii) Concerto. Most 18th-century concerto movements are based on the 'ritornello principle'; that is, an alternation of tutti (T) sections with solo (S) ones (the latter often modulating), most commonly:

T	S	T	S	T	S	T
Th	a	Th	b	Th	c	Th
I	I–x	x	x–y	y	y–I	I

Though often on a larger scale, the initial tutti was structurally equivalent to the opening ritornello of an aria. The 'little returns' to the main theme in the subsequent tuttis, and especially the rhyme between the cadence of the initial tutti and the final cadence, define the principle. During the second half of the century, the three solo sections increasingly took on aspects of exposition, development and recapitulation: Mozart synthesized the ritornello principle with sonata form, producing a new form altogether. (It appears only sporadically in other composers.)

In Mozart's concertos, although the opening orchestral tutti presents much of the material that will later be stated during the solo exposition, it is not a 'first exposition' (as it is often called), for it remains in the tonic throughout, and it retains the aesthetic function of preparing the entry of the soloist, who enters with either the main theme (K488), a transition (K467) or a new theme (K466). Soloist and orchestra then execute a complete exposition together, with first group, transition, and second and closing groups in the dominant. The second group often includes one or more new themes (K503, bar 170) and omits one or more themes from the ritornello (ibid., bars 51, 59 omitted). An orchestral passage in the dominant, based on the opening ritornello, concludes the exposition. The development is structurally equivalent to that in sonata form, but it is often more sequential or episodic in style. The recapitulation, all in the tonic, is a synthesis of the exposition and the opening ritornello, combining soloist and orchestra; ritornello themes omitted from the exposition are usually restated here (K503, bar 365). At the close of the recapitulation, an orchestral passage leads to a tonic 6-4 chord over a fermata; the soloist then executes a cadenza, which leads through the dominant to a cadence on the tonic. The orchestra enters on this tonic and closes the movement with material from the ritornello, most often its closing paragraph. The form of the soloist's portions are thus comparable to sonata form, but the form of the whole is still governed by the ritornello.

(iv) Vocal music. Form in vocal music was until recently little studied. In larger and through-composed works the text and considerations of rhetoric often seem to determine the form. Although full sonata form is found (Mozart, *Don Giovanni*, 'Ah taci, ingiusto core'; Haydn, *The Creation*, 'With verdure clad'; Beethoven, *Missa solemnis*, Benedictus; Brahms, *German Requiem*, 'Ihr habt nun Traurigkeit'), it is neither as common nor as characteristic as has traditionally been supposed. In particular, the majority of vocal movements that begin with a clear exposition closing in the dominant proceed more freely and less 'formally' in their later stages, with less emphasis on the return to the tonic, than instrumental movements. Even in the Classical period, simpler and more flexible forms are commoner: binary form (Mozart, *Die Zauberflöte*, no.10, 'O Isis und Osiris'), sonata without development (Mozart, *Le nozze di Figaro*, Act 3, sextet; Haydn, partsong *An die Frauen*), and a richly varied repertory of ternary, rondo and ritornello forms.

(v) Variation, fugue, fantasy. In sonata style, even these forms and genres often incorporate sonata-form procedures. Variation movements often return to the main theme at the end, following an Adagio variation or a climax, with the clear import of a reprise (Mozart, String Quartet K464, Andante, bar 164; Beethoven, Diabelli Variations, nos.33–4); in the 19th century, analogous effects may follow contrasting sections or even entire movements (Beethoven, Symphony no.9, finale). Haydn's 'double variations' and *ABA* movements often break off in favour of developmental passages which return to the original theme as if to a recapitulation (Piano Trio HXV:27, Andante). Fugues often betray the influence of sonata style, whether in relaxation of the contrapuntal texture towards the end (Haydn, String Quartet op.20 no.2, finale), quasi-recapitulation of the subject (Mozart, String Quartet K173, finale, bars 52, 61–2), or division into large sections reminiscent of four-movement cycles (Beethoven, *Grosse Fuge*). Many pieces entitled 'fantasy' and the like are in sonata form (Mozart, K396/385*f* – unfinished, but the intention is clear), and many others include reprises: Mozart's K475 has a simultaneous return at bar 161, and recapitulates bars 6ff and 10ff at bars 165ff and 171ff; Haydn's Fantasy HXVII:4 (a rondo) recapitulates bars 29–69 at bars 357ff and 423ff.

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JAMES WEBSTER

Sonatina (It. diminutive of 'sonata'). A short, easy or otherwise 'light' SONATA, especially a piece whose first movement, in SONATA FORM, has a very short development section (the term 'sonatina form' has occasionally been used for a movement with no development section). The sonatina flourished in the late Classical era, mainly as a work for piano solo or with violin accompaniment. Among the more famous representatives of the genre are Mozart's K545 in C, called 'a little piano sonata for beginners' and published as *Sonate facile*, Beethoven's op.79 in G (the designation 'sonatinas' or 'leichte Sonaten' for his op.49 is not original), and Schubert's three works for violin and piano D384–5, 408; but the genre is most associated with contemporaries of these composers, particularly Clementi, Diabelli, Dussek and Kuhlau. The sonatina was virtually forgotten by the Romantics – Dvořák's op.100 (for violin and piano) and Sibelius's opp.67 (three works for piano) and 80 (for violin and piano) are among the few that survive – but has been revived in the 20th century, notably in works for piano (Ravel, Busoni, Bartók, Prokofiev and others) or for flute and piano (Boulez, Conrad Beck).

In the 17th and early 18th century 'sonatina' was often used to designate an instrumental introduction, e.g. the first movement of a suite or a multi-movement choral work. Its diminutive character seems to have been first noted by Walther (*Musicalisches Lexicon*, 1732).

□

Son chapín. *See* SON GUATEMALTECO.

Son coupé. A type of ornament. *See* ORNAMENTS, §7.

Son dessiné (Fr.). *See* DRAWN SOUND.

Sondheim, Stephen (Joshua) (*b* New York, 22 March 1930). American composer and lyricist. Inescapable if contentious doyen of the American musical, he assimilated its stylistic traditions early and has subsequently developed its potential for innovatory and serious theatrical expression, notably in partnership with the directors Hal Prince and more recently James Lapine, the orchestrator Jonathan Tunick, the musical director Paul Gemignani and writers including Hugh Wheeler, John Weidman, Arthur Laurents, James Goldman and George Furth. Some of Sondheim's professional work has been as lyricist for the music of others, particularly at the start of his own career, but it is as a theatre songwriter who moulds his own music and lyrics in order to convey dramatic character that he is recognized as unsurpassed. This he does in unusually fecund collaboration with his 'book' authors, drawing on their material and investing their ideas and vision with his own authority, but never commandeering them (Weidman's voice in *Assassins* remains quintessential).

With a dozen Broadway shows to Sondheim credit he seems to have outstripped all other postwar composers in quantity, though he challenges audiences too much to be as popular as his Broadway predecessors. Several of his works contain much continuous music, with complex thematic cross-references and motivic developments, yet he has eschewed the influence of rock opera, with its all-sung dialogue, and continues to favour the older naturalistic mode of speech and sung lyrics. Despite his frequently ambitious musical demands (notably in ensembles), his approach to wit, verbal clarity, pacing and teamwork remains that of Broadway with its singing actors and the need for long commercial runs based on immediate critical approval. Nevertheless, *Sweeney Todd* has been produced successfully by the New York City Opera (1984) and other companies, *Pacific Overtures* somewhat less so by the ENO (1987).

Four of his early musicals were written as part of an intensive course of private study with Oscar Hammerstein II, a family friend. Later the award of the Hutchinson Prize for music at Williams College enabled him to study analysis privately with Milton Babbitt. His first professional assignments included co-writing television scripts for the 'Topper' series, but it was as lyricist for Bernstein's *West Side Story* (1957) and Jule Styne's *Gypsy* (1959) that he made his name. As a composer recognition came more slowly, since *Saturday Night* (1955), his first Broadway assignment, never reached the stage, the music for *A Funny Thing Happened on the Way to the Forum* (1962) was seen as a utilitarian part of the show's success, and *Anyone Can Whistle* (1964) failed after nine performances. *Company* (1970) and *Follies* (1971), marking the start of Sondheim's collaboration with Prince, established his pre-eminence in the musical theatre, the former (with its songs of incisive criticism of contemporary mores) a landmark in the development of the plotless 'concept musical', the latter a masterpiece of pastiche with deep layers of irony. *A Little Night Music* (1973), containing Sondheim's most popular song 'Send in the clowns', explored not so much European operetta as the 19th-century genre piece (étude, barcarolle, waltz etc.) as index of romantic sensibility, while *Pacific Overtures* (1976) broke new ground with its use of Japanese *kabuki* theatre techniques and modal nuances. *Sweeney Todd, the Demon Barber of Fleet Street* (1979) is his biggest work, and over three quarters of the drama is set to music. Highly characterized numbers, including intricate duets, ensembles, parlour pastiches and comedy songs (prime among them the Act I waltz finale, 'A Little Priest'), are interwoven with much 'symphonic' material in the form of transformational motifs which give clues to the story. The whole is bounded by the rondo theme of 'The Ballad of Sweeney Todd', which is based melodically on the Dies irae.

Sondheim's structuralist propensity not to dissociate form and content attacted him to melodrama in *Sweeney Todd* as it had to farce in *A Funny Thing Happened on the Way to the Forum*. A similar emphasis on musical 'plotting' informs the score of *Merrily We Roll Along* (1981), whose chronology and musical development operate in reverse. *Sunday in the Park with George* (1984), inspired by the painting *Dimanche, après-midi à l'île de la Grande Jatte* (1884–6) by the artist Georges Seurat, found Sondheim conveying his images of the pointillist style through passages of musical minimalism, an idiom with which he had first shown clear affinities in *Pacific Overtures*. But this technique has receded in *Into the Woods* (1987), in whose fairy-tale enactments, complex enough as a theatrical plot, a new simplicity of

musical material is attained in accordance with the show's message of universality and rebirth. Different again is *Assassins* (1991), in which his critique of disaffection in American history is also a critique, often harsh, of vernacular American music, including Sousa marches, gospel, folk and pop music. *Passion* (1994), a single-minded love story in which titled musical numbers are abandoned, develops a romantic if introverted lyricism in more sustained musical terms than previously, though the style is familiar; described by the composer as a rhapsody, it is his most symphonic score, if not necessarily supporting sonata analysis.

Assassins appeared to mark a withdrawal from the three-hour, two-act Broadway show after *Sunday in the Park with George* and *Into the Woods*, both of which have striking symmetries between their acts that, however integral, have proved burdensome to some audiences. *Assassins* proceeds in a single span of less than two hours, as does *Passion*, and though *Passion* ran on Broadway in this format (*Assassins* did not), it was somewhat by default, for it had originally been intended to form half of a double bill on aspects of beauty, its twin, *Muscle*, remaining unwritten. In other words, there is evidence that Sondheim and Broadway are becoming incompatible, though *Wise Guys*, another 'documentary vaudeville' with Weidman, may eventually disprove this.

Sondheim has composed songs for plays and films, though *Stavisky* (1974) is his only extended film score. He has never orchestrated his own work, with the exception of some early incidental music. The first of several revues of his songs, *Side by Side by Sondheim*, entered the repertory in 1977; another, *Putting It Together*, dates from 1992. Both originated in England, where his work has sometimes been more positively received than in the USA, though unlike Lloyd Webber's it is not familiar to the broadest public. (Sondheim productions in translation have also spread to Spain, Germany, the Netherlands and elsewhere.)

Sondheim's musical language, in which melody and harmony are closely argued, retains strong affinities with Ravel and Copland, while making sophisticated use of jazz and dance idioms; it is intensely personal, often bittersweet, in its expression. He is a member of the Dramatists Guild and has served as its president (1973–81); he was elected to the American Academy and Institute of Arts and Letters in 1983. He became the first Visiting Professor of Contemporary Theatre at Oxford University (1990), received the Kennedy Center Honours (1993) and was awarded the NEA's National Medal of Arts (1997). Most of his scores have won Tony and New York Drama Critics' Circle Awards, 'Sooner or Later' from *Dick Tracy* won an Academy Award, and *Sunday in the Park with George* was awarded the 1985 Pulitzer Prize for Drama.

WORKS

DRAMATIC WORKS

musicals unless otherwise stated, all to lyrics by Sondheim; dates those of first New York productions (not including workshop performances) unless otherwise stated

By George (2), Bucks County, PA, George School, 25 May 1946, collab. M. Dubin and J. Lincoln, *US-MAhs*
Phinney's Rainbow (2, J. Horton), Williamstown, MA, Williams College, 30 April 1948, 3 songs (1948)
All That Glitters (2, Sondheim, after G.S. Kaufman and M. Connelly: *Beggar on Horseback*), Williamstown, MA, Williams College, 18 March 1949, *MAhs*, 5 songs (1949)
High Tor (Sondheim, after M. Anderson), 1949, inc., *MAhs*
Mary Poppins (Sondheim, after P.L. Travers), 1950, inc., *MAhs*
Climb High (2, Sondheim), 1950–52, unperf., *MAhs*
The Lady or the Tiger (television musical, 2, after F. Stockton), 1954, collab. M. Rodgers, inc. *MAhs*
Saturday Night (2, J.J. and P.G. Epstein, after *Front Porch in Flatbush*), 1955, London, Bridewell, 17 Dec 1997; orchd J. Tunick, Chicago, O'Rourke Center, 19 May 1999, *MAhs*, 3 songs (1987) [incl. Class, Isn't it?, So Many People, What more do I need?]
Mizners (after A. Johnston: *The Legendary Mizners*), inc., *MAhs*
Girls of Summer (incid music, N.R. Nash), Longacre, 19 Nov 1956 [incl. The Girls of Summer]
The Last Resorts (J. Kerr), 1956, inc., *MAhs* [incl. Pour le sport]
I Believe in You (television musical, 2, E. Carrington), 1956, inc., *MAhs*
The Jet Propelled Couch (S. Roberts), 1958, inc., *MAhs*
Happily Ever After (television musical, 2, J. Stein), 1959, inc.
Invitation to a March (incid music, A. Laurents), orchd Sondheim, Music Box, 29 Oct 1960
Passionella (minimusical), Clinton, NJ, Hunterdon Hills Playhouse, 2 July 1962, *MAhs*, 1 song (1990) [in *The World of Jules Feiffer*; incl. Truly Content]
A Funny Thing Happened on the Way to the Forum (2, B. Shevelove and L. Gelbart, after Plautus), orchd I. Kostal and S. Ramin, Alvin, 8 May 1962, *MAhs*, vs (1964) [incl. Comedy Tonight, Everybody ought to have a maid, Lovely, Pretty Little Picture]
Anyone Can Whistle (3, A. Laurents), orchd D. Walker, Majestic, 4 April 1964, *MAhs*, vs (1968) [incl. Anyone can whistle, Everybody says don't, There won't be trumpets, There's a parade in town, With So Little to be Sure Of]
Evening Primrose (television musical, 2, J. Goldman, after J. Collier), ABC, 16 Nov 1966, 4 songs (1980, 1987, 1997) [incl. I Remember, Take me to the world]
Company (2, G. Furth), orchd J. Tunick, Alvin, 26 April 1970, vs (1970) [incl. Another Hundred People, Barcelona, Being Alive, The Ladies who Lunch, Little Things, You could drive a person crazy]
Follies (1, Goldman), orchd Tunick, Winter Garden, 4 April 1971, vs (1971); rev. (2), London, Shaftesbury, 21 July 1987, orchd Tunick, selections (1987) [incl. Ah, Paris!, Beautiful Girls, Broadway Baby, Could I leave you?, I'm still here, Losing my Mind]
Twigs (incid music, Furth), 1971
A Little Night Music (2, H. Wheeler, after I. Bergman: *Smiles of a Summer Night*), orchd Tunick, Shubert, 25 Feb 1973, vs (1974) [incl. Every Day a Little Death, The Glamorous Life, The Miller's Son, Send in the clowns, A Weekend in the Country]
The Enclave (incid music, Laurents), Theater Four, 15 Nov 1973
The Frogs (play with music, 1, Shevelove, after Aristophanes), orchd Tunick, New Haven, Yale U. Paine Whitney Gymnasium swimming pool, 20 May 1974, 2 songs (1987) [incl. Fear no more]
Pacific Overtures (2, J. Weidman, with Wheeler), orchd Tunick, Winter Garden, 11 Jan 1976, vs (1977) [incl. A Bowler Hat, Pretty Lady, Someone in a Tree]
Sweeney Todd, the Demon Barber of Fleet Street (musical thriller, 2, Wheeler, after C. Bond), orchd Tunick, Uris, 1 March 1979, vs (1981) [incl. The Ballad of Sweeney Todd, By the Sea, Green Finch and Linnet Bird, Johanna, A Little Priest, Not While I'm Around, Pretty Women]
Merrily We Roll Along (2, Furth, after Kaufman and M. Hart), orchd Tunick, Alvin, 16 Nov 1981, vs (1984) [incl. Good Thing Going, Not a Day Goes By, Old Friends]
Sunday in the Park with George (2, J. Lapine), orchd M. Starobin, Booth, 2 May 1984, vs (1987) [incl. Finishing the Hat, Putting it Together, Sunday]
Into the Woods (2, Lapine), orchd Tunick, Martin Beck, 5 Nov 1987, vs (1989) [incl. Agony, Giants in the Sky; Hello, little girl; Last Midnight, No one is alone]
Assassins (1, Weidman, after C. Gilbert), orchd Starobin, Playwrights Horizons, 27 Jan 1991, vs (1992) [incl. Another National Anthem, The Ballad of Booth, Unworthy of Your Love]
Passion (1, Lapine, after I.U. Tarchetti: *Fosca*), orchd Tunick, Plymouth, 9 May 1994, vs (1996)
Wise Guys (2, Weidman), in progress

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Revue compilations of existing material: Side by Side by Sondheim (N. Sherrin), London, Mermaid, 4 May 1976, New York, Music Box, 18 April 1977; Marry Me a Little (C. Lucas and N. René), New York, Actors Playhouse, 12 March 1981; You're Gonna Love Tomorrow (P. Lazarus), New York, Whitney Museum of American Art, 3 March 1983; Putting It Together (J. McKenzie),

Oxford, Old Fire Station, 27 Jan 1992, New York, City Center, 1 April 1993
Score and song contribs to films, incl. Stavisky, 1974; The Seven Percent Solution, 1976 (I never do anything twice); Reds, 1981 (Goodbye for now); Dick Tracy, 1990 (Back in Business, Live Alone and Like It, More, Sooner or Later, What can you lose?); Singing Out Loud, 1992, unproduced (Water Under the Bridge); The Birdcage, 1996 (Little Dream)
Lyrics: West Side Story, L. Bernstein, 1957; Gypsy, J. Styne, 1959; 1 song for Hot Spot, M. Rodgers, 1963; Do I Hear a Waltz?, R. Rodgers, 1965; 1 song for The Mad Show, M. Rodgers, 1966 (The Boy from ...); A Pray by Blecht, Bernstein, comp. 1968; addl material for Candide (rev. version), Bernstein, 1973
Non-musical works, incl. The Last of Sheila, film, 1973, collab. A. Perkins; Getting Away with Murder, play, New York, Broadhurst, 17 March 1996, collab. Furth

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STEPHEN BANFIELD

Sondheimer, Robert (*b* Mainz, 6 Feb 1881; *d* Hanover, 7 Dec 1956). German musicologist. He studied at Cologne Conservatory and at the universities of Bonn and Basle, and was a composition pupil of Humperdinck in Berlin. He took the doctorate at Basle in 1919 with a dissertation on Franz Ignaz Beck and received a prize from the university with his book *Die Theorie der Sinfonie*. He served as lecturer at the Berlin Volkshochschule and as music critic for the *Börsenkurier*, and was director of Bernoulli (Berlin, 1922–33; Basle branch, from 1933; London branch, from 1939). His collection of 18th-century music (whose 57 volumes include works by J.C. Bach, Beck, Georg Benda, Boccherini, Christian Cannabich, Corelli, Anton Fils, Gossec, Leo, Johann Gottlieb Naumann, Franz Xaver Richter, Henri-Joseph Rigel, Sammartini, Tessarini and Wagenseil), has been superseded by modern scholarship but it did much to revive interest in figures such as Sammartini (for list of volumes, see *Grove's Dictionary*, 5th edn, 'Sondheimer Edition').

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ALFRED GRANT GOODMAN

Sone. A subjective unit of LOUDNESS. *See also* SOUND, §4.

Soneto (Sp.). The Spanish equivalent of 'sonnet', sometimes used to designate musical settings of the poetic form. The Petrarchan sonnet was widely cultivated by Spanish poets from the 16th century, and from about 1530 to about 1600 some Spanish musicians set the sonnet without according it any distinct musical form. Milán included half a dozen Italian sonnets set for solo voice and vihuela in *El maestro* (1536); later vihuela composers such as Mudarra, Enríquez de Valderrábano, Pisador and Daza made similar arrangements of sonnets written in both Italian and Spanish. In 1560 Juan Vásquez published a number of his compositions explicitly as musical *sonetos*, and settings of Spanish sonnets were included in collections such as the Cancionero Musical de Medinaceli of about 1600 (*see* CANCIONERO). The vague way in which the term 'soneto' was used by Spanish musicians may be gauged by Valderrábano's 'soneto a manera de ensalada', which is not a sonnet in any sense. In vihuela books the *soneto* tended to be in *AAB* form, but in the latter half of the 16th century it became essentially a madrigal, either through-composed in the *sonetos* by Vásquez or in two sections, the *prima pars* setting the quatrains and the *secunda pars* the sestet. Although the *soneto*, like the

madrigal, was one of the more refined types of composition, it was scorned by Tomás de Santa María (*Arte de tañer fantasia*, 1565) as 'a thing of little art' on a par with the villancico. But unlike the villancico, the *soneto* lost favour with Spanish musicians from the beginning of the 17th century.

JACK SAGE

Sonetto (It.). A form of Italian poetry. That nobody appears to have composed music for the sonnet in the age of Petrarch is one of music history's oddest phenomena; the *madrigale*, very popular with Trecento composers, had a similar design and length. The earliest musical sonnets are Gaffurius's *Lascera ogni ninfa el parnaso colle* (*c*1475) and the anonymous *Pace non trovo* (on Petrarch's poem) in *F-Pn* fr.15123 (*c*1485). With the advent of the frottola generations, however, the form became common, most often with an *AABB* form; *see* FROTTOLA, §2. In the hands of the madrigalists it gained spectacular favour.

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DAVID FALLOWS

Son filé (Fr.: 'spun-out sound'). (1) In vocal music, a term that has come to be the French equivalent of MESSA DI VOCE: a long note that is sung quietly at first, swells to full volume, and then diminishes. It is defined this way, for example, in Bérard, *L'art du chant* (1755) and J.F. Agricola, *Anleitung zur Singekunst* (1757). The earliest definition of *son filé* in Montéclair's *Principes de musique* (1736, p.88) defines it as a sustained tone sung with no change of volume, but that meaning is more generally attached to the term FILAR IL SUONO (or *fil di voce*). In the 19th century, García (1847) describes four kinds of sustained tones (*sons soutenus*): those having (1) no change of volume ('d'une force égale'), (2) *messa di voce* (or *son filé*), (3) a series of *messa di voce* ('sons filés avec inflexions'), and (4) repeated tones ('martellement ou répétition du même son').

(2) In instrumental playing, the term was also first used to describe a long sustained tone with no dynamic change. Boyden (*The History of Violin Playing*, 1965/*R*) traces the change in meaning to 'no later than' 1803 when Baillot, Rode and Kreutzer in their *Méthode de Violon*, define *son filé* as a *messa di voce*. Although mutually exclusive, both meanings are still found in contemporary writings on the violin.

OWEN JANDER/ELLEN T. HARRIS

Song. A piece of music for voice or voices, whether accompanied or unaccompanied, or the act or art of singing. The term is not generally used for large vocal forms, such as opera or oratorio, but is often found in various figurative and transferred senses (e.g. for the lyrical second subject of a sonata, in J. Stainer and W.A. Barrett: *Dictionary of Musical Terms*, 1875).

1. GENERAL. Song may well represent an attribute of all human beings in every age; but the present article is restricted to the song repertory of Renaissance Europe and those repertories that preceded it and developed from it. (For discussion of song in other places, see the articles on the relevant geographical areas.) The area thus defined is very wide and disparate and evidently not in every sense self-contained. Yet there seems some justification in treating it as a unit: nearly all post-Renaissance song may be judged according to its fidelity to the declamation of the text and according to its expressiveness, and these criteria are not generally relevant to any other song repertories.

It would not be true to claim that no attention was paid to word-setting during the European Middle Ages. Nevertheless, a new attitude developed during the 15th and 16th centuries towards declamation (i.e. the mirroring in the musical setting of the rhythm of the text as it would be declaimed), which tended to make song texts more comprehensible to listeners; this occurred in isolated pieces as early as the first half of the 15th century (e.g. in the motet *Quam pulchra es*, attributed to Dunstaple but unusual within his output). Some late 16th- and early 17th-century musicians championed a declamatory style and claimed for it the authority of Greek antiquity; and attention to declamation has since that time never been far from European song theory.

Similarly, expressiveness in song has been a constant concern for musicians since the Renaissance. Songs in the tradition are capable, for instance, of being criticized on the grounds that the music constitutes a misreading of the text. Steiner (1975) has drawn out some of the implications of this view, placing it within a larger 'theory of translation'. He pointed out that 'the composer who sets a text to music is engaged in the same sequence of intuitive and technical motions which obtain in translation', and that, while a poem is fully eclipsed in a verbal translation, a poem and its musical setting together establish 'a new whole which neither devalues nor eclipses its linguistic source'.

Views of song dependent, like this one, on ideas that music is a language, or at least an expressive medium, bind together the repertory covered in the present article from the 16th century onwards. (The article is not concerned with the difficulties inherent in such ideas: they raise issues too wide to be discussed here.) These views originated in the song repertory in the desire of some 16th-century composers to 'imitate' the text in musical settings, often in small-scale word-painting: the adoption of stereotyped musical figures associated with certain words. Towards the end of the 16th century this interpretation of the idea of *imitazione della parola* seemed to some to be increasingly inadequate. Accordingly, theories were constructed requiring the music to be subservient to the text and advocating solo song accompanied by the lute (seen as a parallel to ancient Greek lyric monody) and in some cases a return to homophony or even monophony. The results in practice, like the theories themselves, varied both in their nature and in the success with which they were applied; but a general tendency may be observed to match texts to music as a whole rather than word by word and to make settings generally more expressive and 'emotional' in their impact on the listener. Of the various theories, that of Zarlino was perhaps the most impressive and influential, both at the time and subsequently. It is arguable that the limitations placed on song by 16th- and 17th-century Italian theorists paradoxically freed composers in an unprecedented way to realize the full potential of post-Renaissance song.

The persistence of word-setting theories ultimately deriving from 16th-century Italy represents the chief reason why the Renaissance holds central historical importance in European song. (A view of this type still underlies Hugo Riemann's definition of song as 'the union of a lyric poem with music, in which the sung word replaces the spoken word, while the musical elements of rhythm and cadence inherent in speech are heightened to ... rhythmically ordered melody' (*Musik-Lexikon*, Leipzig, 1882, 'Lied').) It also, however, suggests a powerful reason for beginning this article with an account of ancient Hellenic song, for this was regarded as the period of the 'origins' in the Renaissance, and Renaissance theorists constantly appealed to the authority of Greek antiquity. 16th- and 17th-century theorists did not of course always shed light on ancient Greek practice: little is known about the latter even today, less was known in the 16th century, and even the evidence available to them was not always approached critically by the theorists.

Renaissance or Renaissance-derived theory does not suffice to appreciate all song in the repertory – even since the 17th century – however, and it is useless for judging medieval song; some alternative criteria are suggested in the course of the historical account below, where they seem appropriate. Certain areas of song have sometimes seemed inadequate when judged by it; one such is 18th-century song, much of which may be termed 'absolute' song – i.e. song in which the melody follows a strict musical logic without necessarily reflecting the features of the text, such as dance-songs. The latter are an inheritance from the Middle Ages at least and have never been superseded completely by 'declamatory' songs.

Another problematic category is that of the strophic song. Even if the music is carefully fitted to one strophe, it may fail to suit other strophes equally well. Strophic songs, nevertheless, may well represent the most fundamental song type of all, and they have been cultivated by every type of song composer, even the most literary-minded. Moreover, they have for centuries formed a basic part of the repertory of popular song, notably of the (often sizable) part of the popular repertory originating in the theatre.

A rather different area of song, which presents difficulties in the light of Renaissance standards, is 20th-century experimental song, such as Schoenberg's *Pierrot lunaire*. Those who experimented in this way later turned away from song; and in the 20th century, song has flourished mainly among conservative composers. So far, indeed, non-tonal music would not appear to have produced a medium for song of equal potential to that of the Renaissance; that, however, would be much to ask.

2. Antiquity. It is generally agreed that words, rhythm, melody (in the most general sense) and movement were closely associated in ancient cultures. Taken together, these elements formed song, which is 'an essential, inseparable element in primitive life and cannot be isolated from the conditions that are its cause, its sense, and its reason of being' (Sachs, 1961, p.16). The relationship between, song, magic, science and religion (and, by extension, state ritual) was very strong in all known ancient cultures, and this considerably complicates the study of ancient song as a discrete entity.

Most evidence for ancient song comes from pictorial and literary sources, some of which are specifically devoted to the theory or science of 'music'. These sources are complemented by some archaeological remains of musical instruments and a relatively small amount of musical notation that survives on materials such as clay tablets, stone and papyrus. Some later manuscripts also contain the notation for earlier pieces of music, generally though not always considered to be authentic.

Ancient cultures in, for example, Egypt, Greece, Rome, the Middle East, Mesopotamia, India and China developed a variety of musico-poetic types of song to be used on specific religious occasions and to accompany processions, lighten routine tasks of the day and celebrate or solemnize events such as weddings or funerals. Ancient song eventually developed into the highly complex forms found in epic, in the national festivals of the Greeks and in Chinese and Indian court entertainments. The available evidence does not permit generalization of detail across all these cultures, but for further details *see* China, §§I, II and IV; Egypt, §I; India, §I; Mesopotamia; Ode (ii), §1.

Almost all surviving ancient song is Greek and of the Hellenistic period, and the quantity is very small. Literary and pictorial sources, however, permit certain limited conclusions about the categories of song cultivated in antiquity, and the instruments used to accompany them; in Greece further information is sometimes available concerning the metre and modality favoured in them.

An oral bardic tradition of epic song accompanied by the phorminx in the archaic Greek period, perhaps sung to simple traditional formulae, no doubt underlies the Homeric epics, and may have been the chief type of song cultivated in Greece before 700 BCE. Besides epic, simple functional songs, perhaps unrehearsed and often sung by a leader with choral refrains, are attested throughout Greek and Roman literature, and also in the Old Testament. They include work songs, lullabies, victory songs, songs for weddings and funerals, mocking and satirical songs and so on. These simple songs were later taken up into the art music of ancient Greece.

An extensive development of accompanied song began in the 7th century BCE in Greece. Solo lyric or monody (e.g. of Sappho and Alcaeus) may have corresponded to modern strophic songs: it expressed the personal feelings of the composer in a series of shortish stanzas identical in metre. By contrast, choral lyric, which included dancing and was mainly religious in character, expressed the communal feelings of a group, which might be as large as the whole city-state. Solo and choral lyric were important also in Greek drama from the 5th century BCE, and were originally the main element in it. Both lyric song as such and drama were the subject of competition at Greek festivals such as the Pythian Games, and lyric song also formed part of the general education of 5th-century Greeks, so that amateurs as well as professionals were able to participate in choral lyric. A new musical style of the late 5th century BCE, the 'new music', had, according to contemporaries, far-reaching effects on song: for example, unprecedented modal and rhythmic variety was tolerated, instrumental interludes were introduced and texts were set melismatically, in contrast to previous practice, where the music was subservient to the text.

During the Hellenistic period, the song of the Greek theatre spread to Rome and elsewhere, and song composition reached a highpoint in the *cantica* of the comedies of Plautus. New categories of song, including mime and pantomime, were introduced, some under foreign influence.

Of the music mentioned here, it is the song of the period up to the early 5th century BCE which, understood or misunderstood, exerted the greatest influence on European and European-derived music of later centuries, the music of the Hellenistic age usually being stigmatized as decadent, as it had been by some Hellenistic writers. The apparent cultivation of originality by Greek poet-composers (although there is no way of assessing how far Greek composers remained faithful to musical tradition, even in 5th-century 'new music', when the melodies have not survived) and the concern with the relationship between text and music expressed by Greek writers (e.g. Plato) have often suggested new lines of departure to later composers.

For further details *see* AOIDOS; BACCHYLIDES; BARD, §I; CANTICA; CHORĒGIA; EPICS, §I; EPITHALAMIUM; EURIPIDES; FESCENNINI; HESIOD; HOMER; HYMENAIOS; HYMN, §I, 1; MELANIPPIDES; MONODY; NENIA; PANTOMIME; PARTHENEIA; PHERECRATES; PINDAR; PLATO, §§4, 5 and 6; PLAUTUS; PROSODION; PYRRHIC; ROME, §I; THRĒNOS; TIMOTHEUS; and TRAGŌIDIA.

3. LITURGICAL SONG TO THE 9TH CENTURY. Any assessment of the relationships of early liturgical musical practice, whether Jewish or Christian, is fraught with problems. Ancient Jewish song is represented chiefly by the texts of the book of *Psalms*; and though various styles of performance seem to be implied by their textual structure, corresponding to the direct, responsorial and antiphonal psalmody, and the litanies with refrains, of later Christian practice, any notion of direct connections is hazardous at best. Nonetheless, psalmody eventually formed a staple part of the liturgies of Jews and Christians; and it is possible that the skeletal forms of the psalm tones may contain some of the most plausible links between Jewish and Christian practice.

In the early Christian church, hymns (in this context, sacred songs other than those with Old Testament texts) appear to have been sung from a very early date. A fragmentary Christian hymn survives uniquely with melody in Greek notation in a late 3rd-century papyrus, but its ritual significance remains unclear, and its singular survival does not allow us to judge how representative it may be. In any event, links between Christian and ancient Greek song are likely to have been tenuous. Apart from the hymns whose texts are in the New Testament itself, the earliest surviving hymn texts were mostly in Syriac but were soon translated into Greek (e.g. the psalm-like *Odes of Solomon*, 1st century, and the heretical hymns of Bardaisan, *d* 222, and Ephrem Syrus, *d* 373, who wrote orthodox contrafacta to Bardaisan's melodies). The isosyllabic, strophic principle underlying Ephrem's hymns appeared in subsequent Greek hymnody and thence in the Hebrew religious songs or *piyyuṭim* cultivated from the 6th century, though these were later influenced by Arabic songs. From the 5th century a rich variety of hymnody developed in the Byzantine and the other eastern churches (for details see the articles on the various eastern rites).

The texts of Christian liturgical song often reflect the structure of prototype hymns, such as those from the Bible, regarded as of divine origin (e.g. the Psalms, Sanctus, Trisagion etc.). They function as 'types' (paradigms) of heavenly praise within the liturgy which is itself representative of heaven. It is not known how this idea of hymnody may have affected the melodies in the early Christian centuries, but the use of a limited number of melodic archetypes was a characteristic of later Byzantine hymnody, and legends of divine origin were later attached to Christian chant traditions such as the Gregorian and Ethiopian (there are modern parallels to these legends, for example in the Kimbanguist church).

Various categories of chant developed subsequently, possibly through contact with regional musical styles. Some liturgical song may have been influenced by popular song, but even if this is so, the popular style was so thoroughly assimilated in time that the evidence of surviving melodies is useless for reconstructing it. Most of the categories of song found in the later Gregorian repertory, whose texts are attested from sources earlier than the 9th century, developed ultimately, however, from psalmody.

From the 4th century, quantitative metrical hymnody is attested in the Latin West; the texts survive of hymns by Hilary of Poitiers, St Ambrose and many later hymnographers. A vast repertory of monophonic hymn melodies survives from later centuries, which no doubt influenced other Latin and vernacular song in the Middle Ages.

For further details *see* ALLELUIA, §I; BARDAISAN; CHRISTIAN CHURCH, MUSIC OF THE EARLY; EPHREM SYRUS; GREGORY THE GREAT; HYMN, §II; JEWISH MUSIC, §III; and PSALM, §II.

4. MEDIEVAL LATIN SONG FROM THE 9TH CENTURY. The first notated song melodies, sacred and secular, since Hellenistic antiquity, in both East and West survive from the 9th century. The introduction of notation seems to have coincided with far-reaching attempts to impose as well as to reorganize and classify several of the repertories of liturgical song: in Latin, Greek, Syriac and Armenian chant this classification was done according to systems, varying from repertory to repertory, of eight modes. The Gregorian repertory, as a result, was also subjected to a stylistic revision that decisively established the special characteristics of Gregorian word-setting and melodic style, not necessarily found in other chant repertories, even those of the Latin West. Some of them remained current for centuries and may therefore seem essentially to represent 'medieval' song characteristics; but paradoxically the interest in flexibility of melody and the increased attention to word-setting commonly thought to distinguish the Renaissance coincided at first, in the first half of the 15th century, with a renewed interest in Gregorian style rather than a preoccupation with Greek lyric song.

Factors affecting the style of Gregorian word-setting and melodic contour include the liturgical function of the particular chant: thus the antiphons of introits, for example, share certain stylistic features that set them apart from other categories such as graduals. The melodies largely consist of carefully shaped melodic curves of great sophistication. Higher notes may generally be regarded as having more weight than lower, and melismas as carrying more weight than single notes, and frequently the text was set with these factors in mind; yet the attention given to the relationship between text and music may be obscured for modern listeners by the tendency to place melismatic passages also on unimportant syllables, where they will not obscure the text, or in places with a structural significance for the chant form (such as sectional endings): in recent centuries the opposite principle has generally been adopted. Repetition of words or phrases within the text, and word-painting, were almost wholly avoided; no attempt was made, of course, at 'expressing' the text, which was a much later concern. The greatest elaboration in terms of melismatic style occurs in the

responsorial chants following the reading of lessons; these chants are in a sense 'meditative'.

New categories of liturgical song besides the classic original corpus of Gregorian chant, such as sequence, trope and rhymed Office, also arose in the Frankish monasteries and elsewhere from the 9th century, and throughout the Middle Ages the chant repertory continued to be extended with new pieces, sometimes differing in style from that described above. Sometimes the changes tend towards less systematization than is found in true Gregorian chant, as when there is an apparently arbitrary juxtaposition within the same piece of melodic styles kept separate in Gregorian chant. Sometimes, on the contrary, they represent new systematic chant dialects different from the Gregorian dialect, as in some 13th-century versified Offices composed in accordance with the poetic and melodic modal theory of the time.

Together with the composition of new chants, there took place occasional systematic changes to the chants in the existing Gregorian repertory in accordance with reforming movements, such as that of the Cistercians in the 12th century. The revision of songs or song repertories in order to bring them up to date or to purge supposed excesses of range and melismatic ornamentation, with the underlying implication that songs do not exist in an absolute sense independent of fashion or function, even when they are of as much value and authority as the songs of the Gregorian repertory, is characteristic of medieval European music. It tended to disappear in art music in the Renaissance.

In post-9th-century chant, repetition structures were created comparable to those of secular song, especially in the alleluia and sequence repertories. The sequence, with its $ABB^{1}CC^{1}$... structure, offers parallels with certain types of secular music such as the lai and *estampie* of the Middle Ages, which were built on the same principle; this type of structure may be much older still.

Much of the secular song of the Middle Ages, as well as much non-liturgical religious song, has disappeared, although it is sometimes attested by passing literary references; not only was notation the preserve of clerics, but its introduction is directly tied to the imposition of the liturgical corpus over most of Europe, rather than arising as a means of preserving extant utterances. The distinction between sacred and secular is, however, not easy to carry through logically, and the same styles and forms appear in settings of both kinds of text. Even a distinction between Latin and vernacular song is not watertight, for a number of medieval songs are contrafacta – songs in which new texts are joined to old melodies, either by associating sacred Latin texts with melodies originally conceived for secular vernacular texts or the reverse.

A small quantity of non-liturgical Latin song survives, mostly in non-diastematic neumes, in 10th- and 11th-century manuscripts, and comprises settings of ancient Latin poets (one such is a contrafactum of the liturgical hymn *Ut queant laxis*), *planctus* in honour of Carolingian and Visigothic royalty, dating in part perhaps from as early as the 7th century, and other types. Larger repertories are those associated with the goliards of the 12th century (e.g. in the famous 13th-century Benediktbeuren manuscript known as the *Carmina burana*) which are also, however, notated in non-diastematic neumes, and the contemporary conductus repertory of the late 12th century and the 13th; the evidence suggests that these songs, like many monophonic hymns, are settings of Latin verse now scanned according to the number of syllables per line and the placement of the final stress rather than, as in the ancient world and again in Carolingian Renaissance times, by length of syllable (quantity). Conductus, whether sacred or secular, came to signify strophic or through-composed songs generally with Latin texts; the simpler conductus resemble syllabic hymns, but the most elaborate examples have stanzas whose poetic structures are very complex and which may be considerably melismatic in musical style.

In nearly all medieval song (Latin or vernacular) the modern listener or performer is hampered in gaining a complete idea of the music above all because of the problems of rhythm, which was not notated without ambiguity until the latter part of the 13th century. Some of the earlier melodies appear in a rhythmic interpretation in late sources, yet even here certainty of interpretation cannot be absolute, since the melodies may in these sources have been remodelled according to later taste (see above). Another contested point is instrumental accompaniment: the variety of evidence suggests that a single, overriding practice for all such songs did not exist.

From the 12th century, conductus were set also in two-, occasionally three- and rarely four-voice polyphony; some of these polyphonic conductus represent some of the largest-scale achievements in the whole of medieval song. Polyphonic conductus are generally distinguished from other categories of polyphonic song by their use of the same text sung simultaneously in all voices and the lack of a plainchant tenor, although some conductus drew on various types of pre-existing material.

By the mid-13th century the composition of conductus in active centres such as Paris and the Artois gave way to a concentration on the motet. The latter is the other chief category of Latin medieval song, apart from the Notre Dame organum, i.e. large-scale polyphonic settings of the solo parts of responsorial chants sung at Mass and at the Divine Office on certain high festivals. Unlike the conductus, the motet was based on plainchant or other tenors and its constituent voices are very often distinct from one another in their rhythmic, melodic and verbal context.

13th-century motets are generally of small but concentrated dimensions; the rhythms used in them often recall those of the rhythmic modes, even though these no longer served as a basis for the notation. In the 14th century, however, the introduction of isorhythm expanded the rhythmic palette as well as the structural dimensions and complexity of the motet. Some late 14th-century motets display the rhythmic subtleties of the Ars Subtilior.

For further details *see* ALLELUIA, §I; ANTIPHON, §5; ARS SUBTILIOR; CANTIONAL; CONDUCTUS; EARLY LATIN SECULAR SONG; ECHOS; GOLIARDS; ISORHYTHM; MODE, §I–III; MOTET, §I; ORGANUM; PLANCTUS; VERSIFIED OFFICE; RHYTHMIC MODES; SEQUENCE (i); TONARY; and TROPE (i).

5. MEDIEVAL VERNACULAR SONG. In the early Middle Ages, traditions of heroic and historical epic song appear to have been more widespread among the Germanic and Celtic peoples than would appear solely from the few surviving epic texts (e.g. *Beowulf*, the *Hildebrandslied*, the *Nibelungenlied* and the Scandinavian sagas). One such Old High German epic, the *Petruslied*, which may date from before 850, survives with musical notation (*D-Mbs* lat.6260, f.158*v*) and is the oldest known song from

Germany. Musical evidence in unambiguous notation, though slight and late, survives for the comparable *chanson de geste* in France: simple musical formulae were repeated over and over again.

Vernacular religious songs existed from an early date, although no large coherent repertory survives until after the rise of the cantional and the carol. Bede, for example, mentioned a Christian epic (of which a fragment of text survives) sung by Caedmon in the 7th century; the text survives of a 9th-century German lyric by Otfrid von Weissenburg, apparently connected with the sequence; the earliest vernacular song of Bohemia, *Hospodine, pomiluj ny* (ascribed to Adalbert of Prague), may have been sung as early as the 11th century, although it survives only in a much later source; some English songs were 'composed' in the 12th century by St Godric.

Vernacular secular lyrics also survive in small numbers before the 12th century; an example is the *alba* (dawn song) *Phebi claro* with Latin and Provençal text, surviving, with melody, in a late 10th- or 11th-century manuscript, *I-Rvat* Reg.lat.1462. A parallel has been drawn between this melody and that of a liturgical hymn. From the 12th and succeeding centuries a large body of secular lyric song survives, which was probably transmitted orally at the time and codified in later sources. This, the repertory of the troubadours, trouvères and Minnesinger, comprises songs with Provençal, French and German texts respectively. Its origins are problematic: few clear links are discernible with earlier secular lyric. Some scholars have suggested Arabic influence, but without evidence (Arabic music survives only from the 13th century); Chailley suggested an origin in Aquitanian *versus* ('Notes sur les troubadours, les versus et la question arabe', *Mélanges de linguistique et de littérature romanes à la mémoire d'István Frank*, Saarbrücken, 1958, pp.118–28).

The repertory comprises settings of 'courtly love' lyrics. Some 2600 troubadour poems survive, but only 264 melodies; of the slightly later trouvère repertory, however, some 2000 melodies are known. Despite the difference in the language of the texts of the two repertories, there was much give and take between them and they have much in common. The songs vary in structure from great simplicity, with repeated formulae almost as simple as those of surviving *chanson de geste* melodies, to forms in which flexible repetitions are incorporated to create a subtly balanced structure.

These songs differ from any earlier medieval song especially in their cult of originality, leading sometimes to the creation of novel and unprecedented formal structures and the cultivation of abstruse styles and obscure vocabulary in the poetry. Gregorian modal theory has little direct bearing on the modality of troubadour and trouvère melody. Possible relationships with, or at least resemblances to, liturgical song exist, however: the form of the sequence is reflected not only in the LAI repertory but also in the repetition of half-stanzas of some troubadour songs; and structures resembling psalm recitation occur in troubadour and trouvère song. The influence of folksong has often been claimed, largely owing to the simplicity and lilt of many of the songs when interpreted in modal rhythm, but is of course no more than conjectural.

The repertory of Minnesang – a term generally referring to all settings of German courtly love poems from their beginnings in the 13th century until the early 15th century – was in turn influenced by the trouvère repertory and, like it, was probably at first orally transmitted. The so-called bar form frequently found in this repertory (*AAB* and variants) corresponds to a similar form in the trouvère repertory (and indeed appears in much song of all periods); it was the form obligatory for constructing strophes in Meistergesang, the monophonic song cultivated in bourgeois German song schools in the 15th and 16th centuries.

Other categories of late medieval vernacular monophonic song were mostly regional, popular 'by destination' and connected with popular religious movements. They include German and Czech vernacular *cantiones* – the Czech repertory was greatly extended about 1420–30 by the adherents of the Hussite movement, and almost superseded Latin religious song in Bohemia. A repertory survives of 13th-century Spanish sacred cantigas; of the secular cantigas, very little music survives. 13th- and 14th-century flagellant movements of popular origin in Italy and Germany gave rise to song repertories; the music of Italian flagellant songs has almost entirely perished, but German *Geisslerlieder* survive. Italian popular religious songs of the late Middle Ages and Renaissance are generally termed *laude*; a large *lauda spirituale* repertory survives, including polyphonic settings from the 15th and 16th centuries. A comparable repertory in England, surviving from the late 14th century and the 15th, was the carol; surviving examples are nearly all polyphonic. A further repertory, apparently dependent on French and German secular vernacular monophonic song, is represented by the medieval Ashkenazi Jewish *mi-sinai* melodies; after this time, Ashkenazi Jewish song tended to be an eclectic combination of elements drawn from diverse musical traditions. All these repertories generally must have remained unknown, and must have exerted no direct influence, outside their own regions.

In all the monophonic repertories mentioned here dating before the 14th century (later in some cases), there is uncertainty concerning the interpretation of the rhythm. In most cases there is uncertainty also about the use of instruments; van der Werf and Page have pointed out that there is uncertainty on the latter point even in troubadour and trouvère song.

Courtly love continued to influence 14th- and 15th-century French song, but after 1300 composers set mainly the fixed poetic forms (*formes fixes*) of the ballade, rondeau and virelai. These forms became almost exclusively polyphonic after the work of Machaut, in a structure comprising a freely composed melody with text in the top voice, and two accompanying voices (tenor and contratenor) which generally lack texts in the original sources. The French monophonic secular song appears to have been relegated, after Machaut, to the sphere of entertainment music, as was the *chanson rustique* (a term found from about 1550, but useful for the earlier repertory). This popular category is distinguished mainly by a simple style with strophic structures and simple repetition schemes; it has much in common with the virelai (see Brown, 1963). Towards the end of the 14th century, in the main chanson repertory, there was a temporary vogue (mainly in southern France) for much rhythmic and other complexity, and virelais were occasionally set as large-scale genre pieces, with imitations of birdcalls, fanfares and so on.

A repertory of polyphonic music comparable to that of France existed in 14th-century Italy, but this was not preceded by an equivalent monophonic repertory as had occurred in France. The chief categories of song were the ballata, caccia and madrigal (the latter category is a formal definition and should be distinguished from the 16th- and 17th-century madrigal). The caccia, corresponding to the less numerous category in France known as the chace, represents the first considerable song category based on canon: the latter device, attested as early as the 12th century, arose first from the technique of 'voice-exchange' (*Stimmtausch*); it is behind the medieval techniques of rondellus and rota (the latter may be seen in the famous *Sumer is icumen in*) and remained popular, especially in England, in later centuries.

Some of the songs in these repertories seem to owe much to dance rhythms: this is most marked in some of the monophonic virelais of the French repertory, or the ballatas of the Italian repertory. In the most complex songs, the music has a life of its own, seemingly independent of the text, whose distribution over the music might conceivably be different without losing its validity. Although this latter feature is found only in some songs, secular and sacred, of the period, it has sometimes seemed a generally 'medieval' characteristic.

Polyphonic songs with texts in languages other than French or Italian occur in only small numbers: there are from the 14th and 15th centuries a small number in Dutch and English (the latter, in the early 15th century, generally simple in style). Since English was not internationally familiar, some English songs such as Frye's *So ys emprentid* were copied outside England with French or Latin texts. Throughout the repertory songs were very often turned into sacred Latin contrafacta; thus some motets (in the later loose sense of a non-liturgical polyphonic sacred song) which survive only as sacred songs, but which are cast in the usual three-voice structure of secular songs with the chief melody in the top voice and clearly divided into two sections like secular songs, may be suspected of having originated as secular songs.

For further details *see* ADALBERT OF PRAGUE; ARS NOVA; ARS SUBTILIOR; BALLADE (i); BALLATA; BARD; CACCIA; CANTIGA; CANTIONAL, §1; CAROL; CHACE; CHANSON DE GESTE; FORMES FIXES; GEISSLERLIEDER; JEWISH MUSIC, §III, 3; LAUDA; MADRIGAL, §I; MEISTERGESANG; MINNESANG; RONDEAU (i); RONDELLUS; ROTA; SOURCES, MS, §III; TROUBADOURS, TROUVÈRES; and VIRELAI.

6. 1450–1580. In the second half of the 15th century, leadership in song composition was held by French and Netherlandish composers; during the 16th century it passed to Italians. During the 15th century, three-part secular song settings were slowly supplanted by four-part settings (and in later madrigals etc. by still more voices). Polyphony for choirs had been almost unknown in the Middle Ages, when it was performed by soloists or instrumentalists; after 1450, motets were increasingly sung by small choirs, but secular polyphony was still generally performed by ensembles of soloists or by a soloist accompanied by one or more instruments.

Whereas the voices within a song in the 14th and early 15th centuries had at times been contrasted in rhythm and in melodic material and style, with pairs of voices such as tenor and contratenor often sharing a similar range, from the middle of the 15th century all the voices of polyphonic songs came to be increasingly sharply contrasted in range and tessitura, but decreasingly so in melodic material and rhythm. Imitative textures, attested in some songs as early as the beginning of the 15th century, became increasingly common in song, as did close attention to declamation (see §1 above), particularly in the Italian and English traditions.

Monophonic song became less and less important within art music after about 1450, although collections of sacred contrafacta such as the *Souterliedekens* (1540), a collection of metrical psalms, and occasional secular songs, show the persistence at a popular level of the monophonic song of courtly love. The medieval tradition of syllabic song based on the dance (as in the virelai or carol) also continued to flourish, at every level of sophistication, as in the frottola and related forms.

The *formes fixes* and the imagery of courtly love associated with them retained their popularity and importance in the polyphonic songs of French and Netherlandish composers as late as the 16th century but gradually disappeared in favour of free song or chanson. The repertory of the latter part of the 15th century is represented by the song collections published in the early 16th century by Petrucci, with works by such composers as Compère, Alexander Agricola, Japart and Josquin. In the early 16th century, three- and four-part polyphonic arrangements of popular melodies were cultivated at Paris by composers such as Févin and Mouton, and these were succeeded in the second quarter of the century by a new type of Parisian chanson, characterized by a strongly rhythmic, syllabic style. The latter continued to be cultivated even after some chansons had begun to reflect an Italian madrigalian style (*c*1560–75). From about 1550 the vaudeville repertory began to appear: simple strophic homophonic songs, often performed as lute-songs, which later formed the basis for the *air de cour* repertory. Towards the end of this period an isolated repertory is represented by the songs composed to *vers mesurés à l'antique* – attempts to re-create the music of antiquity by pursuing logically theories of poetic rhythm according to syllabic quantity, parallel with some song composition in Italy.

Late 15th-century Spanish song survives chiefly in the manuscript known as the Cancionero de Palacio, a collection of songs mainly with the melody in a soprano or mezzo-soprano register and largely homophonic and non-imitative in texture. The categories of song represented notably include the villancico in its earliest form and the *romance*. These songs were cultivated in the 16th century in solo settings accompanied by the *vihuela de mano*; such settings appear first in Luys Milán's *Libro de música de vihuela de mano intitulado El maestro* (1536) and lasted until Esteban Daza's collection *El Parnaso* (1576). Songs accompanied by single polyphonic string instruments like these became very important in the 16th and 17th centuries (see §1 above and §7 below).

The beginnings of polyphonic song in Germany date from the late 14th and early 15th centuries, with a few polyphonic songs by the Monk of Salzburg and Oswald von Wolkenstein within a mainly monophonic repertory. A more substantial repertory of *Tenorlieder*, however, survives from the second half of the 15th century and the first half of the 16th, and this began to displace the monophonic repertory in importance. (The *Tenorlied* may be said to have survived into the 18th century in the form of the German Protestant chorale elaboration.) *Tenorlieder* are mainly non-imitative, with the melody line in the tenor part. Some were sung as solo songs, with

the other parts allocated to instruments, some as partsongs; in those intended to be sung in the latter way all the voices are provided with the text. It is possible that surviving two-part arrangements of songs by 16th-century German lutenists were intended to be performed with the melody sung in the same fashion as in Spanish songs to the *vihuela de mano*, but there are no published collections of lute-songs in Germany parallel to those from other European countries. A further category of German song of this period is represented by the quodlibet.

The monophonic religious song repertory of Germany was in the early 16th century extended by the creation of the Lutheran chorale, as that of Bohemia had been in the 15th century by Hussite song, and the Lutheran chorale, like Hussite song, was to some extent derived from pre-Reformation song and dependent on the style of plainchant. The chorales in due course gave rise to a very fruitful tradition of polyphonic elaborations by a great variety of composers, as to a lesser extent did the comparable versifications of the psalms in the Genevan Psalter of the Reformed (Calvinist) tradition.

Secular polyphonic song in early 16th-century England included a distinctive tradition of so-called freemen's (? 'three men's') songs, which superseded the French-influenced English polyphonic song of the 15th century: these are partsongs for three voices, all provided with the text in the sources. Lute-songs, though known to have been cultivated as early as the reign of Henry VIII, scarcely survive in England from before the late 16th century. Partsongs exist also from the mid-16th century, before the rise of the consort song (see §7 below).

Italian song in the late 15th and early 16th centuries is represented by the frottola, a type of light, homophonic song, with the melody usually in the highest of four parts; 11 volumes of frottolas were published in the early 16th century by Petrucci. They appear to have been sung either as partsongs or as solos with instrumental (e.g. lute) accompaniment. The last known collection of frottolas was published in 1531, by which time fashion had turned to villanella, villotta and madrigal. The madrigal, only indirectly influenced by the frottola, appeared in published collections from 1530. It represents the chief form of 16th- and early 17th-century song in general; in it the chief composers worked out the techniques (including word-setting) that most fully realized the potential of the musical language of the age.

For further details *see* CANTI CARNASCIALESCHI; CHANSON; CHORALE; FROTTOLA; LUTHER, MARTIN, §2; MADRIGAL, §II; PASTORAL, §3; PSALMS, METRICAL; QUODLIBET; ROMANCE, §1; TENORLIED; VAUDEVILLE; VERS MESURÉS; VILLANCICO; VILLANELLA; and VILLOTTA.

7. 1580–1730. The English madrigal repertory was created during some 30 years, from the publication in 1588 by Nicholas Yonge of his *Musica transalpina*; it was perfected by such composers as Byrd, Weelkes and Wilbye. The English madrigal owed much to the Italian madrigal repertory, but the other categories of secular song cultivated at the time grew out of indigenous traditions, such as the solo song accompanied by a string consort, composed since the middle of the 16th century and dependent on a domestic tradition of consort playing before that time; the largest collection of all is Byrd's *Psalmes, Sonets, & Songs* of 1588, and the consort song still survived in Gibbons's *Madrigals* of 1612.

The consort song, and also no doubt lute-songs that have not survived, underlie the tradition of published English lute-songs beginning with Dowland's *First Book of Songes or Ayres* (1597) and ending with John Attey's *First Booke of Ayres* (1622). Dowland is the supreme master in this tradition of music written by professional composers for both professional and amateur performers. Most of the repertory comprises strophic songs; elaborate introductions and interludes are generally avoided. In the best of these songs, the principles of word-setting that had been applied to Italian settings in the madrigal were now worked out thoroughly in terms of English verses.

The progressive tendencies of the period, towards increased expressiveness and heightened emotion, are more fully reflected in the solo songs devised specifically as a vehicle for these tendencies in Italy. Some, like the members of Bardi's Camerata, believed that these Italian monodies reproduced ancient Greek practice, apart from the language of the texts. Some of the most distinctive features of these songs are apparent as early as the 1580s and 90s, for example in songs from the Bottegari Lutebook (*I-MOe* C 311). Monodies are mostly for high voice, and the more madrigalian ones have wayward, highly expressive vocal lines over relatively static basses and simple chords on a lute or other instrument; individual expressive words and exclamations in the text are apt to carry elaborate ornamentation and to give rise to unusual harmonies. Aria-like songs are more flowing and diatonic. Monody is an extreme example of a general tendency in many 17th-century songs – even arias, including those based on dances – towards throwing the melody line into sharp relief and reducing the musical elaboration of the accompaniment.

The 1630s saw the development in Italy of a longer form divided into short sections, the cantata, which subsequently became the most important category of secular song both in Italy and elsewhere. The rise of tonality later in the century allowed the sections of the cantata to be increased in scale and contributed to the development of the da capo aria used in operas, oratorios and cantatas by Italian composers such as Alessandro Scarlatti and subsequently by Germans, including Bach and Handel.

Italian song became widespread in late 16th-century Germany and Austria, and its influence may be seen in the adoption from 1567 of the villanella by Regnart and of the canzonetta by H.L. Hassler (*Canzonette*, 1590). These songs, modelled on the simpler Italian homophonic songs of the late 16th century, came increasingly to supersede the older polyphonic tradition of German song, notably in the *Musica boscareccia* (1621–8) of Schein. In 1623 Johann Nauwach introduced monody to German song (*Libro primo di arie passeggiate*), and the continuo lied was established in Heinrich Albert's eight books of *Arien*, a term analogous to the French *air* and the English ayre; these *Arien* include simple strophic songs as well as some in a declamatory style. The tradition of German strophic continuo songs persisted at various regional centres in the work of Adam Krieger, Philipp Erlebach and others, up to about the end of the century, when composers turned increasingly to the italianate da capo aria, as can be seen in Bach's cantatas. (For details see Thomas, 1963.)

In Bohemia, sacred strophic continuo songs, many based on dances, appear in the collections of A.V. Michna (*Česká mariánská muzika*, 1647) and J.J. Božan (*Slavíček rajský*, 1719); da capo arias are found in the *Opella*

ecclesiastica of J.A. Plánický (1723). Collections of secular vernacular song, of purely local importance, appeared also in the Low Countries (e.g. J.A. Ban: *Zangh-Bloemzel*, 1642); the monodic style was reflected there as early as 1626 in the *Neder-landtsche Gedenck-clanck* of Adriaen Valerius. Sacred song collections for both Catholics and Protestants appeared throughout this period and long afterwards; in the publication of Dutch song Etienne Roger played a leading part, as he did in international music publication.

In the late 16th century French chansons could be sung as solo songs, with the soloist taking the top part and the lower parts either taken by a group of instruments or arranged for a single instrument (e.g. lute). This practice influenced the development of the *air de cour*, which is first encountered with the *Livre d'airs de cour miz sur le luth* of Adrian Le Roy (1571) and was taken up particularly in the 17th and 18th centuries. Such songs are mainly strophic settings of love-poetry, often characterized by a simple note-against-note style (though sometimes with considerable embellishment of the solo line) and an irregular metre influenced by the *musique mesurée* of the period, with note lengths dependent on syllabic quantity. Within the repertory a simpler category of *airs à boire* and a more complex category of *airs sérieux*may be distinguished, and, from the late 17th century, a category of simple pastoral songs termed *brunettes*. Muted traces of the Italian monodic style can be detected in songs of the repertory, especially those of Pierre Guédron. Greater polyphonic complexity is represented in the elaborations, for domestic rather than church use, of the Geneva psalm tunes by Claude Le Jeune and others. Another category of French song of this period is the noël.

The Italian monodic style became known in England about 1610 and was imitated in masque and theatre songs and in dialogues. Throughout the century the repertory of the English ayre contained both declamatory and 'tuneful' or dance-like songs; in the first half of the century, Henry Lawes was the most successful exponent of the declamatory style, which he based on the rhythm of English speech without being constricted by the theories of syllabic quantity underlying the French *musique mesurée*. From the mid-century, song collections published by Playford were very popular; these contained ayres, glees (short tuneful partsongs, mainly homophonic) and catches (canons, mainly in three parts, often featuring obscene *double entendre*). Towards the end of the century, English song was dominated by Purcell (and to a lesser extent Blow). Purcell grafted the Italian style on to the native tradition; he raised the declamatory style to new heights and made it the vehicle for intense expressiveness. For some of his large-scale songs, such as the *Evening Hymn* and *O solitude my sweetest choice*, he used the device of a ground bass, but from the late 1680s he came to prefer large-scale forms, such as the da capo aria, which depended on tonality. The influence of major–minor tonality may be seen towards the end of the century also in the smaller 'tuneful' ayres of other composers, now constructed from regular balanced strains with cadences on the tonic and dominant.

For further details *see* AIR, §2; AIR DE COUR; ARIA; BALLETTO; BRUNETTE; CAMERATA; CANTATA, §I; CANZONETTA; CATCH; CONSORT SONG; GLEE; LIED, §II; MADRIGAL; MONODY; NOËL; SERENATA; and VILLANELLA.

8. 1730–1815. The 18th century is often represented as a low-point in the history of European song; and it is true that the high degree of unity between text and music achieved earlier by Dowland and Purcell, or later by Schubert and Wolf, is found in few songs of the period. Moreover, as far as is known, songwriting in Italy, Spain, the Low Countries and France was very largely diverted into theatrical and church music. Many songs have a transparent simplicity, even naivety, in several of the national traditions.

This simplicity can often, however, be ascribed to the increasing importance attached by composers and their public to sincerity, lack of affectation, accessibility and, sometimes, sentimentality. The search for these qualities led musicians in various directions. First, folksongs were now for the first time collected and valued as a survival of the past, possessing a unique artistic force related to their simplicity and capable of serving as models for art song (see the arguments advanced by JOHANN ABRAHAM PETER SCHULZ in *Lieder im Volkston*, ii, 1785). The folk repertories of Europe and elsewhere served to open up new musical horizons. A seemingly opposite movement, paradoxically, sprang out of similar roots: many simple songs of the period, placed like those in earlier periods in the service of didacticism and propaganda, were made available to a public larger and more diverse than ever before, and in the process they helped to suppress some genuine folk repertories. Hymnody, for example, enjoyed an enormous flowering, especially in the Protestant churches, which, beginning from the German Moravians, began to export hymnody to non-European indigenous populations which had not previously cultivated European song. Thirdly, in art song – as in the songs of Gluck – a distinct reaction can often be seen against what was thought over-elaborate, especially in operatic song.

During the 18th century art song came to have its predominant modern meaning of solo song with an independent keyboard accompaniment. In England, Playford had mentioned the possibility of harpsichord accompaniment as early as the middle of the 17th century; throughout this period the guitar, formerly an alternative to the lute, was increasingly, though as yet never completely, superseded by a keyboard instrument. Even when a keyboard instrument was used, however, songs were generally notated simply as a melody and bass; fully realized right-hand parts for keyboard, though still not always independent of the vocal line, began to appear in the second half of the century (in France in *Plaisir d'amour* by J.-P.-G. Martini, 1784; in England in Haydn's 14 canzonets in the 1790s).

During the 18th century the old cantional hymn tradition diminished in importance in Germany, and, in the 'songless period' of that language area at the beginning of the century, secular song had been channelled almost entirely into operatic arias. New traditions appeared, however, and since the splendid promise of English 17th-century song remained unfulfilled, Germany came to enjoy primacy in the composition of art song by the 19th century. German secular song began afresh in the 1730s with such collections as Rathgeber's *Tafel-Confect* (from 1733), in which the quodlibet achieved renewed importance, and Sperontes's *Singende Muse an der Pleisse* (1736). This repertory of secular song increased notably after the mid-century, centring particularly on the Berlin lied schools, and continued without a break into the lied tradition of the 19th century. Slightly earlier, in Catholic Austria, Germany, Bohemia, Moravia and Poland, a

widespread tradition of church songs had been inaugurated, including such categories as the pastorella, which continued to be composed by local organists and schoolmasters into the 19th century.

Some of these songs, both sacred and secular, are cantatas, but most are strophic songs governed by tonality and constructed from balanced strains. Songs in the style of this period, based on dances, even penetrated into the Ashkenazi synagogues of eastern Europe and, before folksong came to occupy collectors at the end of the century, into Russia (G.N. Teplov: *Mezhdu delom bezdel'e*, published during the 1750s).

A deliberately simple style was adopted by some German composers in songs from the Singspiel repertory and in so-called 'folklike songs' (*volkstümliche Lieder*), student songs and so on; the simple 'classical' songs of Gluck, Zelter and Reichardt may be mentioned. A simple style of vernacular Czech secular song, related to that of his vernacular sacred music, was inaugurated also in Bohemia by J.J. Ryba in the early 19th century. Some simple songs in Germany were intended for religious or quasi-religious groups (e.g. the Moravians, whose hymnody influenced that of England and America and who published a hymnbook for the indigenous Greenland population as early as 1772; and the freemasons, whose collections appeared from the 1740s).

In England, Handel was the most eminent figure in theatrical song; da capo arias predominate in his operas, although they are not universal, and their proportion is smaller in his oratorios. A simple popular style, derived from that of the collections of Playford and D'Urfey, appears in *The Beggar's Opera* (1728) as in the broadside ballads of the period. Elegance rather than depth of passion generally came to colour the hundreds of songs, some still well known, that were sung at the pleasure gardens in London (e.g. Marylebone and Vauxhall) and elsewhere. These songs were mainly strophic; later in the century many were composed in rondo form. Among them Scottish and Irish 'folksongs' enjoyed a wide vogue and were imitated by many composers (including Boyce and Arne in their theatre music); towards the end of the century various publishers, notably George Thomson, commissioned arrangements of folksongs from well-known continental composers, including Haydn and Beethoven. A related offshoot of the 18th-century British song tradition began to appear during the 1770s in New England.

Generally speaking, the 18th-century secular British song repertory, unlike that of Germany, did not lead directly to a repertory of serious Romantic song; its inheritance is to be found much more in popular 19th-century drawing-room ballads. Similarly, the widespread tradition of hymns and sacred songs that flowed from the 18th-century evangelical revival in England remained without serious artistic pretensions in the 19th century. Both these repertories were widely known, however, and must have exercised a strong influence on the musical sensibility of the population in general.

French 18th-century song outside opera is represented not only by the cantata and *cantatille* but also by the new category of the *romance*, which may have originated from the *brunette*. *Romances* were another category seeking freedom from affectation and are characterized by a certain degree of conscious archaism. They flourished particularly towards the end of the 18th century and declined after about 1815; some, like the famous *Un pauvre petit savoyard*, which recurs at various points in Cherubini's *Les deux journées* (1800), appear in operas. Noske (1954) distinguished between expressive *romances*, where the vocal line is closely related to the text and where the keyboard part may be relatively important, and 'abstract' *romances*, where the melody is to some degree independent of the text, and the keyboard part is simple and plays a subordinate role. The influence of French song extended in the late 18th century to Poland and Russia.

For further details *see* BALLAD, §I, 7; LIED, §III; MOTET, §IV; OPERA, §IV; PASTORAL, §5; PASTORELLA; QUODLIBET; ROMANCE, §2; SINGSPIEL; TONADILLA; VILLANCICO, §2–3; and ZARZUELA, §I.

9. 1815–1910. A far-reaching division occurred in the early 19th-century song repertory between a very large 'popular' category (i.e. including recreational song for a mass middle-class amateur market, song for edifying the lower and poorer classes, as well as folksong) and a much smaller 'serious' category (i.e. of songs written for connoisseurs and regarded as avoiding the vulgarity of the mass market). The two categories overlap in all European countries (the same composers contributing to both) but are distinct.

The whole repertory, serious or popular, consists mostly of solo songs with piano accompaniment, occasionally with the addition of a second voice or obbligato instruments, including arrangements of theatre songs, as well as hymns and partsongs. The nature of the piano accompaniment, where there is one, is often one of the chief features distinguishing the serious and popular repertories: popular song was generally content with a simple harmonic accompaniment, whereas serious song sometimes gave to the piano a role of equivalent importance with the voice, so that it became a representative of the natural forces surrounding the poet-singer, which themselves were taken to reflect the turmoil of his feelings. This could be done because the piano, by the beginning of this period, was capable of producing a resonant, legato, cantabile tone, but the cantabile tone had not yet been developed to the point where it interfered with the ability of the piano also to provide a discreet guitar-like accompaniment where required. About 1815 a solo voice with piano accompaniment was the medium which for song best combined economy of means with expressive potential.

Another rough means of distinguishing serious from popular song lies in the approach of the composer to declamation. The popular repertory very often adhered to foursquare abstract melodies comparable to those of 18th-century songs, repeated for all the stanzas of the text, whereas serious composers – while never jettisoning the strophic song, however – were often inclined to write through-composed songs, and to reflect the declamation of the text correctly – even to the precise small-scale details of the text – to a degree unmatched since the repertory of monody in the early 17th century. But this did not always lead, as then, to austerity and starkness of setting (though this can be seen, for example, in some of the songs of Dargomïzhsky and Musorgsky): ideas like those of Wagner were influential in Germany and elsewhere, and the accompaniment was often seen as a means of reinforcing the emotional force of the text (see Wagner's *Oper und Drama*, 1851). These distinctions are far from watertight, however; and a type of 'modified

strophic' song – i.e. strophic song, but with musical changes made in successive stanzas for the sake of the text – representing a middle course between the strophic and the through-composed song, is often to be found in both the popular and the serious repertories.

Serious 19th-century song in all Europe took its point of departure primarily from Schubert; though he was not personally responsible for all the novel developments in serious song, he first showed their potential. Although the relatively small song output of Beethoven was crowned in the song cycle *An die ferne Geliebte* (1816), the Viennese Classical composers did not influence the course of 19th-century solo song as they did 19th-century instrumental music; Schubert's models were lesser composers such as Zelter and Zumsteeg. His songs are very diverse, including simple and modified strophic settings of great variety and through-composed songs, and reflect the adoption of operatic elements (for example, sections of recitative, as also in Zumsteeg), as well as the tunefulness of the 18th-century lied tradition.

Some later lied composers extended the rhapsodic element in Schubert's songs, notably Schumann, as in the piano epilogues to the cycles *Dichterliebe* and *Frauenliebe und -leben*. Others, in particular Mendelssohn and Brahms, were concerned to perfect the musical shape of their songs, and Mendelssohn demonstrated the same concern even without texts in his *Lieder ohne Worte*; despite the abstract nature of much 18th-century song, this concern is scarcely a sign of conservatism. Attention to declamation reached its height in Germany towards the end of the century in the songs of Wolf, which reflect Wagner's word-setting theory (see Kravitt, 1962); at this time the piano was no longer the only obvious choice for the accompanimental medium, and orchestral lieder, anticipated by Wagner's *Wesendonck Lieder*, gained a new importance: examples include the lieder of Mahler and arrangements of some of Wolf's songs. Throughout the century, songs from German (as from Italian and French) opera enjoyed widespread popularity outside their operatic contexts.

German influence predominated in this period in the serious art song of Bohemia (Tomášek, Smetana, Dvořák etc.), the Netherlands and Scandinavia (Grieg), in some cases coupled with a certain degree of local colour derived from folk music. In Britain (as also elsewhere), large numbers of drawing-room ballads, many originally theatrical songs, mainly strophic, with separate introductions and simple chordal accompaniments, were produced for a domestic amateur market; in them composers focussed their interest primarily, as in 18th-century song and in early 19th-century Italian operatic song, on producing well-turned and singable melodies, and mostly ignored the potential of the piano accompaniment. Ballads remained popular, even if despised by some cognoscenti, until well after the beginning of the 20th century. They were cultivated also in America (notably by Foster) and elsewhere in the English-speaking world. Some British and American composers created a small serious repertory of song with English texts, modelled on the German lied, sometimes also with a certain degree of French influence (Sterndale Bennett, Macfarren, Parry, Stanford, Parker, MacDowell).

Another widely familiar song repertory is represented by Protestant hymnody, produced in large quantities in 19th-century Britain and, together with other partsongs and choral music, made available to an increasing cross-section of society, both at home and overseas, especially after the introduction of the tonic sol-fa system of notation. In some places outside Europe this tradition of choral song became established among the indigenous populations and has not yet disappeared (e.g. in some Pacific islands, or among the Africans of South Africa). It is comparable to the song traditions established among black Americans after emancipation from slavery, for example by the Jubilee Singers.

In France, the *romance* was channelled from the 1820s into drawing-room songs (sometimes called 'chansonettes') comparable in style and popularity to the drawing-room ballads of 19th-century England. From the 1830s Schubert's songs became known in France and contributed to the rise of the *mélodie*, a song category in which the symmetrical and strophic structure of the earlier *romances* is sometimes jettisoned and the piano accompaniment given greater attention; it is thus the French counterpart to the lied. Berlioz was the first major composer to be associated with the *mélodie*; his most important contributions to the genre are the six songs of *Les nuits d'été* (1840–41), which he later orchestrated. The *mélodie* was subsequently developed in the songs of Fauré (e.g. the cycle *La bonne chanson*, 1892–4), Duparc, Chausson and Debussy (e.g. the *Chansons de Bilitis*, 1899).

From the late 18th century the *russkaya pesnya* ('Russian song', understood as being 'folklike') had gained popularity in opera and thence in domestic music-making in Russia, and collections of folksongs were published in the last quarter of the 18th century. Together with romances in the French style, and often with French texts, which were favoured from the 1790s, 'Russian songs' continued to be cultivated by amateurs in the 19th century. The romance persisted in Russia until the 20th century in the work of Rachmaninoff and Medtner. The importance of 19th-century Russian song derives primarily, however, from the songs of The Five, especially Musorgsky, who developed the declamatory style of Dargomïzhsky to express a starkly direct realism; Musorgsky was the first eastern European composer to achieve a declamatory style tailored to his language, as Bartók and Janáček were to do later.

Polish song developed initially from Polish theatrical music and French song in the late 18th century; it was later modified through contact with the German lied, notably in the song output of Moniuszko.

19th-century Italian secular song was almost entirely operatic, apart from drawing-room songs, which also drew on the elements of operatic style; Italian operatic songs were popular in the domestic market as in the theatre. Spanish secular song during this period is also represented chiefly by the Italian operatic repertory.

For further details *see* BALLAD, §II; GASSENHAUER; LIED, §IV; MÉLODIE; and SPIRITUAL, §I.

10. FROM 1910. Immediately before World War I the established traditions of serious song were subject to far-reaching experimentation, as in Schoenberg's Second String Quartet and *Buch der hängenden Gärten*, representing settings of Stefan George (1908), and his *Pierrot lunaire* (1912), Stravinsky's settings of Japanese lyrics (1913) and Ravel's *Trois poèmes de Stéphane Mallarmé* (1913). Tonality was largely jettisoned, chamber groups rather than the piano or the full orchestra were used for accompaniment, vocal lines were of extreme virtuoso

difficulty, and song was turned – as it seemed unprecedentedly – into 'absolute' music. At the same time, in these and other songs, experiments were made with declamation: Schoenberg and others overturned established notions of declamation; Bartók established in his songs new conventions of declamation suggested by folksong; Ives experimented, even before 1910, with spoken text and with the realistic imitation in music of the patterns of spoken texts.

From the early years of the century German composers after Schoenberg, Berg and Webern largely abandoned song as such in favour of opera; exceptions include Hindemith (*Das Marienleben*, 1922–3, rev. 1936–48) and Richard Strauss, whose *Vier letzte Lieder* (1948) represent the final, glorious sunset of the Romantic lied. French art song was still represented at the beginning of this period by Fauré; it subsequently continued along broadly traditional tonal lines in the work of Poulenc and Milhaud, though with satirical elements and a certain degree of influence from the music hall. Messiaen contributed to the repertory from the 1930s.

After 1910, German and French influences remained the most important to affect art song outside Germany and France and were supplemented in most countries by native traditions – either rediscovered historical repertories or that of folksong. Composers everywhere drew both on the 19th-century German and French traditions (the Romantic lied, and the *mélodie* of Fauré) and those of the 20th century, represented respectively by Schoenberg and Les Six.

New song repertories, largely along traditional lines, developed in several European countries, such as Finland and Lithuania, in the early 20th century. Collectors of folksong were active in Great Britain (Cecil Sharp, Vaughan Williams) and Hungary (Bartók) from at least the first years of the century, and their activity led not only to the rediscovery of folk repertories but also to the renewal of the composition of art song. The British song repertory (Vaughan Williams, Warlock, Frank Bridge, Ireland etc.) was marked by close attention to declamation in the traditional manner (this partly deriving from French influence) and to the quality of the poetry set; it reached a peak in the songs of Britten and Tippett. Similarly, new repertories of Italian, Spanish and Latin-American song, outside opera, developed in the early years of the century, inspired in Italy primarily by the rediscovery of Renaissance music (Casella, Pizzetti etc.) and in Spain and Latin America also to some extent by folk music (Albéniz, Granados, Falla etc.). In Italy Dallapiccola combined a lyrical style in song with serialism.

In Poland Szymanowski successfully combined French and other influences. In Russia, the romance continued to be cultivated (Grechaninov, Rachmaninoff, Medtner); songs in a style comparable to that of Musorgsky were produced by Prokofiev. In the early 1930s Russian composers were required by the state to avoid Modernism, subjectivism and formalism in music, and solo song was considerably simplified by most composers. Both in Russia and elsewhere in Europe (e.g. Nazi Germany) unison political songs for massed singing were cultivated; these have been used also in communist China, in a broadly European-derived musical style.

Popular song underwent a major change of emphasis through the 20th century. At the end beginning of the 1990s, ragtime from America gave new impetus to popular song, which gradually replaced the earlier drawing-room ballad with forms more orientated towards new types of social dance. This, combined with the beginning of recorded sound and the rise of popular music theatre, allowed the rapid and wide dissemination of new trends. After World War I the widespread commercial popular music characterized by TIN PAN ALLEY was established (*see also* SONGWRITER). While remaining almost exclusively strophic and tonal, with clear distinctions of verse and chorus, the forms of the songs gradually became more sophisticated through, for example, the chromatic inflections in both melody and harmony used by George Gershwin or through structural developments as in the extended form of Cole Porter's *Begin the Beguine*. As the commercial (and geographical) boundaries of popular music widened, so did the range of styles that were subsumed within the popular song, such as developing jazz styles, Latin American features, blues, country music and later hybrids such as soul (*see* POPULAR MUSIC and POP).

The growing importance of recordings and the establishment of radio broadcasting caused popular songs to become increasingly identified not only with particular performers (as had long been the case through theatre appearances) but with specific performances. Indeed, the identification of the performer with the song in a quasi-autobiographical context – the singer as auteur – has been the most important shift in the context of the popular song in the 20th century. Ultimately it led through the SINGER-SONGWRITER developments of the 1960s, particularly identified with Bob Dylan, to the situation at the end of the century where the writing of songs by performers for themselves had become the standard, and the separation of the roles of songwriter and performer had become the exception. Thus, the recording has become the primary form of the pop song (consequently with instrumental textures also integral to that song's identity) rather than a notated and printed version as at the start of the century.

Serious song in the USA reflects a generally heterogeneous variety of styles (experimentalism, serial technique, late Romantic style, American popular music, Stravinsky's neo-classical style etc.). Many composers have contributed to this repertory (Ives, Virgil Thomson, David Diamond, Copland, Babbitt, Barber etc.), though as in other countries song composition has generally not been in the forefront of composers' attention.

For further details *see* BLUES; JAZZ; MUSICAL; POPULAR MUSIC, §I; and SPRECHGESANG.

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Song cycle. A group of individually complete songs designed as a unit (aptly described in German as 'zusammenhängender Complex'), for solo or ensemble voices with or without instrumental accompaniment. Song cycles can be difficult to distinguish from song collections, which were frequently presented in a planned design. They may be as brief as two songs (dyad-cycles) or as long as 30 or more (e.g. Schoeck's *Das holde Bescheiden* op.62). The term 'song cycle' did not enter lexicography until 1865, in Arrey von Dommer's edition of Koch's *Musikalisches*

Lexikon, but works definable in retrospect as song cycles existed much earlier. The coherence regarded as a necessary attribute of song cycles may derive from the text (a single poet; a story line; a central theme or topic such as love or nature; a unifying mood; poetic form or genre, as in a sonnet or ballad cycle) or from musical procedures (tonal schemes; recurring motifs, passages or entire songs; formal structures); these features may appear singly or in combination. Because the elements that provide cohesiveness are so many and variable, however, exceptions abound: Schumann's *Myrthen* is unusual in setting the words of more than one poet, and Schubert's songs from *The Lady of the Lake* are exceptional in mingling choral numbers and solo song.

1. Beethoven. 2. Schubert. 3. Schumann and other composers.

1. BEETHOVEN. Song cycles are associated primarily with the 19th century (a view arising from and consonant with Romanticism's claims of uniqueness) but existed much earlier. Groups of madrigals, chansons or partsongs may be considered cyclic in cases where modes, affects, textual topics or recurring musical gestures lend cohesion (as in Schein's *Venus Kräntzlein*, 1609, with its exploration of love, or Heinrich Albert's 'death-cycle' *Musicalische Kürbs-Hütte*, 1645). Song cycles were not uncommon in 17th- and 18th-century Germany and England; they include John Danyel's *Grief Keep Within* (1606), James Hook's *The Aviary* (*c*1783) and *The Anchoret* (*c*1792) and J.C.F. Bach's *Die Amerikanerin* (1776, Gerstenberg). The 20 years surrounding the turn of the 19th century saw an explosion of song publications, including topical cycles such as F.F. Hůrka's *Die Farben* (1795, poetry by C. Müchler), Reichardt's *Musikalischer Almanach* of 1796, which contains choral settings, solo and chorus settings, and a trio, Kuhlau's *Die Blumen* (1805, Scholz), and Weber's *Die Temperamente beim Verluste der Geliebten* (1816, F.W. Gubitz). In some cases, a number of brief songs in folksong style (*Lieder im Volkston*) were strung together to produce a cycle, as in Neefe's *Bilder und Träume* (1798). The tradition of the thematic cycle, its formal structure analogous to a 'spoked wheel' whose individual parts radiate from a central conception, is evident as late as 1820, in Friedrich Schneider's *Die Jahreszeiten* (T. Heinroth). Still other early 19th-century song cycles on patriotic themes, by Weber, F.H. Himmel and others, have historical significance for the light they shed on the Napoleonic wars and as evidence of nationalism in art.

Beethoven's *An die ferne Geliebte* (1815–16, A. Jeitteles) is the first known cycle with *Liederkreis* in its title, although his six Gellert songs op.48 (1802) have some claim to be considered a cycle. Beethoven originally designated the Jeitteles set as *Sechs Lieder*, but perhaps the need to explain six songs with a single final cadence and the desire for novelty as a marketing ploy played a role in the new title. (*Liederkranz*, *Liederzyklus*, *Liederreihe*, *Liederstrauss* and *Liederroman* were also used later, the last carrying the clearest implication of a plot or story.) It has been speculated that the 'lean years' Beethoven was experiencing at the time of composition resulted in an openness to experimentation and a turn to hybrid genres; it is notable that he composed no further works in this novel format (although he had perhaps been influenced by Ferdinand Ries's *Verschiedene Empfindungen an einem Platze*, *c*1815). The innovations are striking: the key succession is planned and rounded, the beginning melody is recalled at the end, the music is continuous, and the piano is given a more prominent role than in other contemporary song cycles. The poetic text even anticipates the exploration of psychological-emotional states in later works. But this was not a model followed by later composers, who preferred the concept of cycle found in Conradin Kreutzer's settings of Uhland's *Wanderlieder* and *Frühlingslieder* (*c*1820), works that Schubert was said to admire.

2. SCHUBERT. The narrative poetic cycle did not become common until about 1815; its predecessor was the *Liederspiel*, pioneered by Reichardt in 1800 with the highly successful *Lieb' und Treue*. Himmel's *Alexis und Ida* (1814), a pastoral idyll setting 46 poems by C.A. Tiedge, is an early example, lasting three hours or so in performance, its problematic length not helped by the slow-paced narrative. The early 19th-century insistence in German-speaking countries on *Einheit* (coherence) and *Vielfältigkeit* or *Mannigfältigkeit* (variety) in a song cycle is, albeit awkwardly, demonstrated in this work. The transition from *Liederspiel* to song cycle is embodied in *Die schöne Müllerin*, which began as a song-play devised by the young members of a Berlin salon at the home of the state councillor Friedrich von Stägemann; Wilhelm Müller took the part of the young miller, the Stägemanns' daughter was the miller maid, the artist Wilhelm Hensel the hunter, and other members of the circle played subsidiary roles. With the poems completed, the circle asked the pianist and composer Ludwig Berger to set selected poems, the result a cycle entitled *Gesänge aus einem gesellschaftlichen Liederspiele 'Die schöne Müllerin'* op.11. Müller later revised and augmented the poems as a monodrama with all but two numbers (a prologue and epilogue by 'The Poet') in the miller lad's voice; it was that version Schubert set to music, omitting five poems, in 1823. Despite recourse to pairing songs with the same keys (e.g. *Des Müllers Blumen* and *Tränenregen*, nos.9–10, in A major), the cycle's coherence does not depend on a unifying tonal scheme – it ends a tritone away from the beginning key – or thematic recurrence, since musical means of cohesion did not become widespread until later. It is now known that Schubert experimented with song cycle before and after *Die schöne Müllerin*. His 20 settings of poems by the north German poet Ludwig Theobul Kosegarten in June–October 1815 have been identified as a cycle; there has been speculation that Schubert originally designed the Heine songs as a cycle but then abandoned the idea (see R. Kramer, *19CM*, viii, 1984–5, pp.213–25); and it is possible to perform the ten songs to poems from Ernst Schulze's posthumous *Poetisches Tagebuch* as a cycle, although they were not published as such.

Song cycles with a plot fall into at least three categories in the 19th century. *Die schöne Müllerin* epitomizes those with an internally cohesive narrative, as, more problematically, does the setting of Müller's *Die Winterreise* (1827); Schubert drew on two textual sources, the first (earlier) one incomplete, the second complete. *Winterreise* is a psychologically profound study of alienation and melancholia, of Romantic consciousness in disintegration. Neither its tenuous narrative nor its music conforms to later expectations of 'organic unity', but its self-sufficient coherence is unquestionable. A second category consists of cycles setting poems or songs extracted from a larger narrative framework such as a novel or play, and therefore

without the same degree of narrative coherence as the internal-plot cycles (e.g. Conradin Kreutzer's and Leopold Lenz's *Faust* cycles, each with a different approach to Goethe's drama, and Bernhard Klein's posthumous *Sieben Gesänge aus den Bildern des Orients und der Frithjofs-saga*, from an orientalizing poetry anthology by H. Stieglitz and a neo-Norse epic by E. Tegnér). Schubert's *Gesänge nach dem Ossian*, published posthumously in 1830, and his *Sieben Gesänge* (1825) from Scott's *The Lady of the Lake* are notable examples of this type, which could be used in various ways: as companions to the literary work, as music for amateur parlour performance, or as a cycle of songs assuming the audience's knowledge of the external literary context. Eduard Mörike, for example, compiled a supplement with settings by three composers to accompany his novel *Maler Nolten* in 1832. Among the later distinguished specimens of this type is Brahms's *Romanzen aus Ludwig Tiecks Magelone* (1865–9). The third category of narrative is that of the ballad cycle; among Loewe's many contributions are several tracing the history of the Hohenstaufen dynasty (e.g. *Kaiser Karl V* op.99 and *Gregor auf dem Stein* op.38), in which the boundaries between ballads (which tell a story and are multi-sectional) and songs are suggestively blurred (Loewe also composed song cycles, including *Bilder des Orients* op.10 and *Frauenliebe* op.60).

3. Schumann and other composers. Such minor composers as Carl Banck responded to the earlier model of Schubert's two cycles, but it is Schumann's return to song composition in 1840 that marks a watershed in the history of the song cycle. It was at that point that composers shifted from conveying poetry through vocal mimesis to a focus on poetic interpretation by means of harmony and the structure of the whole, through formal coherence borrowed from instrumental cycles such as is found in Schumann's 12 Kerner settings op.35, *Dichterliebe* op.48 (Heine), the two *Liederkreise* to texts by Heine (op.24) and Eichendorff (op.39) and the *Maria Stuart Lieder* op.135, as well as smaller cycles. Notable in several of his cycles is Schumann's way of reordering the poetic material, thus assuming (in part) the role of *Dichter*. Such musical features as unification by tonal design, recapitulation of passages from earlier songs, and links between songs are prominent, as is the recurring significant use of certain harmonies (the diminished 7th chord in *Dichterliebe*, for example). Song cycles poured off the presses in German-speaking countries during Schumann's lifetime and after, including Marschner's *Bilder des Orients* opp.90 and 140 (Stieglitz) and *Osterlieder eines Musikanten im schlesischen Gebirge* op.86 (Hoffman von Fallersleben), Ferdinand Hiller's *Reimer von Bingen* and Cornelius's *Brautlieder* and *Weihnachtslieder*; Brahms, more given to 'collections' and 'sets' than cycles, nonetheless composed the superb *Vier ernste Gesänge* (1896) near the end of his life (the last song was composed earlier, the first three as a musical memorial to Clara Schumann).

In France, Berlioz's *Les nuits d'été* (1840–41, T. Gautier) is among the best-known cycles from the earlier half of the century; his *Neuf mélodies* (*Irlande*) op.2 (1830) exemplifies the blurring of the distinction between 'collection' and 'cycle'. Later in the century the lied (primarily in the form of translations of Schubert's songs) began to exert an influence, and cycles became increasingly prevalent; Massenet was among those particularly attracted to the genre with his series of *Poèmes* (1866–95) and the experimental *Expressions lyriques* (1913), which includes passages of spoken declamation. Gounod composed only one song cycle, during his extended stay in London: *Biondina* (1872, G. Zaffira), to Italian, not French, poetry, subsequently influenced Hahn's cycle *Venezia* (1901). Fauré's works belong among the best of the late 19th- and early 20th-century efflorescence of the French song cycle, including *La bonne chanson* (1894, P. Verlaine), *La chanson d'Eve* (1906–10, C. Van Lerberghe), *Mirages* (1919, Brimont) and *L'horizon chimérique* (1922, J. de La Ville de Mirmont). Other notable cycles include Chausson's single foray into the genre, *Serres chaudes* op.24 (Maeterlinck), Koechlin's *Rondels* (1890–94, T. de Banville), Roussel's *Odes anacréontiques* (1926), and Ravel's contributions written between 1903 and 1934, including *Shéhérazade* and the *Chansons madécasses*. Debussy favoured the three-song format for his sets and cycles: such works as *Fêtes galantes* (1891, 1904, Verlaine), *Chansons de Bilitis* (1897–8, P. Louÿs) and *Trois poèmes de Mallarmé* (1913) raise interesting issues about the relationships between 'sets' and 'cycles'. Song cycles by Les Six include Poulenc's *Airs chantés* (1927–8, J. Moréas), *Tel jour, telle nuit* (1936–7, P. Eluard) and *Calligrammes* (1948, G. Apollinaire) and Milhaud's *Catalogue de fleurs* (1920, L. Daudet).

In the Russian repertory, Musorgsky's *The Nursery* (1870, texts by the composer), *Sunless* (1874, A. Golenishchev-Kutuzov) and *Songs and Dances of Death* (1875–7, Golenishchev-Kutuzov) exemplify his mature style of flexible, asymmetrical melody and an idiosyncratic tonal language, masterfully deployed. Dvořák wrote a number of song cycles, between 1865 and 1894, and a remarkable later addition to the repertory from Czechoslovakia is Janáček's *The Diary of One who Disappeared* (1917–20, on anonymous Wallachian dialect poems), for tenor, alto, three female voices and piano. Mahler gravitated to cyclical composition almost from the beginning; such works as *Lieder eines fahrenden Gesellen* (1883–5, texts by Mahler, after *Des Knaben Wunderhorn*), *Kindertotenlieder* (1901–4, Rückert) and the song cycle-symphony *Das Lied von der Erde* (1908–9, H. Bethge, after Chinese poems) are notable for progressive tonality (each of the four wayfarer songs ends in a different key from that in which it began) and other Mahlerian hallmarks including the 'death-lullabies' which typically conclude his cycles. Richard Strauss enriched the genre with *Mädchenblumen* op.22 and, most famously, *Vier letzte Lieder* (1948); Zemlinsky and Szymanowski also made their mark. The contributions of the Second Viennese School include Schoenberg's atonal masterpieces *Das Buch der hängenden Gärten* (1908–9, S. George) and *Pierrot lunaire* (1912, A. Giraud, trans. O.E. Hartleben), as well as various vocal sets and cycles by Webern. Hindemith's best-known work in the genre is *Das Marienleben* (1922–3, R.M. Rilke); the composer believed so strongly in musical unification in song cycles that he added a lengthy preface to the revised version (1935–48) explaining how he had achieved greater cyclical unity.

Among other 20th-century song cycles may be mentioned Stravinsky's French-influenced *Three Japanese Lyrics* (1912–13) and Bartók's *Village Scenes* (1926), as well as works by Vaughan Williams, Britten, Tippett, Copland, Ginastera, Falla and Villa-Lobos; later in the

century Boulez (*Pli selon pli*), Berio (*Circles*), Foss (*Time Cycle*) and Crumb (*Ancient Voices of Children*) contributed works that have secured a place in the repertory. The 'concept' album in rock music may also be considered a type of song cycle as defined here; *see* ALBUM.

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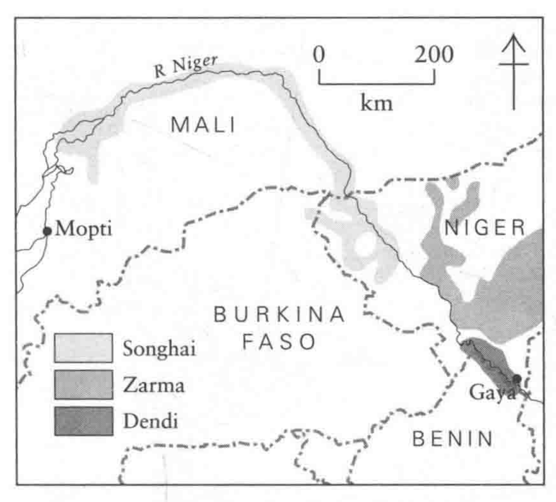
SUSAN YOUENS

Song form. English equivalent of the German term LIEDFORM, used in translations of German writings, initially that of A.B. Marx's manual of composition by August Wehrhan (1852), and subsequently adopted by English-speaking writers on music (e.g. Goetschius, 1898).

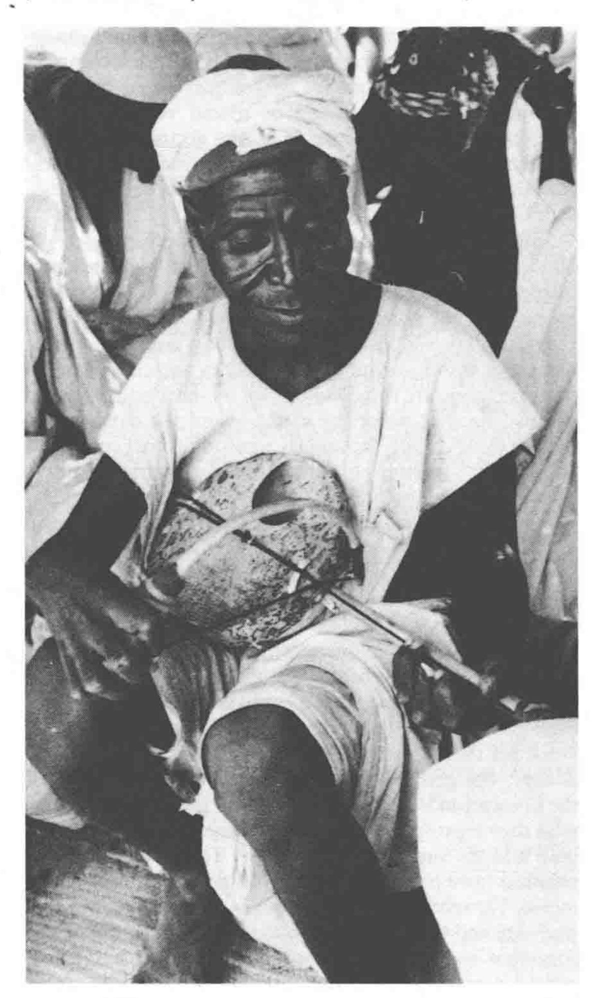
IAN D. BENT

Songhai music. The Songhai (also known as the Songhay and Sonrai) live on both sides of the great bend of the Niger river, from Mopti in Mali to Gaya on the borders of Niger and Benin. As a people with a single common language and, with minor variations, a common music culture, they are composed of three groups: the Songhai proper, who form the largest group; the Zarma or Zabarma, the second-largest group, adjoining the Hausa in the east; and the Dendi, centred on Gaya (fig.1).

The similarity of many aspects of Songhai music to HAUSA MUSIC, especially in its instruments, is probably a result not only of historical links but also of continuing cultural contact. In the 16th century the empire of Songhai extended its influence in the east to Agades, and in the process conquered the intervening Hausa states of Gobir, Zamfara, Kano, Zaria and Katsina. The long metal KAKAKI trumpet, now used in Hausa ceremonial music, is probably only one of a number of musical relics of Songhai dominance in this period. Other similarities, probably later in origin, include those between the Songhai *kuntiji* and the Hausa *kuntigi* (single-string plucked lutes); the Songhai *moolo* and the Hausa *molo* (three-string plucked lutes); the Songhai *goje* (fig.2) and the Hausa *goge* (single-string fiddles); the Songhai *bamboro* and the Hausa *bambaro* (both jew's harps); and the Songhai GANGA and the Hausa instrument of the same name (double-headed cylindrical drums with snares).



1. *Map showing the distribution of the three Songhai groups*


2. *Goje (fiddle)*



3. *Two gaasay (percussion vessels) used in the follay ritual*

Songhai secular music includes solo and choral songs, as well as primarily instrumental music. Solo songs are sung by men and women to accompany such activities as planting crops, harvesting, pounding cereals and canoeing; they are also sung by children and adolescents in games and riddles, and by adolescents when courting. Choral songs (male, female or mixed voices) may be unaccompanied or performed to the accompaniment of the *kuntiji*; their texts are mainly centred on historical traditions and politics, legends and fables, or praise and satire.

Solo instrumental music includes performance by children on the *dilliara* (idioglot clarinet) and the *bamboro*; by children and men on the *kuntiji*; by men on the *moolo* and the *goje*; and by children and adult men on the *jidiga* (lamellophone). The two most common instrumental ensembles, which may at times accompany vocal performances, are three *kunce* (double-headed cylindrical drums), used at wrestling matches and for dances; and two or three *doodo* (hourglass tension drums) combined with one or two *ganga* (double-headed cylindrical drums), used to accompany praise-songs or dances.

Songhai liturgical music shows close links with Hausa *bori* music. The animist religion of the Songhai distinguishes a hierarchy of divinities, each corresponding to a natural force such as the sky, rain, thunder, the earth, a river or rainbow. A second set of divinities, dating from French and British colonization of West Africa, includes the locomotive, doctor, corporal and so on. A specific musical theme is associated with each divinity so that their genealogical and other relationships form a framework for the musical liturgy and its associated liturgical dances. The gods are invoked through their music, and if the invocation is successful a god will possess the dancer, who then represents that god, making a dialogue between man and the supernatural possible. The dancer is finally released from possession through the intermediacy of the music. The whole ritual, involving invocation, possession, dialogue and release, is known as *follay*. The instrumental ensemble used for the performance consists of a *goje*, consecrated for this purpose with the blood of three cocks, and a set of from two to ten *gaasay* (percussion vessels; fig.3) consisting of inverted hemispherical gourds, each struck with a pair of fan-shaped wooden beaters; each beater has at least seven rigid spokes.

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B. SURUGUE

Songmakers' Almanac. English ensemble. The founding members were Graham Johnson (piano and director), Felicity Lott (soprano), Ann Murray (mezzo-soprano), Anthony Rolfe Johnson (tenor) and Richard Jackson (bass). The ensemble adopted its name after its first concert in 1976, and continued to give concerts in the succeeding seasons, celebrating its 20th anniversary at the Wigmore Hall in 1996. It has also appeared regularly at the Aldeburgh Festival. Johnson's aim has been to present solo song collaboratively (with a wide variety of guest artists), working around a different theme for each concert. These themes fall into two main categories: the recital centred on a 'songmaker' – a poet, composer or performer – with readings relating to him or her; and the recital treating various aspects of a general theme (e.g. war, the seasons) with appropriate readings of poems.

ALAN BLYTH

Songster (i). An anthology of secular song lyrics, popular, traditional or topical (occasionally with melody lines), designed to fit in the pocket. Songsters were aimed at either genteel or vulgar audiences, and appeared in many hundreds of printings in the USA between the mid-18th century and the end of the 19th. Adapted from English models, they ranged from eight to several hundred pages in length. The John Hay Library at Brown University, Providence, possesses a collection of over 1500 American songsters, but the total number published may far exceed this and can only be estimated. To the modern historian, songsters are useful mainly as guides to the prevailing tastes in their periods; but they can also contain the only known copies of songs mentioned in newspapers, diaries or novels of the times.

Distinct types may usefully be classified according to their contents, to the social groups to which they catered and to the periods in which they flourished. Before 1821 the largest group, 'genteel' songsters, such as *The Skylark* (1795; Lowens, no.101), used texts from British sheet music, anthologies and theatre sources. 'Topical' songsters, such as *Loyal and Humorous Songs* (1779; Lowens, no.30) and *The American Republican Harmonist* (1803; Lowens, no.242), dealing with war and politics, contained many American texts or reworkings of British originals. 'Ballad' songsters, such as *The Mountains High* (1804; Lowens, no.278), were at first simply eight-page chapbooks which drew on British broadsides and oral

tradition, with some borrowings from genteel and topical sources. After 1820 the ballad songsters grew larger, but they retained the same general content, while incorporating American additions, as *The Green Mountain Songster* (1823) and *The Ballad Songster* (?1828) show. These early ballad songsters as well as later publications of a similar type, such as *The Forget me not Songster* series of the 1850s, are useful supplements for the study of Anglo-American oral tradition up to the 1860s. Later songsters contain little traditional material.

Topical songsters devoted to a single cause such as temperance, abolition or labour became common after 1840. Presidential campaign songsters, mostly made up of parodies, proliferated in the 1840s, but their importance gradually declined until they were supplanted by professionally composed sheet music around 1900.

The most important songster types after 1860 were those devoted to a single performer, like *Tony Pastor's Comic Songster* (*c*1872) and *Billy Emerson's Nancy Fat Songster* (1866), or those named after a specific song, such as the *Put me in my Little Bed Songster* (?1875) and the *Johnny I Hardly Knew ye Songster* (1870). Both types commonly had illustrated covers which were sometimes hand-coloured. Lowens located 540 exemplars of 650 songsters published before 1821; 26 of these included music, a larger proportion than that for later songsters. No published study comparable to Lowens's exists for songsters after 1820, but Young's checklist of the John Hay Library's songster holdings and desiderata could be a starting-point for a comprehensive bibliography to 1900. Besides that collection, there are large holdings of songsters at the Library of Congress and the American Antiquarian Society, Worcester, Massachusetts.

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A. SCHRADER

Songster (ii). A black American musician of the post-Reconstruction era who performed a wide variety of ballads, dance-tunes, reels and minstrel songs (a repertory overlapping with that of white rural singers) to his own banjo or guitar accompaniment. Songsters were sometimes accompanied by 'musicianers', or non-singing string players. By generally favouring the guitar instead of the earlier banjo and fiddle, the second generation of songsters stands as a link between the older song tradition and the BLUES, §2. Some songsters were recorded, among the oldest being Henry Thomas (1874–*c*1950) of Texas, whose *John Henry* (1927, Voc.), sung and played on both guitar and reed pipes, was one of the first recorded versions of this earliest of black ballads. Of the same generation was the Memphis blacksmith Frank Stokes from Tutwiler, Mississippi, whose *You shall* (1927, Para.) may date from before the Civil War. He recorded with Dan Sain (or Sane), an expert guitarist, and as the Beale Street Sheiks they made many recordings, including the old minstrel song *Chicken, you can roost behind the moon* (1927, Para.). Younger than Stokes, Jim Jackson from Hernando, Mississippi, played the guitar simply but was extremely popular with such songs as *He's in the jailhouse now* (1928, Voc.) and *Traveling Man* (1928, Vic.). Such pieces were in the repertory of every songster, and the tradition was extremely widespread: Papa Charlie Jackson, who recorded bowdlerized versions of the more earthy songs of the black tradition, including *Shave 'em dry* (1925, Para.), came from New Orleans, whereas the high-voiced, instrumentally brilliant Luke Jordan came from North Carolina; his *Pick poor robin clean* (1927, Vic.) was outstanding. The great breadth of the songsters' repertory is indicated by the recordings of Mance Lipscomb and Mississippi John Hurt, and by Leadbelly, who could recall some 500 songs. Lipscomb was not recorded until 1960 and Bill Williams (1897–1975) from Virginia not until 1970; their isolation confirmed the survival of this tradition in the rural South.

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PAUL OLIVER

Son guatemalteco (Sp.). The synonymous terms *son guatemalteco* and *son chapín* (from *chapín*: 'heavy sandal', a nickname for a Guatemalan) designate the national dance of Guatemala, with its *zapateado* steps and accompanying music both reflecting Hispanic origins. The *son guatemalteco* is played by marimbas, singly or in ensembles, or by *zarabanda* or guitar ensembles. It is sometimes sung. Regional variations are numerous and differentiated. Although characteristically in rapid to moderate 6/8 metre, some village *sones* are in 3/4, 2/4 or complex, irregular metres (ex.1). The *son barreño* from

Ex.1



the department of San Marcos, a local variant of the *son guatemalteco*, has typical melodic motifs and a constant quaver pulse in a somewhat quicker tempo.

See also GUATEMALA, §II, 1.

LINDA L. O'BRIEN-ROTHE

Song whistle. *See* SWANEE WHISTLE.

Song without words (Ger. *Lied ohne Worte*; Fr. *chanson*, *chant* (or *romance*) *sans paroles*). A short piece of a lyrical nature. It is thus like the romance, but unlike it in being confined to piano music. Liszt believed that Field's

nocturnes were the direct precursors of the song without words (and other lyrical Romantic character-pieces). The German form of the term was invented by Mendelssohn and is almost exclusively used of the 48 pieces in eight books that he composed between 1829 and 1845. These pieces are very varied in mood, though not in style; all are melodious, and most begin and end with a few bars of the accompaniment corresponding to the prelude and postlude of a song. A few of the most popular have nicknames, but apart from the three (nos.6, 12 and 29) called *Venezianisches Gondellied* (*see* BARCAROLLE), the *Duetto* (no.18) and the *Volkslied* (no.23) these names were not given by the composer and do not represent his intentions. Tchaikovsky composed two piano pieces entitled *Chant sans paroles*; in each a 'duet' effect is produced by a second voice in canonic imitation with the main melody.

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MAURICE J.E. BROWN/KENNETH L. HAMILTON

Songwriter. A composer (or lyricist) who writes songs. The term is particularly applied to writers of popular songs in the 20th century. Songwriters began to be distinguished from other composers who wrote songs once it became possible for them to earn their living largely from the outright sale of, or royalties from, their works. Stephen Foster, whose income was derived solely from his songs, is generally regarded as the first successful songwriter in the USA, even though he died in poverty. The formation of performing rights organizations, such as ASCAP and BMI in America and PRS in Britain, and the passage of protective copyright laws enhanced the financial gain that songwriters could make from their works.

With the rise of the popular song market, allied to the creation of the musical comedy from the mid-1890s onwards, the process of writing and the industry of selling songs became standardized. Some of the most successful songwriters of the Tin Pan Alley period, Irving Berlin among them, had only a meagre facility with musical notation and arrangement and relied on trained musicians to write their songs down. Many songwriters gained experience by first working as song-pluggers for publishers, demonstrating new songs for customers. Some songwriters founded their own publishing firms in order to allow them to control the distribution of their songs; among them were Paul Dresser and Harry Von Tilzer in the USA and Noel Gay in Britain. Songs that achieved enough popularity to repay the publisher's investment and to provide income for the songwriter were termed 'hits'; those that have stayed in the repertory, principally of jazz and popular singers, have become 'standards'. Although many songwriters are known as teams, combining a composer and a lyricist – from Richard Rodgers and Lorenz Hart through to Elton John and Bernie Taupin – the roles have been combined by such leading figures as Cole Porter, Frank Loesser, Noël Coward and Vivian Ellis.

Particularly through the rise of the SINGER-SONGWRITER from the 1960s onwards and the expansion of studio recording techniques, the boundaries between the writing and performing of popular songs have become increasingly blurred. Through the early examples of groups such as the Beatles and solo performers such as Bob Dylan, most pop performers now combine both roles. While in the 1960s such songwriting teams as Lieber and Stoller, Jeff Barry and Ellie Greenwich or Holland, Dozier and Holland could be known in their own right, today non-performing songwriters remain largely unacknowledged by the general public.

See also POPULAR MUSIC, esp. §I, 2(i) and 3(ii).

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DEANE L. ROOT/R

Sonic art. *See* ELECTRO-ACOUSTIC MUSIC.

Sonic Youth. American alternative rock group. It was formed in 1981 by Thurston Moore (*b* Florida, 25 July 1958; vocals and guitar), Kim Gordon (*b* Rochester, NY, 28 April 1953; vocals, bass and guitar) and Lee Ranaldo (*b* Glen Cove, NY, 3 Feb 1956; vocals and guitar); its best-known line-up took shape in 1984 with Steve Shelley (*b* Michigan, 23 June 1962; drums). Influenced by the Velvet Underground and the Stooges, as well as by performance art and the avant-garde compositions of Glenn Branca, Sonic Youth explored dissonance, feedback and alternate tunings to expand the sonic landscape of popular music. 'Teenage Riot' from *Daydream Nation* (Blast First, 1988) was a college radio hit, but the band is often credited with opening up options for what became known as 'alternative music' and thus having an impact far beyond its own direct popularity with fans. Songs were often written for specific guitars with different tunings so as to avoid conventional chords and progressions. Their punk influences and attitudes were clear from the noisiness of their music, yet their lyrics often articulated leftist sentiments and addressed women's issues. (A. Foege: *Confusion is Next: the Sonic Youth Story*, New York, 1994)

ROBERT WALSER

Sonin, Aleh Barïsavich (*b* East Berlin, 10 April 1948). Belarusian composer. In 1953 his family moved to Minsk, where Sonin attended a music school, then the preparatory section of the National Conservatory, studying with N. Aladaw (until 1971) and later the Conservatory itself, where he graduated from A. Bahatïrow's class in 1974. He has taught composition and orchestration at the Minsk Music School since 1980 and in 1992 became the president of the first Belarusian branch of the ISCM. His enthusiasm for German philosophical thought of the 18th to 20th centuries, and his absorbtion in the teleological aesthetics of Rilke and the work of Mahler has lent his music a highly charged psychological nature and a propensity towards emotional confrontation. The content of his conceptual works is emphasized by the philosophical symbolism of the programmes; a recurrent feature is the image of the poet, represented as an integral personality engaged in moral conflict with the age (Sappho, Ovid, Lorca and Mandel'shtam). As a musician, Sonin strives towards a balance of traditional and contemporary means but generally eschews classical forms in favour of structures which rely on an improvisational sense. His music sometimes exhibits features of social journalism (the Fourth Symphony for piano and orchestra dedicated

to Osip Mandel'shtam, the *Sonata quasi una Sarabanda* in memory of those who perished on the ferry *Estonia*).

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TAISIYA SHCHERBAKOVA

Sonnailles (Fr.). *See* COWBELLS.

Sonneck, Oscar G(eorge) T(heodore) (*b* Lafayette [now part of Jersey City], NJ, 6 Oct 1873; *d* New York, 30 Oct 1928). American musicologist, librarian, editor and composer. As a boy he was sent to Germany to study; he was a piano pupil of James Kwast (1883–93) and later attended courses at the universities of Heidelberg and Munich, developing his interests in philosophy and, especially, musicology. He studied composition in Munich with Melchior Ernst Sachs, composition and orchestration with Iwan Knorr in Frankfurt, and conducting with Carl Schröder at the Sondershausen Conservatory.

In 1899 Sonneck returned to the USA and for three years travelled from New England to South Carolina, collecting references to American musical life before 1800, primarily from newspapers. He also did much work in the new Library of Congress building, and in 1902 the librarian Herbert Putnam made him head of the newly formed music division, where he organized and developed what was to become one of the most comprehensive collections of music, manuscripts and books on music in the world. He established its unrivalled archive of opera scores and librettos, and in 1908 acquired the Albert Schatz collection of about 12,500 opera librettos and additional documentation. In 1917, embittered by the neglect of his American studies and harassed by the government (because of his German education and anti-war sentiments), he resigned from the library and immediately became director of the publication department of the firm of G. Schirmer, whose *Musical Quarterly* he had edited since its first issue (1915). In addition he became secretary and librarian of the Beethoven Association of New York (founded by Harold Bauer in 1918). Subsequently he became vice-president of G. Schirmer (1921), remaining there, despite Putnam's invitation to return to Washington, so that he could support contemporary American composers. In this capacity he directed the publication of new music, including that of Ernest Bloch, John Alden Carpenter, Charles Tomlinson Griffes and Charles Martin Loeffler.

Sonneck's work for American music scholarship was much undervalued during his life. His monumental and wholly original *A Bibliography of Early Secular American Music*, the result of his initial research, was eventually published in an abridged form and at his own expense (1905), and his fundamental *Early Concert-Life in America (1731–1800)* was first published (1907) by Breitkopf & Härtel. In his books and essays he set a standard of objective and documentary historical writings on American music that was not matched until after World War II. In 1975, in recognition of his pre-eminence, a society was formed 'to help disseminate accurate information and research dealing with all aspects of American music and music in America', and was named the SONNECK SOCIETY (now the Society for American Music).

Sonneck's scheme of music classification (1904, the basis of the organization of music collections in the Library of Congress) and his work on opera librettos before 1800 remain the outstanding reference works of their kind. His other publications include *Beethoven Letters in America*, numerous articles, several compositions (mainly songs) and some poems.

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JON NEWSOM/H. WILEY HITCHCOCK

Sonneck Society. *See* SOCIETY FOR AMERICAN MUSIC.

Sonnenburg, Friedrich von. *See* FRIEDRICH VON SUNNENBURG.

Sonnenfeld [Adolfson], **Adolf Gustaw** (*b* Wrocław, 19 Sept 1837; *d* Warsaw, 28 May 1914). Polish conductor, violinist and composer, probably of German descent. He studied the violin with W. Lüstner and M. Schön in Wrocław, and theory with J. Seidel; from 1854 he took violin lessons from Ferdinand David at the Leipzig Conservatory, and studied composition with M. Hauptmann and E. Richter. In the autumn of 1857 he went to Warsaw as conductor of the Edward Braun Orchestra, and in 1867 formed his own Warsaw Orchestra which performed popular music in Warsaw and other Polish towns, and in Odessa and Riga. Sonnenfeld wrote five operas and six operettas (which were performed in Warsaw), incidental music, the ballet *Pan Twardowski* and much light orchestral music. Under the pseudonym Adolfson he rearranged popular works by Polish and foreign composers.

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ZOFIA CHECHLIŃSKA

Sonnerie (i) (Fr.). (1) A military signal or short march sounded by trumpets (for cavalry) or *clairons* (for infantry and *chasseurs*) and restricted to the notes of the harmonic series (usually in the low register, 2nd to 8th partials). The term is opposed to both *batterie* (a signal or short march sounded by drums) and *air*. The latter signifies a signal or (more often) march, played either by fifes or oboes, usually with a drum *batterie*, by *clairons*, utilizing the 2nd to 6th partials of the harmonic series, or by *trompettes d'ordonnance*, occasionally ascending to the 12th or 13th partials). Many *sonneries* and *batteries* are given in the appendix to G. Kastner: *Manuel général de musique militaire* (Paris, 1848/*R*).

(2) In a wider sense, a hunting signal sounded on *trompes de chasse*.

EDWARD H. TARR

Sonnerie (ii). (1) The arrangement of bells in a church belfry or tower.

(2) A signal given by bells.

Sonnet. *See* SENNET.

Sonnette (Fr.). *See* HANDBELL.

Sønnichsen, Søren (*b* Copenhagen, 9 June 1765; *d* Copenhagen, 5 Nov 1826). Danish music publisher and printer. He matriculated at the University of Copenhagen when he was 15 and soon devoted his time and effort to music. Having started business as a music dealer (1783), he embarked on a publishing career in 1784 by issuing 12 minuets for small orchestra by P.M. Lem, printed from plates engraved in London. He took an interest in the process of printing from movable type after the model of Breitkopf, and in June 1787 he finally obtained a privilege as a music printer. Thereafter he published about 300 works, all in type print, securing him a lasting position in Danish music history. He was closely connected with the Royal Theatre and worked as the prompter at the opera from 1788 to 1799, partly overlapping with J.A.P. Schulz's time as director (1787–95). Concurrently he produced several important vocal scores such as Schulz's *Høstgildet* ('The harvest home'), *Peters bryllup* ('Peter's wedding') and the oratorio *Maria og Johannes*, operas by F.L.A. Kunzen and others and piano scores of several early ballets by Schall, as well as outstanding song collections, for example those by Haydn (1785), Pleyel and Mozart.

Sønnichsen also initiated the music periodical *Apollo*, which became an influential element of Danish musical life. Between 1795 and 1808 six volumes were published, containing abundant examples of Danish and foreign works of that period. As a music dealer and importer he was also remarkably active, frequently advertising new shipments of music from Amsterdam, Paris, Vienna, London and elsewhere, for which he printed small catalogues. His music hire library, begun in 1786, contained over 550 keyboard items by 1808. After 1809 Sønnichsen's activity apparently decreased, although there were occasional publications until 1816. After his death certain of his editions appeared in the catalogues of the firm of Lose.

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DAN FOG

Sonninen, Ahti (*b* Kuopio, 11 July 1914; *d* Helsinki, 28 July 1984). Finnish composer. After graduating from the Kajaani training college he studied theory and composition at the Sibelius Academy (1939–47). He taught in an elementary school (1936–43) and in the school-music department of the Sibelius Academy (1957–77) and was director of the East Helsinki Music Institute (1965–84); he was made an honorary professor in 1974. His best-known compositions are the smaller ones, but he had a great success with the ballet *Pessi ja Illusia*, which premièred in Helsinki (Finnish Opera, 23 October, 1952) and was also staged in Stockholm (Swedish Royal Opera, 2 February, 1954) and broadcast on Finnish television. Sonninen's early works, particularly *Sinfonisia tuokioita* (Symphonic Moments, 1946–7) and *Rhapsody*, were bold experiments in modernism, but neo-classical impulses and the influence of archaic Finnish music came to dominate. He wrote much music for young performers.

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(*selective list*)

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Orch: Vn Conc., 1943–4; Pf Conc., 1945; Sinfonisia tuokioita [Symphonic Moments], 1946–7; Finale furioso, 1950; Rhapsody, 1958

Vocal works with orch, incl. Suomalainen messiadi [Finnish Messiah], 1972, *c*70 solo songs, *c*60 choral songs, *c*15 cants., a few chbr pieces

Principal publishers: Finnish Broadcasting Corporation, Fazer

HANNU ILARI LAMPILA/ERKKI SALMENHAARA

Sonnleithner [Sonnleitner]. Austrian family of musicians and writers.

(1) **Christoph Sonnleithner** (*b* Szeged, 28 May 1734; *d* Vienna, 25 Dec 1786). At the age of two he was taken to Vienna, where he learnt music from his uncle Leopold Sonnleithner, a suburban choirmaster. Having trained as a lawyer, he was employed as a barrister by Prince Esterházy, through whom he came into contact with Haydn. His compositions include several symphonies, 36 string quartets (most written for Emperor Joseph II; four published, 1802), and some sacred music. His daughter Anna was mother of the poet Grillparzer.

(2) **Joseph Sonnleithner** (*b* Vienna, 3 March 1766; *d* Vienna, 25 Dec 1835). Librettist, archivist and translator, son of (1) Christoph Sonnleithner. From 1787 he worked at Emperor Joseph II's court, also editing the *Wiener Theater-Almanach* (1794–6). In 1802 he became a partner in the Kunst- und Industrie-Comptoir, and from February to August 1804 was artistic director of the Theater an der Wien. From 1804 to 1814 he was secretary to the court theatres in succession to Kotzebue. In this post he wrote a number of librettos, including those for Gyrowetz's *Agnes Sorel*, Weigl's *Kaiser Hadrian* and *Die Weihe der Zukunfts* and Cherubini's *Faniska*. Many were adaptations of French models, including his most famous libretto, the reworking of Bouilly's *Léonore, ou L'amour conjugal* for the first version of Beethoven's *Fidelio* in 1805.

His philanthrophic enterprises were crowned with the official foundation of the Gesellschaft der Musikfreunde in 1814. He acted as honorary secretary until his death, and bequeathed to the society his large collection of instruments and musical portraits, together with material assembled for an unwritten history of music.

(3) **Ignaz (von) Sonnleithner** (*b* Vienna, 30 July 1770; *d* Vienna, 23 Nov 1831). Lawyer and amateur singer, son of (1) Christoph Sonnleithner. A lawyer by profession, he also lectured from 1814 at the University of Vienna and was author of several well-received legal texts. Though he had no formal musical training, he was an enthusiastic singer and took bass roles in many amateur Viennese performances of both opera and sacred works. On 26 May 1815 he presented a musical soirée at his house in conjunction with his son (4) Leopold, inaugurating a series of occasional concerts that took place up until his wife's death in 1824. These brought together professional and amateur performers and featured an eclectic repertory of both instrumental and vocal works. Several of Schubert's songs and partsongs received their first public performance, including *Erlkönig* and *Das Dorfchen*.

(4) **Leopold von Sonnleithner** (*b* Vienna, 15 Nov 1797; *d* Vienna, 4 March 1873). Lawyer, musician, patron and writer, son of (3) Ignaz Sonnleithner. A distinguished lawyer, he studied music with Josef Preindl and was an accomplished performer on several instruments. From 1815 to 1824 he was the guiding light behind the celebrated concerts that his father held at the family home. He first met Schubert in 1816, while taking part in a student performance of his cantata *Prometheus*, and soon became an ardent champion of his music. He played a major role in the Schubert circle, numbering Schwind and the Fröhlich sisters among his closest friends, and in 1821 was one of the small group that underwrote the costs of Schubert's first publications, including that of *Erlkönig*. He also promoted Schubert's music at his father's concerts, and in the three concerts he conducted for the Gesellschaft der Musikfreunde in 1821 and 1822. Sonnleithner's recollections of Schubert are reflected in many early biographies, while his other extensive writings remain a valuable source of information on artistic life in early 19th-century Vienna. He also assisted Otto Jahn in the preparation of his Mozart biography.

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EWAN WEST

Sonntag, Henriette. *See* SONTAG, HENRIETTE.

Sono [sonus]. A melismatic chant sung at Matins and Vespers in the Mozarabic rite; also (according to a description attributed to Bishop Germanus of Paris) the chant in the Gallican Mass liturgically equivalent to the Roman offertory. *See* GALLICAN CHANT, §7(xi), and MOZARABIC CHANT, §3(vi).

Sonoramente (It.: 'sonorously'; adverb from *sonoro*, 'sonorous', 'resonant'). An indication found particularly in violin music using the lower part of the register and most characteristically used in the years around 1900. It is also found in the form *sonore*, which is not orthodox Italian (though it is, of course, the appropriate word in French) but may derive from the commonly found abbreviation *sonor*[e]. Elgar made extensive use of both *sonoramente* and *sonore*.

See also TEMPO AND EXPRESSION MARKS.

ERIC BLOM/DAVID FALLOWS

Sonore. *See* SONORAMENTE.

Sons, Maurice [Mozes] (*b* Amsterdam, 13 Sept 1857; *d* London, 28 Sept 1942). Dutch violinist and teacher. He began his training in Amsterdam and later attended the Brussels Conservatory, where he studied under Colyns and Henryk Wieniawski. In 1877 he was made a *pensionnaire* by King Willem III of the Netherlands and sent to Dresden for two years, where he was taught by Eduard Rappoldi and won first prizes for violin playing and harmony. Sons was appointed violin professor at Schaffhausen in Switzerland in 1880, and remained there until 1885 when he was offered the leadership of the Glasgow Choral Union Orchestra. He also taught at the Athenaeum School of Music in Glasgow. In 1904 he became leader of the Queen's Hall Orchestra in London, continuing in that post until 1927; Henry Wood found him touchy, but greatly admired his 'grip and vitality' and enormous tone.

Sons was also a frequent solo performer; he made his London début before 1900 playing Dvořák's concerto so successfully that he was re-engaged the following season. Well known as a teacher, he was a violin professor at the RCM from 1903 to 1927 and was made a Fellow of the college on his retirement. He was eulogized as 'the first of the line of modern orchestral leaders whose relations with the conductor are those of a colleague'.

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CHRISTOPHER SENIOR

Sons naturels (Fr.). *See* NATURAL NOTES.

Sons of the Clergy, Festival of the. Annual London festival held from 1655. *See* FESTIVAL, §3 and LONDON (i), §I, 2(i).

Sønstevold, Gunnar (Johannes) (*b* Elverum, 26 Nov 1912; *d* Oslo, Oct 1991). Norwegian composer and administrator. He studied music theory and composition with Karl Andersen in Oslo. During the 1930s he was pianist in Norway's most famous jazz band, Funny Boys, but he wounded his hand when fleeing to Sweden during World War II. As a refugee in Stockholm he joined Hilding Rosenberg's circle. Sønstevold returned to Norway in 1945 with his wife, Maj Sønstevold, and wrote much music for the growing film industry there, notably for the war films *Englandsfarere* ('A Boat for England') and *Kampen om tungtvannet* ('Operation Swallow'). In 1949 he began a 20-year collaboration with the director Arne Skouen, and in 1955 he received an award from the Norwegian Film Critics' Guild for his music to Skouen's *Det brenner i natt* ('Tonight it Will Burn'). The music of these scores often contrasts with the action, and it shows an inventive use of percussion. Sønstevold spent most of the period 1960–67 in Vienna, where he studied 12-note theory and composition with Hanns Jelinek; the works he composed after this are more consistent in style and expression, and his concert works gained broader and larger forms. From 1966 to 1974 he was head of the music division of Norwegian television, in which he promoted modern Norwegian music and experimental drama. He later founded a community music school with his wife.

Sønstevold composed ballet scores and incidental music for theatrical and broadcast productions, including Jens Bjørneboe's *Semmelweiss*, Henrik Ibsen's *Catilina* and Georg Büchner's *Woyzeck*; his music for Shakespeare's *The Tempest* (1957) was the first Norwegian work involving electronics.

One of his best-known works is *Litani i Atlanta* ('Litany in Atlanta', 1971), written in memory of Louis Armstrong and scored for a combination of amateur and professional musicians, reflecting Sønstevold's wish to create a common platform and understanding; it includes passages of jazz and improvisation. Sønstevold was the joint author (with Kurt Blaukopf) of a study of popular music, *Musik der einsamen Masse* (Vienna, 1968).

WORKS

Dramatic: Bendik og Arolija (ballet), 1947; Musikalsk spectacel (ballet on Peer Gynt), choir, orch, 1966; Koreografen [The Choreographer] (ballet), 1967; Innberetning til et akademi (F. Kafka), T, fl, cl/sax, perc, pf, 1982, rev. 1987; *c*30 film scores, incl. 5 in collab. with M. Sønstevold; music for radio plays

Orch: Sinfonietta, 1949; Sax Conc., 1955; Gamle portretter [Old Portraits], 1961; Waltz, 1961; Conc., fl, bn, orch, 1965; Conc., bn, wind orch, 1973; Oppvarming [Warm-up], 1974; Forvandling: en fleip [Metamorphosis: a Joke], 1976; Harstad, sym. band, 1976; Conc., ob/bn, hp, orch, 1978; Kork (Kringkastingsorkesteret) [The Radio Orchestra], 1979; Festkommentate, 1981; Concertino, hp, orch, 1991

Chbr and solo inst: Str Qt no.1, 1945; The Rascal: Wind Qnt no.1, 1945; Duet, fl, ob/bn, 1949; Basso ostinato, pf, 1953; Partita, pf, 1958; The Dorian Cage, pf 6 hands, 1964; Quadri, hp, pf, 2 perc, 1966; 3 Dances, 3 vn, ?1965; Duet, hp, tuba, ?1970; Elegi, org, ?1970; Sextet, cl, perc, pf, vn, va, vc, ?1971–9; Three Little Pieces, str qt; Str Qt no.2: the Pinter Quartet, 1971, rev. 1977; Icaros, 2 pf, 2 perc, ?1973; Pianopussel for to [Piano Puzzle for Two], 1974; Wind Qnt no.2, ?1975; Samvirke [Working Together], 1976, fl, cl, hn, vn, vc, gui, pf, 1976; Sonata, fl, hp, 1976; Crico, 2 pf, 2 perc, 1977; Rose i kremmerhuset [Rose in a Bag], hp, fl, ob, cl, hn, bn, 1977; Quintessens, 2 perc, 2 pf, 2 vn, va, vc, 1979; Double Reeds, 2 ob, eng hn, bn, dbn, 1989; Sonatina, bn, pf, 1990

Vocal: Hemlangtan [Home Longing] (P. Lagerkvist), 1v, pf, 1940; Intermezzo, S, vn, tape, 1958; Lieder zu Gedichten von Tagore, 1v, perc, hp, 1961; 5 sanger til dikt av Tarjei Vesaas (5 Songs to Poems by Vesaas), S, gui, 1964; Arnold 1v, chbr ens, 1970, rev. 1987; Litani i Atlanta [Litany in Atlanta] (W.E. Burghard du Bois, trans. P.H. Haugen), SATB, children's choir, jazz ens, orch, 1971; Fredskjemperens dod [The Death of a Peace Fighter] (C. von Ossietzky), SATB, fl, 2 cl, sax, tpt, trbn, pf, db, perc, 1978; Pa leting [Searching], kindergarten, music school, children's choir, beat orch, band, chbr orch, saloon orch, 1978; Forhandlinger i et magert land [Negotiations in a Poor Country], SATB, nar, children's vv, vn, vc, perc, gui, db, 2 pf, 1982; other songs

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ARVID O. VOLLSNES

Sønstevold, Maj (*b* Soleftea, 9 Sept 1917; *d* Oslo, May 1996). Norwegian composer and teacher of Swedish birth. She studied the piano in Stockholm and studied jazz, improvisation and composition in London with Billy Mayerl. In 1945 she settled in Norway with her husband, the composer Gunnar Sønstevold, but between 1960 and 1967 she studied in Vienna, with Hanns Jelinek and Karl Schiske. From 1970 to 1985 she taught at the University of Oslo. Known for her ability to compose at speed, she was in demand for films, radio and the theatre, and by 1970 she had composed music for as many as 50 dramatic productions, some in collaboration with her husband. These are eclectic in style, matching the subject in hand, and show a fine sense of characterization. Her other works, by contrast, have a distinctive personal lyricism. Her love for jazz is often evident, and some pieces, such as the beautiful *Neun Haiku* ('Nine Haiku Poems'), use strict 12-note technique, but without lapsing into academicism. Sønstevold was especially successful at writing and promoting music for children and young people. Her writings include a piano method, *ABC-jazz* (Drammen, 1947), and *Veien min vise vil vandre* (Oslo, 1977).

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Orch: 6 par sko [6 Pairs of Shoes], 1962; Sørlandssommer [Summer at the South Coast], 1966; Den gamle majors forunderlige drømme [The Strange Dreams of the Old Major], 1969; Festival Ouverture, 1983

Chbr: Sweet and Swing, 3 pf, 1947; Theme with 5 Variations, 2 descant insts, perc, 1965; Prelude and Fugue, for B♭ clar, t trbn, pf, 1964, rev. 1990; Theme with Variations, hp, bn, cel, hpd, 1968; 3 Spanske akvareller [3 Spanish Aquarelles], fl, hp, ?1972; Insektlek (Play of Insects), fl, hp, cel, perc, vc, 1979; Men det var min melodi! – sa kontrabassen [But this was my melody! – the bass said], chaconne, db, pf, 1983; Erindring [Remembrance], ob, hp, 1986; I takknemlighet [In Gratitude], fugue, a fl, bn, 1993

Solo inst: Prelude and Fugue, pf, 1963; Suite, pf, 1963; Theme with 4 Variations, pf, 1963; Sonata, pf, 1964; Meget lite stykke [Very Short Piece], hp, 1964; 11 Polytonal Blues, pf, 1978; 4 gjoglere [4 Buffoons], bn, 1983; Per aspera ad astra, pf, 1983; Mjøsgløtt [Glimpses of Lake Mjøsa], hp, 1985; Den glade kryddergartner [The Happy Herb Gardener], 6 bagatelles, pf, 1992; Kaleidoskop, hp/pf, 1993; 3 kvinner: liten suite i romatisk stil [3 Women: Small Suite in a Romantic Style], pf, 1994; other pf pieces

Vocal: Min kjarlighets vise [The Song of my Love] (E. Skjaraasen), Bar, orch, 1960; 9 Haiku (9 Haiku Poems), A, fl, hp, 1966; Et Proysenminne: trost i taklampa [Remembering Alf Proysen: Thrush in the Chandelier], nar, 1v, school orch, 1977; Stillhet [Silence], SATB, fl, cl, pf, perc, va, vc, 1978; Var-von: ballade [Longing for Spring] (P. Sivle), T, TTBB, orch, 1980; I Nasaret [At Nazareth] (S. Lagerlof), children's choir, Orff insts, 1980; Kjaerlighetens vei [The Path of Love], SMezATBarB, a fl, hp, 1982; Kom hjartans frojd! [Come Pleasure of my Heart!], fl, hp, nar, 1982; Ithaca [S. Skard], Bar, hp, pf, vn, vc/Bar/Mez, pf, 1983, rev. 1989; Fly vesle måltrost heim til jul (G. Lystrup), children's choir, 1991

Dramatic (some in collab. with G. Sønstevold): at least 10 film scores; music for plays, radio and TV dramas

ARVID O. VOLLSNES

Sontag [Sonntag], **Henriette (Gertrud Walpurgis)** (*b* Koblenz, 3 Jan 1806; *d* Mexico City, 17 June 1854). German soprano. The daughter of the actor Franz Sonntag and the actress and singer Franziska Sonntag (née Martloff, 1798–1865), and sister of the actor Karl Sonntag, she first studied with her mother. Her earliest public appearance was in Darmstadt aged six in Kotzebue's play *Die Beichte* (5 March 1811), her first in opera as Salome in Kauer's *Das Donauweibchen*; and she continued to appear in juvenile parts, including some in Prague, where her mother settled after Franz's death in 1814 and was engaged by Liebich. Though under age, she was accepted by the conservatory (1815), studying singing with Anna Czegka, theory with Josef Triebensee and the piano with Pixis. Her juvenile appearances in Prague were an annoyance to the conservatory, and according to one story, she was expelled in 1821, the year in which she made her mature début as the princess in Boieldieu's *Jean de Paris*. She moved to Vienna in 1822, where she sang in German and Italian opera and greatly benefited from the influence of Joséphine Fodor-Mainvielle. In 1823 Weber heard her in Rossini's *La donna del lago*: clearly she had greatly developed, for when he had heard her in Prague the year previously he had thought her, 'a pretty girl, but ... still very much a beginner, and rather goose-like', but now he offered her the title role of *Euryanthe*. On 25 October 1823 she triumphed; she also sang with great success, and to the composer's pleasure, in the premières of Beethoven's Ninth Symphony and *Missa solemnis* (7 and 13 May 1824). After a brief but triumphant season in Leipzig (1825), when she sang in *Der Freischütz* and *Euryanthe*, she was engaged for the Berlin Königstädter Theater, making her début on 3 August 1825 as Isabella (*L'italiana in Algeri*).

Sontag's international career dates from her brilliant Paris début at the Théâtre-Italien in 12 roles, initially as Rosina on 15 May 1826. After further German appearances, she returned in January 1828, including Donna Anna and Semiramide in her repertory. At Weimar, she greatly impressed Goethe, who wrote the poem *Neue Siren* for his 'fluttering nightingale'; in Berlin, enthusiasm reached the proportions of a *Sontagsfieber*, much derided by her opponents. Her English début was also in 1828, as Rosina at the King's Theatre on 19 April. In London her repertory included Carolina in *Il matrimonio segreto*; and she herself contracted a secret marriage with Count Carlo Rossi, hoping thereby not to compromise his career in the Sardinian diplomatic service. When the King of Prussia conferred on her a patent of nobility (as Von Lauenstein), the obstacle of her low birth was removed, and she joined her husband openly in The Hague. But she was obliged to renounce the stage in 1830, and for some years made only select private and concert appearances in The Hague, Frankfurt, St Petersburg, Berlin and other cities to which her husband was posted. She eventually returned to the stage when financial difficulties intervened and when the abdication of the King of Sardinia ended Rossi's career in 1849. Lumley offered her £6000 for a six months' contract at Her Majesty's, where she sang Rossini, Donizetti and Mozart. After an English tour (1849), she went to Paris, returning to create Miranda in Halévy's *La Tempesta* (Her Majesty's, 8 June 1850) and again singing in Paris and London in 1851. She renewed her triumphs in Germany, and in 1852 went with her husband to America. In 1854 she toured Mexico with an Italian company, and her last appearance was as Lucrezia Borgia on 11 June. The following day she was taken ill with cholera, of which she died.

In spite of the long interruption to her career, Sontag was one of the most consistently successful and popular German sopranos of the first half of the 19th century. Of great personal beauty, she possessed a lively and attractive voice which she used with great skill: her range was from *a* to *e'''* and technically she was said to be the equal or superior of any singer of her day, including Catalani and her bitter rival Malibran. But she was essentially a vocalist, a singer of light and brilliant parts which



Henriette Sontag as Agathe in Weber's 'Der Freischütz', Act 3 scene ii: lithograph by Kloje and Alsleben

demanded little in the way of dramatic feeling beyond her natural charm of presence. J.E. Cox gives a description of her 1828 London appearances:

Without being deficient in strength, [her voice] is not powerful, and its quality is anything rather than disagreeable, though not remarkable for its purity. Its greatest merit consists in its wonderful flexibility.... Execution is with her everything, expression as nothing ... that coolness of temperament which her acting seems to denote has most likely exercised a joint influence in determining the character of her singing. ... She had cultivated the imagination and the fancy to a degree they had never reached before. No singer had ever combined so variously, or executed in the light, brilliant, inventive, fresh and above all in the pleasing manner she attained. In these particulars she stood alone.

However, in the course of an eloquent obituary tribute, Berlioz described her as possessing

all the gifts of art and nature: voice, musical feeling, dramatic instinct, style, exquisite taste, passion, reflectiveness, grace, everything and still something more. She sang bagatelles, she played with notes as no Indian juggler has ever juggled with golden balls; but she also sang music, great and immortal music, as musicians sometimes dream of hearing it sung.

On her return to the stage in 1849, Sontag's vocal powers appear to have been undiminished, her artistry more mature; though she had kept her voice fresh in the years of retirement, she had also always refused to sing any part that did not lie easily within her range, declining, for instance, to sing Spontini in Berlin. In her final years in America, she benefited from the climate and was able to sing two operas in an evening without fatigue. Her repertory comprised much Rossini (including contralto roles transposed for her), Donizetti especially, Bellini and Mozart: Berlioz gave a vivid and detailed appreciation of her Susanna in the last act of *Figaro*.

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JOHN WARRACK

Sony. Japanese record company and general electrical manufacturer. It was founded by Akio Morita and Masaru Ibuka as the Tokyo Tsushin Kogyo electronics company in 1946 and developed the first Japanese tape recorder four years later. In 1958 the name was changed to Sony Corporation, and in the following decades the company found international markets for its pocket-sized radio, Trinitron TV set, Walkman cassette player, CD and other consumer products.

Sony entered the music industry in 1968 by becoming the Japanese partner of CBS Records of the USA, owner of the Columbia and Epic labels. CBS-Sony eventually became the largest record company in Japan, selling both local popular music and American pop and classical recordings. In 1988 Sony purchased CBS Records for $2 billion. The corporate name became Sony Music Entertainment soon afterwards, although Sony retained the Columbia and Epic symbols around the world for its popular music recordings. Under Norio Ogha (a former concert singer), Sony continued to run the record company from New York and maintained its position as an all-round record company with strong coverage of classical music and jazz. Sony Classical took on a more populist approach when Peter Gelb succeeded Gunther Breest as president in 1995, and in 1998 it had the world's biggest-selling album in James Horner's soundtrack music for the film *Titanic*.

DAVE LAING

Sonyer, Tomás. *See* SOGNER, TOMMASO.

Sony'r Ra, Le. *See* SUN RA.

Sonzogno. Italian firm of publishers. It was founded by Giovanni Battista Sonzogno at the end of the 18th century, but was involved in music publishing from the last 30 years of the 19th century only, under Edoardo Sonzogno (*b* Milan, 21 April 1836; *d* Milan, 14 March 1920). Edoardo started publishing in 1861, but his first music series was La Musica per Tutti (piano reductions of operas by Rossini, Bellini, Donizetti, etc., with prefaces by Amintore Galli), which came out in 1874. The decision to publish low-cost collections of enormously popular music was in line with the company's policy in book publishing, and continued with the series Teatro Musicale Giocoso (piano reductions of operettas, from 1874), Repertorio di Opere Comiche, Valzer Celebri and Pantheon dei Pianisti (from 1875) and Florilegio Melodrammatico (from 1888). Also from 1874, Sonzogno began to acquire from different French publishers the rights to perform and publish *opéras-comiques*, operettas and operas by French composers such as Adam, Auber, Jonas, Lecocq, Maillart, Offenbach, Hervé, Delibes, Thomas (*Mignon* and *Hamlet*, 1875), Bizet (*Carmen*, 1876),

Halévy, Gounod, Massenet, Lalo, Reyer and Berlioz. French pieces predominate in the 1887 catalogue, with a smaller number of works by Italian composers (such as Auteri-Manzocchi, Bottesini, Galli, Alberto Giovannini, Spiro Samara and Usiglio).

In 1875 Sonzogno took on the role of impresario with a season of operettas at the Teatro S Radegonda in Milan. He continued this activity in the 1880s in theatres in Milan, Rome, Naples, Genoa, Nice, Florence and Venice. The years 1888 to 1892 at the Teatro Costanzi in Rome were the most important. In the 1880s Sonzogno added the publication of two music periodicals to his activities, both edited by Galli: *Il teatro illustrato* (from 1881) and *La musica popolare* (from 1882). In 1886 they were merged as *Il teatro illustrato e la musica popolare* which survived until 1892.

The company announced four competitions for one-act operas in 1883, 1888, 1890 and 1902, aimed at discovering new composers and new works; the second competition was won by Mascagni's *Cavalleria rusticana*. The triumph of *Cavalleria* marked an important watershed in the history of the company: Sonzogno became the supporter of the *verismo* composers (Giordano, Cilea, Mascagni and Leoncavallo). The character of the company's list changed, and in the 1904 catalogue works which Sonzogno controlled were divided equally between French operas and those by young Italian composers.

In the 1890s Sonzogno's work as an impresario also increased. From 1894 to 1907 he concentrated on the Teatro Lirico Internazionale in Milan (a restored Teatro della Cannobiana), which Sonzogno himself had constructed. These years also saw fierce competition between Sonzogno and Ricordi.

In December 1909 Edoardo Sonzogno decided to retire, and entrusted his business to his two nephews: the printing and book publishing side to Riccardo (*b* 1871; *d* 7 July, 1915) and music publishing to Lorenzo (*b* Milan, 21 Jan 1877; *d* Milan, 3 April 1920). However at the beginning of 1911 Edoardo took back full power from Lorenzo and handed it over to Riccardo. Lorenzo then established the Casa Musicale Lorenzo Sonzogno which acquired the Italian rights to new operas by Humperdinck, Richard Strauss, Rimsky-Korsakov, Pizzetti, Wolf-Ferrari, Franchetti and Mascagni. When Riccardo died in 1915, Lorenzo amalgamated the two Sonzogno companies under the name Nuova Casa Musicale Sonzogno Società Anonima. He acquired operettas by Kálmán, Lehár, Leoncavallo, Giuseppe Pietri, Lombardo and Mascagni, and founded a film company. In 1920, when both Edoardo and Lorenzo died, the management of the company was handed on to Edoardo Banfi and then Leopoldo Barduzzi, but financial difficulties brought it to the brink of bankruptcy in 1923.

At the end of that year, the company was acquired by the industrialist Piero Ostali who undertook its reorganization. He maintained the company's historic legacy, adding new operas and composers (Wolf-Ferrari, Smareglia, Erardo Trentinaglia, Lattuada, Pratella, Lualdi and Porrino), and acquired new pieces for publication in Italy (by Musorgsky, Debussy, Ravel, Milhaud, Honegger and Ibert). From 1924 to 1926 the company published the journal *Musica e scena*. A considerable part of the company's property was destroyed in 1943, but reconstruction was carried out by Enzo Ostali, who set the company's activity back on the same lines as those of his father. In recent years the company, now known as Casa Musicale Sonzogno, has been involved in promoting the *verismo* repertory, as well as supporting young Italian composers.

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BIANCA MARIA ANTOLINI

Soot, Fritz [Friedrich] **(Wilhelm)** (*b* Wellesweiler-Neunkirchen, Saar, 20 Aug 1878; *d* Berlin, 9 June 1965). German tenor. He studied with Scheidemantel in Dresden and made his début there in 1908 as Tonio (*La fille du régiment*). While at Dresden he created the Italian Tenor in *Der Rosenkavalier* (1911). He was a member of the Stuttgart Opera (1918–22), then moved to the Berlin Staatsoper, where his creations included the Drum Major in *Wozzeck* (1925). He was also the first Berlin Laca in *Jenůfa* (1924), Mephistopheles in *Doktor Faust* (1927) and Babinski in *Švanda the Bagpiper* (1929). But it was as a Wagner tenor that he was best known; in 1924 and 1925 he sang Siegmund, Siegfried, Tristan, Erik and Walther at Covent Garden, and later sang Parsifal. His repertory also included Palestrina and Otello. He returned to the Berlin Staatsoper after World War II and continued to sing character roles there until 1952, taking part in the première of Dessau's *Die Verurteilung des Lukullus* (1951).

HAROLD ROSENTHAL/R

Sopeña (Ibáñez), Federico (*b* Valladolid, 25 Jan 1917; *d* Madrid, 22 May 1991). Spanish musicologist and music critic. He received his early musical education in Bilbao and Madrid (1927) and continued it while studying law at Madrid University; he took the doctorate in theology at the Università Gregoriana, Rome. As a music critic he worked for the newspaper *Arriba* and later for *ABC*. He was secretary (1940–43) and later head (1971–2) of the Comisaria General de la Música and director (1951–6) and professor of aesthetics and musicology at the Madrid Conservatory. In 1952 he became director of the Sección de Música Contemporánea of the Instituto Español de Musicología, and founded its journal *Música*. In 1958 he became a member of the Real Academia de Bellas Artes de S Fernando, serving as its director from 1969 until his death; he also directed the Academia de España, Rome (1977–81) and the Museo del Prado, Madrid. Sopeña has written many sociologically focussed books on music as well as essays on religion; he was an indefatigable lecturer and journalist, covering the major musical events throughout Spain.

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ISRAEL J. KATZ

Sophie Elisabeth, Duchess of Brunswick-Lüneburg (*b* Güstrow, 20 Aug 1613; *d* Lüchow, 12 July 1676). German composer and poet. She received a musical training at the court of her father, Duke Johann Albrecht of Mecklenburg-Güstrow, where the orchestra was noted at the time for its employment of outstanding English instrumentalists, among them William Brade. In 1628 she was obliged to flee from the Thirty Years War, and for some years she lived at the Kassel court, a lively centre of music. In July 1635 she married Duke August the Younger of Brunswick-Lüneburg, the learned founder of the Wolfenbüttel library. The court orchestra, established for their Brunswick residence in 1638, twice required reorganization, in 1644 after the move to the ancestral castle at Wolfenbüttel and again in 1655; on each occasion Sophie Elisabeth was responsible for it. Heinrich Schütz, who was connected with the court for almost 30 years and was a frequent guest at Brunswick and Wolfenbüttel, was her musical adviser. Chrysander described the correspondence between them. Sophie Elisabeth was responsible for Schütz's initial engagement as *absentes* Kapellmeister in 1655. In 1644, referring to 'newly despatched arias' (probably for the *Theatralische neue Vorstellung von der Maria Magdalena*, on which they possibly collaborated), he commended her noticeable improvement 'after a little guidance from me'. In 1661 he called her a 'uniquely accomplished princess, particularly in the worshipful calling of music'.

Sophie Elisabeth's compositions, the earliest of which date from her youth at Güstrow, have for the most part survived anonymously. Most are hymn melodies, a genre that continued to occupy her during her widowhood at Lüchow, where she lived from 1666. The melodies of the two printed collections (1651 and 1667) are aria-like in idiom and more suited to private than to congregational worship. Sophie Elisabeth also contributed to numerous secular celebrations and theatrical performances, although the extent of her creative contributions to these events is not known in detail. Allegorical celebratory plays, ballets and masquerades were performed annually, most of them in honour of Duke August's birthday and with the participation of the ducal family. Sophie Elisabeth played an essential part in establishing this tradition (*Seelewig* by G.P. Harsdörffer and S.T. Staden was given in 1654) and apparently composed the music for most of the productions up to 1656; only a little of it has survived. In *FriedensSieg* the spoken voice, solo and choral singing, instrumental music and dance are combined within an operetta-like action, while *Freüdensdarstellung* is conceived in the manner of a 'Gesangsaufzug' (Geck, 347–9), with instrumental pieces, lieder and a *Schlusschor*.

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SINGSPIELE

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WaldGott Pan (Schottelius), 1643, music lost; text in J.G. Schottelius, *Fruchtbringender Lustgarte* (Lüneburg, 1647/*R*)
Die Gebuhrt unsers Heylandes (Schottelius), 1645, music lost; text in J.G. Schottelius, *Fruchtbringender Lustgarte* (Lüneburg, 1647/*R*)
Glückwünschende Freüdensdarstellung Dem . . . Herrn Augusten Hertzogen zu Brunschwig und Lüneburg, 4vv, chorus 4vv, 4 str, bc (Lüneburg, 1652, 2/1655); facs., incl. score, in Bircher and Bürger, 114–29; two sections in *MGG1*, xiv, pls.43–4; text in Roloff, 9

librettos by Sophie Elisabeth

Götter Bancket, 1653
Der Natur Banquet, 1654; Roloff, 27
Der Minervae Banquet, 1655; Roloff, 43
Ballet der Zeit, 1655; Roloff, 67
Glükwünschende Waarsagung und Ankunft der Königin Nicaulae, 1656

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Vinetum evangelicum, Evangelischer Weinberg (J. von Glasenapp), 83 hymn melodies, 1v, bc (Wolfenbüttel, 1651)
Glückwünschende Gedancken über den Geburts-Tag Des . . . Herren Augusten Herzogen zu Braunschweig und Lüneburg, aria, 1v, 2 insts, bc (Wolfenbüttel, 1653); facs., incl. score, in Bircher and Bürger, 106–9
ChristFürstliches Davids-Harpfen-Spiel (Duke Anton Ulrich) (60 hymn melodies), lv, bc (Nuremberg, 1667, 2/1670 with 63 melodies); 5 ed. in *WinterfeldEK*, 39 ed. in *ZahnM*; facs. in B.L. Spahr, *Classics in Germanic Literature and Philosophy* (New York and London, 1969)
115 chansons, 1v, bc, *D-W* (autograph MS; begun Güstrow, 1633) [mostly arrs. of printed airs de cour]
3 sacred concs., 2 for 1v, bc, 1 for 1v, 2 vn, bc: *W* (autograph MS, dated 1647)
6 sinfonies, 2vn, bc, 45 songs, 1 sacred conc., 1v, bc: *W* (autograph MS, dated 1647–55); 1 song ed. in Brauer, ii, 63; 1 song facs. in *Justus Georg Schottelius* (1976), 46–7

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HORST WALTER

Sophocles [Sophoklēs] (*b* Colonus, nr Athens, *c*496 BCE; *d* 406 BCE). Greek tragic poet.

1. Sophocles and music. 2. Later treatments.

1. SOPHOCLES AND MUSIC. According to an anonymous *Life* (Pearson, 1917), he received a thorough traditional training in *gumnastikē* (rhythmic, often dance-like exercises), and *mousikē* (poetry with accompanying music), in which the celebrated Lamprus was his teacher (*see* EDUCATION, CLASSICAL, and PAIDEIA). At 16, an unusually apt pupil, he was chosen to lead the choral paean that celebrated the defeat of the Persians at Salamis (480 BCE). When he entered the tragic competitions in 468 BCE he defeated Aeschylus. Of more than 100 tragedies and satyr plays, only seven tragedies have survived intact, and a considerable portion of a satyr play, the *Trackers*; the tragedies date from the last 35 to 40 years of his life. It must have been much earlier in his career that he played the kithara in the production of the *Thamyras* and, consequently, was depicted with a kithara in the Stoa Poikile, the 'Painted Porch' at Athens (*Life*, 5): the Stoa was completed in or soon after 460 BCE. The weakness of his voice (*mikrophōnia*) caused Sophocles to abandon his appearances as an actor (*Life*, 4). Sophocles' kithara playing, noted as exceptional by the author of the *Life*, was probably uncharacteristic in stage practice at that time. The Byzantine treatise *On Tragedy*, 5 and 12 (ed. Browning), however, regards the use of the kithara in tragedy as a characteristic of the tragedies of Sophocles and Euripides. The treatise also attributes to Sophocles the first use of the Lydian and Phrygian *tonoi* (the latter used 'dithyrambically') in tragedy.

Throughout the seven extant tragedies, the scattered references to music bear markedly less symbolic weight than the references in the plays of Aeschylus. They occur almost invariably in choral or monodic lyric; two exceptions are Creon's contemptuous comment on the futility of songs to ward off death (*Antigone*, 883: *aoidas*) and Electra's description of how Clytemnestra celebrates the anniversary of her husband's murder with singing and dancing (*Electra*, 280: *chorous*).

In the *Ajax*, the earliest surviving play (probably before 441 BCE), Ajax has suffered unendurable shame; the chorus asserts that his mother's mourning will be no nightingale's lament but a scream of 'ailinon ailinon' and the high-pitched singing of dirges (627–31; *thrēnēsei*, 'she will sing a *thrēnos*'). Before long the chorus, typically imperceptive, has come to hope that a happy outcome may be possible after all. It cries out joyously to Pan as *choropoios*, 'maker of dances' that are 'self-taught' (698, 700: *autodaē*; cf *Odyssey*, xxii.347: *autodidaktos*). Here Pan is the rustic equivalent of Apollo *Mousagētēs* among the Olympians.

Musical references in the other surviving plays similarly express sorrow or ill-founded joy. In the *Antigone* (441 or 442 BCE) Sophocles speaks of the Muses as 'fond of the aulos' and associates them with Dionysus (955–65); more than 80 years later, Plato declared musical consciousness to be a gift from 'the Muses, Apollo and Dionysus' (*Laws*, ii.672c8–d3). The choral climax of the *Antigone* is a brilliant hyporcheme (*huporchēma*, dance-song, 1115–52), astonishing even for Sophocles, in honour of Dionysus, who is invoked as *chorag' astrōn*, 'leader [literally 'chorus-leader'] of the choir of stars' (1146). The *Oedipus tyrannus* (*c*430 BCE) has one passage that illustrates the importance of choral songs in Greek life. The chorus, now suspicious of Oedipus and musing on bold and godless acts, cries out: 'If such deeds are in honour, wherefore should we join in the sacred dance?', that is, 'why maintain the solemn rites of public worship?' (895–6, trans. Jebb). The sacred *choroi* referred to here in *choreuein* represent, for Sophocles, the heart of Greek religious observance.

The music of the panpipe in the *Philoctetes* (409 BCE; 213, *molpan suringos*) serves only as a contrast with the wounded hero's cries of pain. The *Women of Trachis* (possibly as early as 430 BCE) has a remarkable statement (216–17) by the chorus: 'and I will not disdain the aulos, O master [*tyranne*] of my soul'; the vocative phrase must refer to the aulos, which is here associated with the wild Bacchanalian dance to express the chorus's feelings of joy.

The *Oedipus at Colonus* (401 BCE; posthumously produced) contains a famous ode to Colonus, 'where the clear-voiced nightingale sings constantly' and 'choirs of Muses' love to come (671–2, 691).

The extensive fragments (see especially Pearson, frags.238–45, from the *Thamyras*) show that Sophocles could deal with technical details as knowledgeably as any Hellenic poet; however, the material is too diverse and complex to be summarized without thorough examination. (On the actual use which Sophocles may have made of musical accompaniment, *see* EURIPIDES, §1.) In general, the references to music in Sophocles are used to strengthen the emotional impact of a scene and to heighten the dramatic contrasts of the plot.

2. LATER TREATMENTS. The three 'Theban' plays of Sophocles, *Oedipus tyrannus*, *Oedipus at Colonus* and the *Antigone*, are his only surviving trilogy, though originally presented at separate festivals of the Great Dionysia. All have inspired memorable music. The compelling power of *Oedipus tyrannus*, with its close-wrought plot, and a tragic heroine such as Antigone have appealed greatly to opera librettists and composers. The *Electra* has offered similar inspiration, whereas the remaining three tragedies and the satyric *Trackers* (*Ichneutae*) have been the source mainly of incidental music, with the notable exception of Handel's Hercules drama based on *The Women of Trachis*.

WORKS BASED ON SOPHOCLES' PLAYS
(selective list)

OPERAS

Antigone: Orlandini, 1718; Galuppi, 1751; G.B. Casali, 1752; Latilla, 1753; Giuseppe Scarlatti, 1756; Bertoni, 1756; Vincenzo

Ciampi, 1762; G.F. de Majo, 1768; Traetta, 1772; Mysliveček, 1774; Mortellari, 1776; Bortnyansky, 1776, as Creonte; Giuseppe Gazzaniga, 1781; Zingarelli, 1790; Peter Winter, 1791; Francesco Bianchi, 1796; Honegger, 1927; Pallandios, 1942; Orff, 1949
Oedipus tyrannus: N.-J. Méreaux, 1791, as Oedipe et Jocaste; Leoncavallo, completed by Pennacchio, 1920; Enescu (tragédie lyrique, 3), 1921–31, Act 3 only; Stravinsky (opera-oratorio), 1926–7; Partch, 1952; Orff, 1959
Oedipus at Colonus: Guillard, 1786; Sacchini, 1786; Zingarelli, 1802; Radoux-Rogier, 1901; Enescu (tragédie lyrique, 4), 1921–31, Act 4 only
Electra: Lemoyne, 1782; Haeffner, 1787; Strauss, 1909

SEMI-DRAMATIC, CHORAL, SOLO VOCAL, ORCHESTRAL, INSTRUMENTAL

Ajax: Cless, 1587, Ajax lorarius; Sterndale Bennett, 1875; Macfarren, 1882; van Lier, 1933
Antigone: Mendelssohn, 1841; Saint-Saëns, 1894; C.F.A. Williams, choruses, *c*1900; Gnesin, 1913; Honegger, 1922; Pijper, 1922; Väinö Raitio, sym. poem, 1922; Mulè, 1924; Georges Lonque, cant., 1929; Carlos Chávez, 1932 and 1933; Binet, 1937; Chailley, 1939; Patrick Hadley, 1939; Oboussier, 1939
Electra: Cannabich, musical declamation, 1781; Richard Strauss, chorus, ?1881; Gouvy, dramatic scenes, *c*1890; Bantock, 1909
Oedipus tyrannus: Andrea Gabrieli, choruses, 1585; J.K. Paine, 1881; Stanford, 1887; Il'yinsky, *c*1890; von Schillings, sym. prol, 1900; Pizzetti, 3 orch preludes, 1903; Flor Alpaerts, 1906; Gnesin, 1915; Glier, 1921; Frank Martin, 1923; Gaito, 1926; Antheil, 1928; Toch, radio music, 1932; Madetoja, 1936; Delvincourt, 1939; Virgil Thomson, 1941; Messiaen, music for an Oedipus scene, 1942; Akses, 1943; Willy Burkhard, 1944; Honegger, 1948
Oedipus at Colonus: Rossini, 1817; Mendelssohn, 1845; Gouvy, dramatic scenes, *c*1882; Bantock, ov., 1911; Frank Martin, 1924; Antheil, 1928; Karel, 1931; Toch, radio music, 1932; Pizzetti, 1936; Robin Orr, 1950
Philoctetes: Il'yinsky, *c*1890; Elliott Carter, 1936
The Women of Trachis: Handel, *Hercules*, 1745; J.F. Reichardt, Hercules Tod (melodrama), 1802; Hauer, choral songs, 1914
Trackers: Roussel, La naissance de la lyre, 1925; Mulè, 1927; Capdevielle, 1943–8

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WARREN ANDERSON/THOMAS J. MATHIESEN (1), ROBERT ANDERSON (2)

Sopra (It.: 'above'). A word used in piano music to indicate in passages for crossed hands which hand should be above the other. *See also* COME SOPRA.

Soprano (It.). A term signifying in normal practice the highest musical range, used both in instrumental and vocal music: thus, 'soprano clef', 'soprano part', 'soprano register', 'soprano saxophone'. In vocal music, where it is most common, the word generally refers directly to the singer: with female voices, it is frequently modified to describe the specific type of voice, such as 'lyric soprano' or 'dramatic soprano'; it is also used for a boy's treble voice ('boy soprano') and in the 17th and 18th centuries was used for the adult male CASTRATO with a high range.

The range of the soprano voice normally lies between *c′* and *a″*, but can be extended at either end, particularly in solo writing. The word itself is built on the root 'sopra' or 'sovra' ('above', 'over') and derives (through such forms as 'supremus', 'supranus', 'sovranus' and 'sopranus') from the Latin 'superius', the commonest term for the top voice in 15th-century polyphony. Pietro Aaron (*Thoscanello de la musica*, 1523) used it as the equivalent of 'canto'. Zarlino (*Le istitutioni harmoniche*, 1558, p.281) remarked that the canto is 'a voice called by some the soprano because of its supreme position', and used the two terms with almost equal frequency, writing the canto mostly in the mezzo-soprano clef and the soprano mostly in the soprano clef. Vicentino (*L'antica musica ridotta alla moderna prattica*, 1555) used only the word 'soprano' and almost exclusively the soprano clef, reflecting the interest of the Ferrarese court (where he worked) in music for female sopranos.

1. History to *c*1600. 2. 1600–1800: (i) Italy (ii) France, Germany and England (iii) Mozart's sopranos. 3. 19th century. 4. 20th century: (i) Dramatic sopranos (ii) Lyric sopranos (iii) Revivals (iv) 20th-century music.

1. HISTORY TO *c*1600. In the earliest Western polyphony, top vocal parts were written for male voices, either high tenors or falsettists. Although the use of boys' voices in the performance of polyphony is mentioned as early as the 9th-century *Scolica enchiriadis*, no music was written before the early 16th century that regularly carried top voices above *d″* and would require either boys or female sopranos. By the late 1520s, however, particularly at Florence, a motet repertory came into existence that depended on an élite corps of boy sopranos capable of reaching notes as high as *g″*, inaccessible to adult falsettists. Moreover, in Florence during the ensuing decades music was composed for secular festivities that specifically required female voices. The music for the festivities attending the marriage of Cosimo I, Duke of Florence, in 1539 included some compositions in which two or even three parts ascend to *f″* and are notated in the soprano and treble clefs.

Except in convents, where women actively performed and composed (Kendrick, 1996), women singers were excluded from participating in ecclesiastical music in the early centuries of the Christian church, and only during the first half of the 16th century began to appear as regular participants in entertainments at various north Italian courts. Among powerful and influential noble families there were women who distinguished themselves as keenly talented and deeply committed musicians, notably Isabella d'Este, Marchioness of Mantua (1474–1539), avid patron of the arts and of music in

particular, instrument collector, lutenist, keyboard player and singer. Even in Isabella's generation, however, secular music (notably the frottola repertory) was published in versions suited for all-male ensembles. Only towards the middle of the century did composers begin to publish a repertory – that of the madrigal – that called for the newly cherished sound of the female voice (e.g. Cipriano de Rore's first and second books of madrigals, 1542 and 1544, which clearly require a soprano for the top line, and Luca Marenzio's second book of five-part madrigals, 1581, which often requires two sopranos).

The late 16th century saw the beginning of the cult of the soprano diva. At the Ferrara court the sopranos Lucrezia Bendidio, Laura Peverara and Tarquinia Molza were praised by the poet Torquato Tasso in over 100 *rime d'amore*; large numbers of madrigals were dedicated to Peverara (Newcomb, 1975), and Molza is probably the earliest singer for whom there exists a published biography (D. Vandelli: *Opuscoli inediti di Tarquinia Molza modenese*, Bergamo, 1750). Similarly admired was Vittoria Archilei, star of the Florentine *intermedi* of 1589; she apparently sang the title role in Peri's *Euridice* (1600, Florence) and was praised by Peri as 'the Euterpe of our age'. It was with the expressive power of Caterina Martinelli in mind that Monteverdi composed the lament for *Arianna* (1608, Mantua), but as she died before the first performance the virtuosa Virginia Andreini [née Ramponi] performed the role at short notice and distinguished herself; Federico Follino reported how after the first performance 'there was not a woman who did not shed tears' (A. Solerti: *Gli albori del melodramma*, 1904, ii, 145).

2. 1600–1800.

(i) Italy. Throughout the 17th century, most female roles in opera were written in the soprano range, the exception being the occasional character part (older women, nurses and the like, which were sometimes written for contraltos, sometimes for male tenors or even basses; *see* TRAVESTY); however, the term 'soprano' was most often applied to the high castrato singer (*see* PRIMO UOMO and PRIMA DONNA) who might take the leading male role or, in papal states where women were still not permitted to perform publicly, the leading female role. The female roles of Bradamante and Angelica in the first performance (1642, Rome) of Luigi Rossi's *Il palazzo incantato* were both taken by castratos, Marc'Antonio Pasqualini and Loreto Vittori. Leading female sopranos included Anna Renzi, who created Octavia in Monteverdi's *L'incoronazione di Poppea* (1643, Venice) and about whom a book of laudatory poems was published (*Le glorie della signora Anna Renzi*, 1644), and Giulia Masotti, active in Rome in the 1660s and later in Vienna, praised by the contemporary tenor Nicola Coresi as 'the most superb woman in the world'. In the 17th century, solo parts for both female sopranos and soprano castratos were most usually written in the range c' to g''; Carissimi's cantata *Apritevi inferni* (before 1663) provides one of the earliest instances of a soprano being called on to sing the note c'''.

Female sopranos were also sometimes cast as men. The soprano Margherita Durastanti specialized in male roles; she created the title role of Handel's *Radamisto* (1720, London) but was replaced in the first revival by the castrato Senesino, when she moved to the role of Radamisto's wife. This interchangeability of sopranos and castratos applied to female as well as male roles. After singing Mary Magdalene in the première of Handel's *La Resurrezione* (1708, Rome), Durastanti, because of the continuing papal ban in Rome on public singing by women, was replaced by a castrato. Two of the most important sopranos of this period were Francesca Cuzzoni (who created, among her many Handelian parts, Cleopatra in *Giulio Cesare*, 1724, and Rodelinda, 1725) and Faustina Bordoni; the two appeared on stage together in operas at the Royal Academy of Music from 1726 to 1728. Their intense competition, fuelled by partisan fans and a spate of broadsides in favour of one or the other, erupted into an onstage fight in Bononcini's *Astianatte* (1727). Their vocal styles were complementary: Cuzzoni had a range of c' to c''' and excelled in slow, legato arias, while Bordoni's speciality was rapid passage-work and she had a somewhat lower range. Of Handel's later Italian sopranos the most important was Anna Strada del Pò, whose roles included Ginevra (*Ariodante*) and Alcina.

(ii) France, Germany and England. The use of castratos (soprano or contralto) in female roles was not widely adopted outside the Italian papal states, even in Catholic cities. Le Cerf de la Viéville wrote (*Comparaison de la musique italienne et de la musique française*, 1704–6) that 'a third of the leading roles in the Operas of Lully are those of ordinary tenors; our women are always women'. Castratos were not used in French opera but they did appear in Italian opera productions: in Cavalli's *Xerse* (1660, Paris) the female role of Amastre was taken by the castrato Francesco Maria Melani. In France, the term 'soprano' was applied only to Italian singers (male or female) well into the 18th century; DESSUS was preferred as late as the first edition of Rossini's *Guillaume Tell* (1829). The most famous soprano (or *dessus*) of Lully's era was Marie Le Rochois, who created six of Lully's leading female roles and was noted for her powerful acting and fine declamation.

In Rameau's operas the leading soprano was Marie Fel, who was noted by Grimm (*Le petit prophète de Boehmischbroda*, 1753) for her 'light and brilliant voice, its tone ringing like silver, as pure as gold from the furnace'. She sang at the Académie Royale de Musique in over 100 roles, 1734–57, creating nine for Rameau. Her successor and pupil Sophie Arnould created Iphigénie in Gluck's *Iphigénie en Aulide* (1774) and in the same year sang in the première of his *Orphée*; the more powerful Rosalie Levasseur took the principal soprano roles in *Alceste* (1776), *Armide* (1777) and *Iphigénie en Tauride* (1779).

Italian singers dominated the stage in German-speaking countries, especially at Dresden and Vienna. In sacred music for the Lutheran service, including cantatas, passions, masses and motets, the soprano solos as well as the choral parts were intended for boys; Bach's cantata *Jauchzet Gott* may be his only work for soprano not intended for a boy – its virtuoso demands and its range (up to c''') suggest that it may have been intended for a Dresden opera singer, a castrato or a female soprano (see R. Marshall, 'Bach the Progressive', *MQ*, lxii, 1976, pp.313–57).

In Anglican service music, the choral treble parts by Blow, Purcell and Handel were written for boys, the solo parts for boys or countertenors. In the theatre, after the Restoration, a succession of singing actresses took the leading female (and sometimes travesty) roles. First was Anne Bracegirdle, around 1700, who probably sang Purcell's Dido when the opera was given in a production

of Shakespeare's *Measure for Measure* in 1700 and was particularly known for her performances of John Eccles's songs; in the next generation, Kitty Clive dominated the stage, excelling in ballad opera, singing in works by Arne (such as *Alfred* and *Comus*) and creating Dalila in Handel's *Samson* (1743); and following Clive was Cecilia Young, who sang much of the music of her husband Thomas Arne, was a soloist at Vauxhall Pleasure Gardens and Drury Lane Theatre and was one of the few English singers to appear in Handel's operas (*Ariodante*, 1735; *Alcina*, 1735) as well as his oratorios (*Saul*, 1739).

(iii) Mozart's sopranos. When an operatic singer achieved fame in the first half of the 18th century it was usually because of an ability to perform elaborately difficult music with great technical precision. The most skilful soprano was accorded the title of 'prima donna' and to her were assigned the greatest number of arias in an opera and the most showy, difficult music. In this period *a″* was usually the top note in music for the soprano and little merit was attached to any ability to sing higher. Such ability, according to Burney, 'seems a trick which persons gifted with a fine voice of common compass may learn', but 'such cork-cutting notes . . . are unworthy of a great singer' (*History*, iv, 1789, p.481). The Mozarts, father and son, did however admire Lucrezia Aguiari, whose compass, they noted, extended from *g* to *c′′′′*. Anna De Amicis, Gluck's first Alcestis, also earned the Mozarts' esteem for her agility and her range in the role of Junia (*Lucio Silla*, 1772).

During the later 18th century, composers came not only to appreciate the extended upper range but also to make dramatic distinctions among female dramatic roles in the soprano range in terms of compass, technical demands and character. Mozart, above all, created soprano roles of notable variety: bravura roles in the grand tradition often with an element of parody (Fiordiligi, Donna Elvira and Donna Anna), serious roles of a pathetic character without bravura display (Pamina) and primary roles of a soubrette character (Susanna, Zerlina). Although in bravura roles Mozart usually demanded *a″* or *b♭″* as the highest note, in the unusually brilliant role of the Queen of Night (written for Josepha Hofer, his sister-in-law), the voice is carried as high as *f‴*. (Mozart's better known sister-in-law, Aloysia Lange, also had a brilliant and strong top register). These distinctions were, by and large, more for dramatic reasons than a result of vocal categorization; for example, Luisa Laschi created the role of Countess Almaviva in *Le nozze di Figaro* and also sang Zerlina in the 1788 *Don Giovanni*, roles that now would be considered impossible for one singer. However, when Adriana Ferraresi del Bene, who created Fiordiligi in *Così fan tutte*, sang Susanna in the 1789 revival of *Figaro*, Mozart carefully deleted parts of the original role and composed two new, more showy arias especially for her.

Mozart composed the brilliant sacred motet *Exsultate, jubilate* (1773) for Venanzio Rauzzini, a soprano castrato also renowned for his own compositions; Rauzzini had just sung the Cecilius in the première of Mozart's *Lucio Silla*. Mozart also wrote for soprano castratos in his later serious operas, including *Idomeneo* (1781) and *La clemenza di Tito* (1791). Of the female sopranos for whom Mozart wrote in his mature operas, probably the most notable were Nancy Storace, the English soprano who created Susanna (1786) and many other roles in Viennese *opere buffe* of the time, and Caterina Cavalieri, Konstanze in *Die Entführung* (1782) and Donna Elvira in the Viennese première of *Don Giovanni* (1788), an Austrian who sang primarily in German opera and oratorio (including Mozart's *Davidde penitente*, 1785).

3. 19TH CENTURY. In the 19th century, a consolidated international repertory began to develop. Singers were increasingly called upon to sing music that had not been written for them, and this new diversity of styles led to the categorization of the soprano (and indeed the other voices too) into types: among them the coloratura soprano (or in France the 'soprano à roulades'), the lyric soprano, the two characteristic French voices known as the 'Falcon' and the 'Dugazon' (named after particular singers), the Italian, more dramatic *spinto* and *lirico spinto*, and the dramatic or heroic soprano, primarily a German type of voice.

In Italy, the lyric coloratura was central to the works of Rossini, Bellini and Donizetti. The voice type was first personified by the Spanish soprano Isabella Colbran, and then by a remarkable pair of sopranos, Giuditta Pasta and Giulia Grisi. Colbran created leading roles in ten of Rossini's serious operas, 1815–23 (the two were married in 1822), including *Elisabetta, regina d'Inghilterra*, *Otello*, *Mosè in Egitto*, *La donna del lago*, *Maometto II* and *Semiramide*. Her flexible and powerful voice was said to extend from *g* to *e‴*. Pasta created the title role, Amina, in *La sonnambula* (1831); Bellini also wrote the more dramatic title roles of *Norma* (1831) and *Beatrice di Tenda* (1833) for this singer's magnificently vibrant voice, which extended from *a* to *e‴*. Another opera composed around Pasta's talents was Donizetti's *Anna Bolena* (1830), his first opera to achieve wide international acceptance, quickly reaching London and Paris with Pasta in the title role. Grisi created Adalgisa in *Norma* at its première; later she was majestic as Norma herself. It was also for Grisi that Bellini composed Elvira in *I puritani* (1835); although less dramatic in character than the roles for Pasta, Elvira nonetheless embodies stylistic elements of a typical Bellini soprano heroine, combining vocal agility with long-breathed melodic lines. In operas by Donizetti, Grisi created the tragic role of Elena in *Marino Faliero* (1835) and the comic role of Norina in *Don Pasquale* (1843).

In Germany, Wilhelmine Schröder-Devrient and Henriette Sontag typified an increasingly common contrast in vocal types. Sontag, like Pasta and Grisi, specialized in the coloratura roles of Rossini, Donizetti and Bellini. She also created the title role in Weber's *Euryanthe*, performed Agathe in his *Der Freischütz* and sang with great success in the premières of Beethoven's Ninth Symphony and *Missa solemnis* (both 1824). Berlioz especially appreciated her performance of Susanna in *Figaro*. Her range was from *a* to *e‴* and she was highly praised for her technical abilities. However, J.E. Cox said of her London performances in 1828: 'Execution is with her everything, expression is nothing'. Schröder-Devrient offered a voice of a different type. She studied the role of Leonore in *Fidelio* – originally sung by Anna Milder, later Milder-Hauptmann, much admired for her power and intensity – with Beethoven and performed it to great acclaim from the composer and others. It was her performance that so inspired Wagner, who observed approvingly that she sang 'more with the soul than with the voice' (as opposed to the vocal skill required in *bel canto*), and she created the

Wagner roles of Adriano (*Rienzi*, 1842, a trouser role), Senta (*Der fliegende Holländer*, 1843) and Venus (*Tannhäuser*, 1845). Weber preferred her interpretation of Agathe to all others. Henry Chorley (*Modern German Music*, London, 1854) described her voice as: 'a strong soprano – not perfect in quality . . . but with an inherent expressiveness of tone, which made it more attractive on the stage than a more faultless organ'. Schröder-Devrient also excelled in lieder, and it was she who persuaded Goethe of the merits of Schubert's *Erlkönig*.

In France, the coloratura demands of the early 19th century were met in the voice of Laure Cinti-Damoreau (1801–63), the leading soprano at the Opéra. The soprano roles in Rossini's operas written or adapted for Paris (1826–9) were created for her, as were Elvire in Auber's *La muette de Portici* (1828) and Isabelle in Meyerbeer's *Robert le diable* (1831), both extremely florid. From 1836 to 1841 she appeared at the Opéra-Comique in a succession of roles by Auber. Cornélie Falcon (1814–97) made her debut at the Opéra in 1832 as Alice, the true heroine of *Robert le diable*; although her career was brief she left an indelible mark on French opera, lending her name to the type of lyrico-dramatic soprano personified by Alice as well as by Rachel in Halévy's *La Juive* (1835) and Valentine in Meyerbeer's *Les Huguenots* (1836), two roles written expressly for her. Falcon's emotional and dramatic power opened up new compositional avenues in France, much as Schröder-Devrient did in Germany, and it was her success at the Opéra that drove Cinti-Damoreau to the Opéra-Comique. It was in operetta that the lyric soprano and lyric coloratura continued to be favoured, as in works by Offenbach, Johann Strauss, Suppé and Sullivan.

A heavier lyrico-dramatic soprano voice combined with dazzling coloratura was also cultivated in the mid-century. In Verdi's first major success, *Nabucco* (1842), the role of Abigaille, the villainous female protagonist, requires a wide compass and great violence of emotion expressed through torrents of coloratura. The role was created by Giuseppina Strepponi. Other sopranos with voices powerful enough, especially in the middle register, to penetrate Verdi's orchestration and yet flexible enough to cope with *fioriture* include Sophie Loewe, the first Elvira (*Ernani*, 1844) and Odabella (*Attila*, 1846), Erminia Frezzolini, the first Giselda (*I Lombardi*, 1843) and Joan of Arc (*Giovanna d'Arco*, 1845), and Marianna Barbieri-Nini, the first Lucrezia Contarini (*I due Foscari*, 1844), Lady Macbeth (1847) and Gulnara (*Il corsaro*, 1848). In Paris, Caroline Carvalho (née Marie Miolan) created the role of Marguerite in Gounod's *Faust* (1859), in which her smooth, light lyric voice and excellent coloratura were well displayed. Adelina Patti was also a fine Marguerite and excelled as Amina in *La sonnambula* and as Donizetti's Lucia. She made her La Scala début in 1877 as Violetta in *La traviata*, a role demanding power as well as an extended upper compass (her voice rose easily to *f'''*) and flexibility. That she also sang the title role of Verdi's *Aida* and Leonora in *Il trovatore* indicates again how singers in earlier periods sang a greater variety of roles than is normal today.

The increased size of concert halls and opera houses and the heavier orchestration of the mid-19th century led to a demand for greater volume from singers. For the Wagner repertory, the demand for larger tone was already great even at the Bayreuth Festspielhaus, with its hooded orchestra pit; as Wagner's music dramas came to be performed in other theatres not so designed, the challenge to the soprano voice was even more formidable. Not surprisingly, as maximum power became the priority less emphasis was placed on coloratura singing and in the second half of the century there were many sopranos associated chiefly with dramatic roles. The Danish singer Malvina Schnorr von Carolsfeld, the first Isolde (1865), Sophie Stehle, the first Fricka (*Das Rheingold*, 1869) and first Brünnhilde (*Die Walküre*, 1870) and a conspicuously successful Senta, and Therese Vogl, creator of Sieglinde (1870), a famous Isolde and the first London Brünnhilde, were among the first generation. Amalie Materna sang Brünnhilde in the first *Ring* cycle at Bayreuth (1876) and Kundry in the première of *Parsifal* (1882) and became the first Metropolitan Brünnhilde; she also created Goldmark's Queen of Sheba (1875). Lilli Lehmann, who had begun her career in such florid roles as Philine (*Mignon*) and Violetta, became a fine Isolde and Brünnhilde while continuing to sing Donna Anna and Norma.

The 19th-century love of the dramatic soprano ultimately affected even Italian opera. Verdi, in his later works, produced several roles in which the essence of virtuosity was less a matter of agility than of prodigious tone control. Teresa Stolz, a Bohemian soprano described as 'vigorous, flexible, dramatic, limpid, brilliant', was the ideal interpreter of Verdi's later roles. In 1867 in Italy she created Elisabeth de Valois (*Don Carlos*) and, in 1872, Aida. The rise of *verismo* in the next generation sustained the demand for sopranos with the generous voices required to surmount the luxuriant orchestration of Mascagni, Leoncavallo, Giordano and Puccini, and also with the dramatic force and conviction that those composers demanded. Gemma Bellincioni sang the first Santuzza in Mascagni's *Cavalleria rusticana* (1890) and created the title role in Giordano's *Fedora* (1898); she was also the first to sing Strauss's Salome in Italy (1906) and went on to sing the role over 100 times. Her greatest rival was the French soprano Emma Calvé, who triumphed particularly in the role of Santuzza. Mascagni composed Suzel in *L'amico Fritz* (1891) for Calvé and Massenet wrote Anita in *La Navarraise* (1894) and Fanny in *Sapho* (1897) for her. Massenet composed the title roles of *Esclarmonde* (1889) and *Thaïs* for the American soprano Sybil Sanderson.

4. 20TH CENTURY. A major development in the 20th century, accelerating in the second half, was the lessening of national differences in singing style. Early recordings clearly illustrate such differences, for example the richness of the chest register favoured by the Italian school but not the French. Ironically, the recording industry probably played a significant role in the reduction of such differences. National or geographical categorization is therefore less useful, and vocal typing, although still applicable to individuals, does not relate in any consistent fashion to the work of 20th-century composers as it did in the 19th century. Rather, singers are identified primarily by their repertory: late 19th century, *bel canto*, early music, modern music or popular styles including music theatre.

(i) Dramatic sopranos. The type of late 19th-century soprano comfortable in the Wagnerian and *verismo* repertory continued into the 20th with such singers as the Czech soprano Emmy Destinn, the first Covent Garden Tatyana and Butterfly. Destinn also sang Minnie in the

première of *La fanciulla del West* (1910) at the Metropolitan and was the first Salome at Berlin and Paris. Other favourite Strauss singers included Lotte Lehmann, who created the Composer, the Dyer's Wife and Christine (*Intermezzo*, 1924) and was also a renowned Marschallin; Elisabeth Schumann, a fine Mozart singer and an ideal Sophie; Elisabeth Rethberg, the first Egyptian Helen (1928), who also excelled in Italian roles, particularly Aida and Desdemona; and Viorica Ursuleac, creator of Arabella (1933 and the Countess (*Capriccio*, 1942). The supreme interpreters of Strauss after World War II were Sena Jurinac, Lisa Della Casa and especially Elisabeth Schwarzkopf, whose command of tone and line coupled with extraordinary musicianship won her almost unalloyed praise. Early 20th-century Wagnerian sopranos included Olive Fremstad, the Swedish-American singer whose superb Sieglinde, Brünnhilde and Isolde dominated the Metropolitan in the years 1902–14; Frida Leider, her successor; and especially Kirsten Flagstad, the Norwegian soprano whose golden-toned, seamless voice was of unsurpassable richness and unprecedented volume. Birgit Nilsson, in the same Nordic tradition, was her natural successor: her penetrating, secure and brilliant-toned voice was well suited to Donna Anna, Tosca, Salome, Electra and Turandot as well as Isolde, Brünnhilde and other Wagner roles. After 1965 the Welsh soprano Gwyneth Jones succeeded in a similar repertory, which has been inherited by the English soprano Jane Eaglen.

In Verdi opera, the Yugoslav soprano Zinka Milanov had few equals in the mid-20th century; she sang a wide repertory but specialized in Verdi and Puccini at the Metropolitan from 1937 to 1966. A generation later, Maria Callas, with her unique dramatic power and musical command, was the dominant figure, but Renata Tebaldi, Victoria de Los Angeles and Leontyne Price were also heard to great advantage in Verdi. A favourite role of Tebaldi's was Cilea's Adriana Lecouvreur, and she also excelled in Puccini; in addition to her Desdemona, Los Angeles was particularly admired for her Puccini and Massenet, but also sang Eva (*Tannhäuser*) and Elsa (*Lohengrin*) as well as Weber's Agathe; Price was involved in 20th-century opera, being chosen by Virgil Thomson for a Broadway revival of *Four Saints in Three Acts* (1952), singing Bess in a world tour of Gershwin's *Porgy and Bess* and creating Cleopatra in Barber's *Antony and Cleopatra* at the opening of the new Metropolitan (1966).

The range of dramatic soprano and *spinto* repertory was later covered by a trio of sopranos born in the 1930s: Hildegard Behrens, a dramatic soprano, in Strauss and Wagner; Renata Scotto, a *lirico spinto*, in Puccini especially, but also Bellini, Donizetti and Verdi; and Mirella Freni, a lyric soprano who moved into the heavier repertory of Puccini and Verdi. Kiri te Kanawa, who began her career in Mozart and moved on to heavier roles, was a creamy-voiced Countess Almaviva and Elvira, who also sang Desdemona, Amelia (*Simon Boccanegra*), Arabella and the Countess (*Capriccio*). Jessye Norman, whose repertory ranges from Rameau's Phaedra (*Hippolyte et Aricie*) and Gluck's Alcestis to Wagner's Elisabeth and Strauss's Ariadne, combined a powerful, mezzo-tinted voice with a noble stage presence.

(ii) Lyric sopranos. Lyric sopranos claim a largely different repertory, ranging from Mozart to Bizet's Micaëla and to such lyric roles in Strauss as Sophie in *Der Rosenkavalier*. The French repertory, both in opera and song, has been particularly well served by these sopranos. On 10 April 1900 a young Scottish soprano, Mary Garden, yet to make her official début at the Opéra-Comique, caused a sensation when she took over the title role of Charpentier's *Louise* in the middle of a performance. Two years later, on Debussy's insistence, she became the first Mélisande. Massenet, who admired Garden as Manon, wrote the title role of *Chérubin* for her (1905). The great British lyric soprano, Maggie Teyte, was also most admired for her French roles, especially Mélisande, and for her singing of French song.

By the early years of the century the traditional skills in florid singing had largely fallen out of favour with 'serious' musicians, but coloratura sopranos still retained a certain popular following: witness the acclaim granted to singers such as Luisa Tetrazzini, Amelita Galli-Curci or Nellie Melba: *Norma* survived in the repertory as long as a soprano such as Rosa Ponselle was available for the title role, but *Lucia di Lammermoor* became the property of coloratura sopranos with light voices such as Toti dal Monte and Lily Pons. The repertory of the lyric coloratura differed little from the lyric soprano except for the addition of such favourite virtuoso roles as Mozart's Queen of Night and Strauss's Zerbinetta. Erna Berger was especially admired for just these roles in the 1930s and 40s, as was her prize pupil and successor, Rita Streich, in the 1950s and 60s. The Austrian soprano Sena Jurinac and the Swedish singer Elisabeth Söderström, both born in the 1920s, excelled equally in lieder and stage roles. Jurinac's repertory emphasized Mozart operas and Strauss lieder; Söderström, in contrast, made a speciality of the more modern operatic repertory of Strauss, Janáček and Britten, and of the 19th-century lieder of Schubert and Rachmaninoff. An astonishing generation of lyric and lyric coloratura sopranos born between 1938 and 1940 claimed the stage in the years following: Elly Ameling, one of the most admired lieder singers of the late 20th century; Ileana Cotrubas, especially admired for her Mozart characterizations; Helen Donath, who shone in oratorio and lieder; Edith Mathis, who sang Mozart, Strauss and oratorio; Benita Valente, who displayed her superb musicianship and diction in operas by Handel and Mozart, as well as in oratorio and lieder; Arleen Augér, greatly admired for her noble singing of Mozart and Handel; Lucia Popp, a vivacious singer of Mozart, also admired in the high-lying soprano solos of Orff's *Carmina Burana*; and Edda Moser, known especially for her Queen of Night. In the same tradition is Edita Gruberová, who has combined the lyric coloratura roles of Queen of Night and Zerbinetta with the more dramatic parts of Donna Anna, Lucia and Violetta, and Kathleen Battle, who has excelled in the light coloratura and lyric repertory from the Baroque to the 20th century; while Renée Fleming's richness and brilliance of tone establish her in the tradition of dramatic lyric sopranos.

(iii) Revivals. The *bel canto* revival, and with it the revival of a more dramatic coloratura and the reinstatement of Bellini as a serious composer, can be dated to 1949, when Maria Callas sang Elvira (*I puritani*) between series of performances as Brünnhilde (*Die Walküre*) and alternated Norma with Turandot. After Joan Sutherland, who had sung Agathe, Desdemona and Eva and created Jenifer in Michael Tippett's *The Midsummer Marriage* (1955), earned a spectacular success in *Lucia di Lammermoor*, Donizetti's rehabilitation was also on the way, a

process continued by Callas and by Montserrat Caballé, whose early repertory included Elsa, Elisabeth, Eva and Salome. These three sopranos, all with voices of dramatic weight as well as great flexibility, revived many other long-neglected *bel canto* operas. The revival continued with lighter-voiced Beverly Sills, whose intelligent musicianship and dramatic ability made her especially prized for her Lucia, the three Tudor Queens (especially Queen Elizabeth I in *Roberto Devereux*) and French repertory. June Anderson has won renown in similar roles.

Both Sutherland and Sills were important in the 1960s revival of Handel's operas, but in later years this and earlier repertory stretching back to the Middle Ages was claimed by musicians of the early music movement. Vocal production before the end of the 18th century involved the production of a lighter tone with little or no vibrato, a clear distinction between head and chest registers and, for much repertory, great flexibility. Judith Nelson was among the first true professionals specializing in this type of tone production and became particularly known for her interpretations of 17th-century opera. Emma Kirkby became a leading exponent of Renaissance and Baroque music in the 1970s, noted for her purity and sweetness of tone, without vibrato, and unaffected style; her performances and recordings include works by Dowland, Monteverdi, Schütz, Purcell, Handel and Mozart. A 1985 recording of Handel's *Athalia* brought together the very different voices of Kirkby and Sutherland as Josabeth and Athalia, respectively, to striking dramatic effect. In Germany, Barbara Schlick was especially admired for her light and stylish singing in Bach and other Baroque repertory.

(iv) 20th-century music. A light, flexible voice with little vibrato was also cultivated for the performance of 20th-century music, where emphasis is placed less on volume than on the precise focus of pitch, which for most singers is best achieved when the tone is unforced. The relationship between these styles of performance is sometimes clear in the repertory of singers. Nelson, for example, although specializing in early music, also gave the premières of many British and American works. Similarly, Cathy Berberian, best known for her remarkable performances of works by Stravinsky, Henze, Cage, and especially Berio (her husband, 1950–66), also performed 17th-century opera, and Bethany Beardslee, who gave premières of works by Schoenberg, Berg, Stravinsky, Krenek and Babbitt, was a principal singer of medieval and Renaissance repertory with the New York Pro Musica. Heather Harper, one of the most musical and versatile of postwar sopranos, also combined early and modern music, extending her repertory from Monteverdi and Bach through standard classical and Romantic roles to the 20th-century ones in which she specialized; she sang the Woman in the British stage première of *Erwartung*, created the role of Mrs Coyle (*Owen Wingrave*) on television and sang in the early performances of Britten's *War Requiem*. Evelyn Lear created several roles, including Lavinia in Levy's *Mourning becomes Electra* (1967), Arkadina in Pasatieri's *The Seagull* (1974) and Ranyevskaya in Kelterborn's *Kirschgarten* (1984); her repertory ranged from Monteverdi's Poppea and Handel's Cleopatra to Marie (*Wozzeck*) and Lulu. *Lulu* in the three-act version was first sung by Teresa Stratas, whose repertory includes works by Menotti and who sang in the premières of Peggy Glanville-Hicks's *Nausicaa* (1960) and Falla's *Atlántida* (1962).

Sopranos who have specialized in performing 20th-century music include Joan Cross, for whom Britten wrote the roles of Ellen Orford (*Peter Grimes*, 1945), the Female Chorus in *The Rape of Lucretia* (1946), Lady Billows (*Albert Herring*, 1947) and Queen Elizabeth I (*Gloriana*, 1953). Poulenc wrote Thérèse in *Les mamelles de Tirésias* (1947), Blanche in *Dialogues des Carmélites* (1957) and Elle in *La voix humaine* (1959) for Denise Duval. Josephine Barstow, whose voice defies categorization but is specially effective in 20th-century music, created Denise in Tippett's *The Knot Garden* (1970) and Gayle in his *The Ice Break* (1977), and became an ideal exponent of Shostakovich's Lady Macbeth. The American soprano Phyllis Bryn-Julson has specialized in particularly difficult orchestral song repertory and was especially valued for her clarity of tone and excellent intonation by such composers as Boulez, Crumb, Ligeti and Foss.

Operetta and musical theatre in the 20th century also had their share of remarkable sopranos, beginning with Jeanette MacDonald, famous for her performances in works by Rudolf Friml, such as *Rose-Marie* (1924), and Sigmund Romberg. Irene Dunne and Helen Morgan were both associated with the music of Jerome Kern and especially *Show Boat* (1927), and Elisabeth Welch was a particularly fine interpreter of Cole Porter. The Broadway sopranos Mary Martin, Julie Andrews and Barbara Cook were all classically trained singers: Martin's roles included Peter Pan and Nellie Forbush (*South Pacific*), Andrews (widely admired for her central role in the film *The Sound of Music*) played Eliza Doolittle (*My Fair Lady*) and Guinevere (*Camelot*), and Cook created the coloratura role of Cunegonde in Bernstein's *Candide*. Although sopranos associated with popular music rarely perform classical music, one exception has been Marni Nixon, who appeared in *The Sound of Music* and sang for Audrey Hepburn in the film of *My Fair Lady*; she has also performed widely in opera as a lyric coloratura in such roles as Zerbinetta and Konstanze and is particularly acclaimed for her musical, extremely accurate interpretations of such 20th-century composers as Webern, Stravinsky and Hindemith.

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OWEN JANDER, ELIZABETH FORBES, STANLEY SADIE, J.B. STEANE/ELLEN T. HARRIS (with GERALD WALDMAN)

Soproni, József (*b* Sopron, 4 Oct 1930). Hungarian composer. He studied composition with Viski at the Budapest Academy of Music (1949–56). From 1957 he taught solfège and composition at the Budapest Conservatory, and in 1968 he was made professor of counterpoint, solfège and theory at the academy, where he would later serve as rector (1988–94). In 1992 he co-founded the Széchenyi Academy of Arts and Literature. He is a recipient of the Erkel (1974), Bartók-Pásztory (1987) and Kossuth (1999) prizes, and was made Artist of Merit and Outstanding Artist in 1981 and 1990 respectively.

All his work shows a high degree of technical control and a breadth of cultural interests. After the 1950s he turned his attention to the music of Bartók and to Bachian polyphony, interests which gave rise to such clear and complex scores as the First Quartet. In 1962 Soproni attended the Darmstadt summer courses and for the next three years composed only studies. The first of the mature works that followed this period was the String Quartet no.3, a cycle of brief movements. During this later phase he composed dodecaphonic music – but without employing serial principles – and in *Eklypsis* (1969) reached the culmination of his interests thus far. In the 1980s he began drawing on a range of historical styles, from plainchant to Stravinsky, while avoiding various trends towards tonality. In his masses and Latin motets, or in the choruses and Rilke songs, his sensitive work-setting and Classical sense of form unite in an expression that is both individual and impulsive. In the string quartets and piano sonatas (genres central to his output) his easily intelligible style incorporates mystical lyricism and a distancing element typical of Stravinsky.

WORKS
(*selective list*)

Op: Antigone (3, J. Anouilh), 1987
Syms.: no.1, 1975; no.2 'The Seasons', 1977; no.3 (Sinfonia da Requiem) (L. Nagy), solo vv, chorus, orch, 1979–80; no.4, 1994; no.5, 1995; no.6, 1995
Other orch: Vc Conc. no.1, 1967; Eklypsis, 1969; Chbr Conc. no.1, chbr orch, 1972; Vn Conc., 1982; Vc Conc. no.2 'Kommentárok egy Händel témákoz', 1984; Pf Conc., 1997
Other vocal: Missa brevis, chorus, org, 1952; Missa in diebus iniquitatis, chorus, 1957; Három dal [3 songs] (M. Radnóti), S, pf, 1962; Ovidii metamorphoses (cant.), 1965; Három dal [3 songs] (P. Verlaine), S, pf, 1966; De aetatibus mundi carmina (cant., Ovid), 1968; Magnificat, solo vv, chorus, orch, 1990; 10 Chöre (R.M. Rilke), chorus, 1991; 12 Latin Motets, chorus, 1991; Missa scarbantiensis, solo vv, chorus, orch, 1991; Missa choralis, solo vv, chorus, orch, 1992; Missa super B–A–C–H, chorus, wind, org, 1992; Litaniae omnium sanctorum, solo vv, chorus, orch, 1993; Ps xxix, chorus, org, tpt, trbn, 1993; Missa gurcensis, chorus, 13 insts, 1994; Te Deum, solo vv, chorus, orch, 1996; 24 Lieder (Rilke), S, pf, 1996-8; Das Marienleben (Rilke), S, pf, 1999
Chbr and solo inst: 11 str qts, 1958–98; Hét zongoradarab [7 Pf Pieces], 1962; Musica da camera no.1, vn, vc, pf, 1963; Encrustations, pf, 1970; Jegyzetlapok [Note Pages], pf, 1974–8; Capricorn Music (Musica da camera no.2), cl, vn, vc, pf, 1976; Livre d'orgue, org, 1994; 12 pf Sonatas, 1996–8; Chbr Conc. no.2, 12 insts, 1998

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F. ANDRÁS WILHEIM/ANNA DALOS

Sor [Sors], **(Joseph) Fernando (Macari)** (*b* Barcelona, bap. 14 Feb 1778; *d* Paris, 10 July 1839). Catalan composer and guitarist. He was educated at the choir school of the monastery of Montserrat, and then attended the military academy in Barcelona. His opera *Telemaco* was produced at the Teatro de la S Cruz, Barcelona, in 1796. In 1799 he moved to Madrid, and from then until 1808 he held administrative sinecures in Barcelona and the vicinity of Málaga, making occasional visits to Madrid. During this period he composed symphonies, string quartets, a motet and many boleros and *seguidillas boleras* for voice with guitar or piano accompaniment. Some of his works for solo guitar were probably also written at this time. Sor fought against the French during the invasion of 1808 and composed patriotic songs, of which *Vivir en cadenas* and *Venid, vencedores* (both with words by J.B. Arriaza) became famous. But in about 1810, like many Spanish intellectuals, he accepted an administrative post under the French. When the French retreated in 1813, he was obliged to leave Spain, and went to Paris.

In 1815 Sor moved to London, publishing there 11 sets of three Italian ariettas for voice and piano, of which the *Repository of Arts* wrote (1 March 1820): 'Mr. Sor's vocal compositions have gained such favour that a new set of arietts, from his pen, causes almost as much sensation as the publication of a new novel by the author of *Waverley*'. At this time he also published vocal duets and two English songs, as well as pieces for piano solo, piano duet and solo guitar. Four of his ballets were produced in London between 1821 and 1823, the most successful of which was *Cendrillon*. At its première the famous dancer Maria Mercandotti achieved her first big success in England. *Cendrillon* was danced at the Paris Opéra over 100 times and chosen for the grand opening of the Bol'shoy Theatre in Moscow in 1823. Sor went to Russia in that year with the ballerina Félicité Hullin, who danced the title role in the Moscow production. In 1826 he returned to Paris, publishing there immediately six guitar compositions probably written while he was in Russia and later his *Méthode pour la guitare* (1830) and further compositions for the instrument. He continued to teach and play the guitar until his death.

Sor achieved fame as a concert performer on the guitar and is best known for his more than 65 compositions for that instrument, which form an important part of the classical guitar repertory. He took from Moretti the idea of playing on the guitar not merely chords but music in parts, and acknowledged his debt to Haydn and Mozart

in matters of style. His *Méthode* has been called 'easily the most remarkable book on guitar technique ever written' (Grunfeld, 182). As well as his guitar compositions, his songs and ballet music were admired throughout Europe. His vocal music influenced his guitar music, above all in its treatment of melody.

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F. Sor: Complete Works for Guitar, 9 vols., ed. B. Jeffery (London, 1982)
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GUITAR

Pubd London or Paris, *c*1810–23: 30 divertimentos, opp.1, 2, 8, 13, 23; 6 sets of variations, opp.3, 9, 11, 15, 16, 20; 5 fantasias, opp.4, 7, 10, 12, 21; 6 Short Pieces, op.5; 12 Studies, op.6; 12 Minuets, op.11; Grand Solo, op.14; 2 sonatas, opp.15, 22; 12 waltzes, opp.17, 18; arias arr. from Die Zauberflöte, op.19
Pubd Paris, 1826: 8 Short Pieces, op.24; Sonata, op.25; 3 sets of variations, opp.26–8; 12 Studies, op.29
Pubd Paris, 1826–39: 6 fantasias, opp.30, 46, 52, 56, 58, 59; 97 lessons and exercises, opp.31, 35, 44, 60; 24 short pieces, opp.32, 42, 45, 47; 6 salon pieces, opp.33, 36; 12 waltzes, opp.51, 57; Variations, op.40; Serenade, op.37; 6 Bagatelles, op.43; 6 Pieces, op.48; Le calme, caprice, op.50; duets, opp.34, 38, 39, 41, 44 bis, 49, 53, 54 bis, 55, 61–3
Other: La candeur (Paris, 1835); La romanesca, with vn acc., *F-Pn*; Air varié; Bolero aduo, 2 gui

OTHER WORKS

Ops: Telemaco nell'isola de Calipso, Barcelona, S Cruz, 1796; Don Trastullo, inc., lost
Ballets: La foire de Smyrne, London, 1821, lost; Le seigneur généreux, London, 1821, lost; Cendrillon, London, 1822, march arr. gui (Paris, 1823); L'amant peintre, London, 1823, as Alphonse et Léonore, ou L'amant peintre, Moscow, 1824; Hercule et Omphale, Moscow, 1826; Le sicilien, Paris, 1827; Hassan et le calife, London, 1828, lost
Incid music: Elvira la portuguesa (melodramma), Madrid, *c*1804, lost
Vocal: at least 25 boleros or seguidillas boleras for 1–3vv, acc. gui/pf, some pubd; 33 ariettas, 1v, pf, all pubd London; Sp., It., Eng. songs and duets, acc. pf, all pubd London or Paris; cant.; O crux, ave spes unica, motet; mass, lost
Inst: waltzes, quadrilles, other pieces, pf 2–4 hands, all pubd; March for military band, arr. pf, pf 4 hands (St Petersburg, *c*1826); 3 pieces for harpolyre (Paris, *c*1830); 2 syms., 3 str qts, Concertante, gui, str trio, all lost

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BRIAN JEFFERY

Sorabji, Kaikhosru Shapurji [Leon Dudley] (*b* Chingford, 14 Aug 1892; *d* Winfrith Newburgh, nr Dorchester, 15 Oct 1988). English composer, pianist and writer on music. The son of a Spanish-Sicilian mother and a Parsi father, he disliked being labelled as English. He was educated privately in London, receiving several years' training in music. He was a self-taught composer, his known works dating from 1914 to 1984. Between the world wars he was a music critic, notably for the *New Age* and the *New English Weekly*. He remained an outsider as a critic and composer, owing to his anti-establishment views, private training, racial origins, homosexuality and self-described 'mania for privacy'. This last led him to mislead or turn away people enquiring after personal data such as the year and place of his birth.

Because he was financially secure, Sorabji did not need an income from his music criticism and felt no pressure to make it tactful. His colourful prose writings, comprising articles mostly on music and copious letters to the press and to individuals on many subjects, often project polemical attitudes and extreme opinions. They display caustic censure as well as effusive praise, coruscating wit as well as solemn contemplation.

For neo-classicism, serialism, electronics, indeterminacy and other 20th-century musical innovations he had no patience, similarly for music of many established and especially German masters, and for vernacular music of any kind. He championed many composers little known in England, for example Alkan, Mahler, Busoni, Godowsky, Reger and Szymanowski. Of these, Busoni as composer and pianist drew his strongest admiration.

A nervous and introverted person, Sorabji played the piano only seldom in public, gradually developing a fear of audiences and a desire to play only for appreciative friends. His last public performance was probably in 1936. Public and private commentators wrote of marvellous technique, beautiful sound and unparalleled energy. But his pianism suffered from impatience with practising and inconsistent attention to detail. The extant tape recordings of him playing his own music are mostly read-throughs, made privately when he was in his 70s.

The music he commended often shared features of his own: Baroque structure, post-Romantic grandeur and scope, complex and free harmony and tonality, continuous evolution of long melodies, asymmetrical phrases unaffected by dualistic formal patterns, Impressionistic colour, bountiful ornamentation and virtuosity, and deep mystical or religious qualities. He considered the acts of composition and performance intensely sacred, and the best music to be suitable only for initiates, not the uncultured masses.

Nearly all of his music includes the piano, with solo pieces the most prominent. Works range from musical aphorisms of a phrase or two to some lasting several hours. In the larger keyboard works are found expansive sections based on Baroque models such as variation, fugue and toccata next to luxurious nocturnes or other free, almost improvisatory fantasies. The latter style dominates some remarkable shorter pieces, for example *Le jardin parfumé*, *Jāmī* and *Gulistān*. Sorabji also composed musical paraphrases and freer treatments of pre-existing material, from the uproarious early *Three Pastiches* to his last major work, *Passeggiata arlecchinesca sopra un frammento di Busoni*. His principal transcriptions are of Ravel's *Rapsodie espagnole* and the closing scene of Strauss's *Salome*. His solo organ works, which require large Romantic instruments, consist of three symphonies, the shortest lasting two hours.

Almost all his songs date from the first quarter of his career. Most set French texts and are in a French style.

More impressive, despite some problematic orchestration, are his works for voices and orchestra, especially his huge *Jāmī* Symphony and *Symphonic High Mass*. Sorabji also wrote 11 works for piano and orchestra and five pieces of chamber music. None of his works with full orchestra has been played.

In the 1920s he began to distance his music from ordinary performers and listeners. It became more intricate in detail, more fluid in rhythm and phrasing, more complex in counterpoint and harmony, and more extreme in length and difficulty. This culminated in his longest published piano work, *Opus clavicembalisticum*, which remained unperformed for over 50 years after Sorabji's rushed first performance in 1930. Modelled after Busoni's *Fantasia contrappuntistica*, it lasts over four hours. Some piano compositions, such as the Fifth Piano Sonata, Symphonic Variations, *Etudes transcendantes* and the exalted *Sequentia cyclica* (27 variations on the *Dies irae* chant), last much longer. Absolute durations, however, are uncertain, because so few of Sorabji's works have been performed and because many have only sparse indications of tempo, dynamics and articulation. Almost never using sketches, he wrote his music in its final form quickly. His piano music generally uses three or four staves, and as many as seven.

The extreme technical and interpretative difficulty of his music, together with his disdain for the public and its for him, led Sorabji eventually to forbid public performance of his works without his permission. Between the early 1940s and 1976 very few performances occurred. The first to perform his music with permission after this hiatus were the pianists Yonty Solomon (1976) and Michael Habermann (1977). Since then, a few works have been played by others, including eminent keyboard performers such as Ogdon, Madge, Bowyer and Hamelin.

Most of Sorabji's manuscripts are hard to read or rely on. Copying and editing of portions or indeed all of a composition have been necessary in order to provide usable notation. Nearly all of the 16 printed publications of Sorabji's music issued in his lifetime also contain many mistakes. Editions produced after his death by Roberge and others solve numerous problems. In 1988 the Sorabji Archive was founded in Bath by Alistair Hinton, Sorabji's residual legatee, to be the central resource for Sorabji's music and writings; in 1994 many of his original manuscripts went to Paul Sacher Stiftung in Basle.

WORKS

INSTRUMENTAL

works in chronological order of composition

9 pf concs.: no.1, op.3, 1915–16; no.2, op.10, 1916–17 [2 pf score remains]; [no.3], pf, chbr orch, 1918; [no.4], 1918; [no.5], 1920 [pubd as no.2]; [no.6], 1922 [orig. no.3]; [no.7] 'Simorg-Anka', pf, chbr orch, 1924; no.8, 1927–8 [orig. no.5]; [no.9] 'Opus clavisymphonicum', 1957–9

Other works for pf and orch: Sym. Variations, 1935–6 [vol.1 only]; Opusculum clavisymphonicum vel claviorchestrale, pf, chbr orch, 1973–5

Other orch: Chaleur, op.5, *c*1916–17; Opusculum, 1923

Chbr: Pf Qnt no.1, 1919–20; Pf Qnt no.2, 1932–3; Conc. non grosso, pf, 4 vn, va, 2 vc, 1968; Il tessuto d'arabeschi, fl, str qt, 1979; Fantasiettina atematica, fl, ob, cl, 1981

VOCAL

Chorus and orch: Sym. [no.1], 1921–2, chorus, orch; Black Mass, 1922, chorus, orch [lost, probably inc.]; Sym. [no.3] 'Jāmī', Bar, chorus, orch, 1942–51; Sym. High Mass, chorus, orch, 1955–61

V, ens: Medea (music drama), 1916, lost, probably inc.; Music to 'The Rider by Night' (R. Nichols), vv, chbr orch, 1919, partially lost; 5 sonetti (Michelangelo), Bar, chbr orch, 1923

V, kbd (pf unless otherwise stated): The Poplars, op.2 no.1 (J. Dučić), 1915; Chrysilla, op.1 no.1 (H. de Régnier), 1915; Roses du soir, op.1 no.2 (P. Louÿs), 1915; L'heure exquise, op.2 no.2 (P. Verlaine), 1916; Vocalise pour soprano fioriturata, op.2 no.3, 1916; Vocalise [no.2], 1916, lost; Apparition, op.4 no.3 (S. Mallarmé), 1916; Hymne à Aphrodite, op.4 no.2 (L. Tailhade), 1916; L'étang, op.9 (M. Rollinat), 1917; I was not sorrowful (E. Dowson), *c*1917–18; Le mauvais jardinier (I. Gilkin), *c*1918; 3 poèmes (C.P. Baudelaire, Verlaine), 1918–19; 3 fêtes galantes (Verlaine), *c*1919; Arabesque (Mīrzā), 1920; 3 poèmes (Sa'dī), 1926; L'irrémédiable (Baudelaire), 1927; Movement (vocalise), 1927 and 1931; [3 poèmes] (Verlaine, Baudelaire), 1941; Frammento cantato (H. Morland), 1967; Benedizione (St Francis of Assisi), v, org, 1973

KEYBOARD

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Org: Sym. no.1, 1924; Sym. no.2, 1929–32; Sym. no.3, 1949–53

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PAUL RAPOPORT

Sorbi. *See* SOURSBY.

Sordina [sordino] (It.). *See* KIT.

Sordino (i) (It.). *See* MUTE.

Sordino (ii) (It.). *See* BUFF STOP; *see also* CLAVICHORD.

Sordo Sodi, (María del) Carmen (*b* Mexico City, 11 Nov 1932). Mexican ethnomusicologist, singer, percussionist and music administrator. She studied at the Colegio Juan de Dios Peza in San Luis Potosí (BA in philosophy and letters), the National Conservatory of Music in Mexico City (singing and percussion, 1959–67) and the Idyllwild School of Music of the University of Southern California, Los Angeles (1965–70). Concurrently she lectured extensively on Mexican folk music in the USA and Europe and pursued a career as a performer. In 1966 she became head of the Sección de Investigaciones Musicales and in 1974 director of the Centro Nacional de Investigación, Documentación e Información Musical of the Instituto Nacional de Bellas Artes and of the instrument museum of the same institute, where she also inaugurated the annual courses in ethnomusicology (1967–72). As an official researcher of the institute, she has studied and published in the areas of Mexican music history, folklore, dance, and ethnomusicology.

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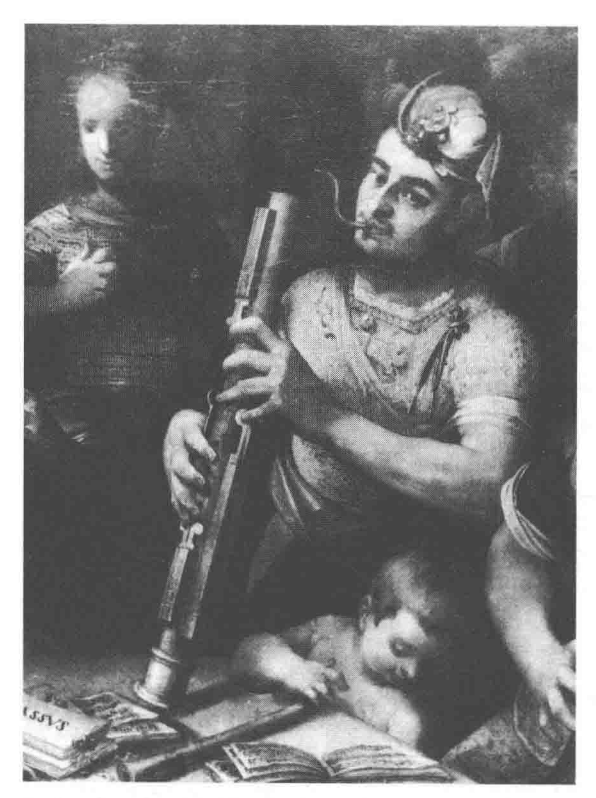
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GERARD BÉHAGUE

Sordun (Fr. *sourdine*; Ger. *Sordun*; It. *sordone*, or possibly *dolzaine*). A double reed instrument of the late 16th and early 17th centuries in which the cylindrical bore doubles back on itself inside a single wooden column, so that this short instrument has a relatively low pitch. Zacconi (1592) was the first to mention *sordoni*. Praetorius (1619) wrote that they sounded like *cornamusen* (*see* WIND-CAP INSTRUMENTS) or crumhorns, that is, fairly soft even though they did not have a wind cap. He described five sizes – the largest three with bassoon-like crooks – each with a range of about an octave and a 6th above their lowest note, *F* (Gross Bass), *B♭* (Bass), *c* (Bass), *e♭* (Tenor/alto) and *b♭* (Cantus). According to him they had 12 finger-holes – though some have two more controlled by keys – in addition to a hole at the bottom end for moisture and a hole above from which the sound issued. Mersenne (1636) and Trichet (*c*1640) described a similar instrument which they called 'courtaut', that is, a shortened bassoon or *fagot*. The *courtaut*, unlike the sordun, had short projecting tubes called *tétines* (teats), to simplify fingering the rear bore; three *tétines* were added to each side of the instrument, but one set was stopped with wax according to whether the performer played with his left hand above his right, or vice versa. Mersenne wrote that *courtauts* were used as basses to *musettes*.

The five surviving boxwood sorduns, each with six brass keys, are probably the work of the same maker and date from the late 16th or early 17th centuries. Four are in Vienna (see von Schlosser) and one in the Museo degli strumenti musicali, Rome (see Cervelli). They are very similar to each other in construction, but differ in a number of details from the sorduns described by Praetorius. The Viennese instruments comprise two great basses (of the same size as each other) and two basses of different sizes. The larger of the two basses is preserved almost complete. It has two cylindrical bores which are connected at the bottom (the closure at the lower end is missing). The slightly S-shaped mouthpiece was to be fitted into a side hole in the descending bore, which has six finger-holes at the front and a thumb-hole at the back. A closed key is operated by the forefinger of the upper hand, while the little finger of the lower hand can close an open key. The rising bore has four keys in all: two for the thumb of the lower hand, one for the little finger of the upper hand and one for the thumb of the upper hand. The air column ends in tone-holes at the top of the instrument, to the side. The turned foot section could be used to support the instrument or to store reeds or the crook. The great bass sorduns each have a short third bore in order to create a longer air column.

These instruments could not have been part of the consort of 'sordani' made up of two basses, three tenors, two descants and one small descant mentioned in the 1596 Innsbruck inventory of Archduke Ferdinand of the Tyrol (von Schlosser, 1920). There are copies of the Viennese sorduns in museums in New York (The Metropolitan Museum of Art, 1902) and Brussels (Mahillon, 1909). The incomplete sordun now in Rome is very



Sordun: detail from a painting by an unknown Italian artist, c1600

similar to the larger of the two bass sorduns in Vienna. An instrument by W. Kress, now in Salzburg, was formerly thought to be a sordun but has been identified variously as a bass chalumeau, bass clarinet or basset horn (Birsak, 1973; Young, 1993).

The illustration shows a detail from an Italian oil painting of about 1600; a great bass sordun similar to the two surviving examples in Vienna is being played. A 17th-century engraving also shows a sordun being played with two cornetts, a shawm, and a trumpet at a ballet for Louis XIII; and a pavan by Francisco Segario in *GB-Lbl* Add.33295, a MS of 17th-century music from the court in Kassel, is scored for recorder ('fiauto'), mute cornett, trombone, viola da gamba and 'sordano'.

See also ORGAN STOP.

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HOWARD MAYER BROWN/GERHARD STRADNER

Sore, Martin. *See* AGRICOLA, MARTIN.

Sørensen, Bent (*b* Borup, 18 July 1958). Danish composer. Initially self-taught as a composer, in his first works he was inspired by folk music, but this influence faded as he undertook more formal composition studies. From 1983 to 1987 he studied with Nørholm at the Royal Danish Conservatory in Copenhagen and from 1988 to 1990 with Nørgård at the Jutland Conservatory in Århus. These composers' influence led to a stylistic openness and attention to detail in Sørensen's work, and, in advance of his début as a composer in 1991, he achieved some recognition with works in which these features are prominent. His first string quartet 'Alman' (1984) was both his final break with folk music and the first notable example of the dissolved contours, the suggestions and hints, that are characteristic of Sørensen's music.

Sørensen's fascination with the disintegration and degeneration of the manifestations of life characterizes both his compositional technique and choice of titles. Behind titles such as *Funeral Procession* (1989), *The Deserted Churchyards* (1990) and *Schreie und Melancholie* (string quartet, 1993–4) there are sophisticated studies in the erasing of contours and the crackling of time. Sørensen chooses his structures according to what he wishes to express. Recurring devices include quarter-tones, glissandos, tremolos and rapid staccato notes, generally in a densely intertwined setting. Through this almost polyphonic method, Sørensen manages to create the perception that musical events are taking place which never entirely come into focus, and this is reinforced by the often weak dynamic nuances. The many collisions of expression lead to a new, overall expression, which partly explains why Sørensen's music has often been compared to the technique of the pointilliste painter Seurat.

After having expressed himself for several years primarily through the medium of chamber music (in which the four string quartets occupy a special position), and in works of rarely more than 15 minutes' duration, Sørensen has increasingly turned to larger works from 1992, first with *The Echoing Garden* for orchestra with choir and soloists to texts by Shakespeare, Cohen and Rilke (1992), and in 1993 with the violin concerto *Sterbende Gärten*, which was awarded the Nordic Council Music Prize in 1996. He has written works for the Arditti Quartet, the London Sinfonietta, Ensemble Modern, the Gulbenkian Foundation and Danish Radio.

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ERIK H.A. JAKOBSEN

Sørensen, Søren (*b* Copenhagen, 20 Sept 1920). Danish musicologist. He studied the organ with Finn Viderø at the Royal Danish Conservatory (diploma 1943) and musicology with Abrahamsen and Larsen at Copenhagen University (MA 1945), where he took the doctorate in 1958 with a dissertation on Buxtehude's cantatas. In 1943, with the conductor Lavard Friisholm, he founded the Collegium Musicum, a chamber orchestra with which he was associated as organist and harpsichordist until it was disbanded in 1976. He succeeded Jeppesen as organist at Holmens Kirke, Copenhagen (1947–58) and as professor of musicology at the University of Århus (1958–90). He was also a lecturer in the history of church music at the Pastoral Seminary in Århus (1977–88).

Sørensen's wide experience and sound judgment have led to his appointment to many positions of administrative responsibility: he has been chairman of the Danish Society of Organists and Choirmasters (1953–9), a member of the IMS council (1964–72), rector of Århus University (1967–71), the Scandinavian representative on the board of the International Association of Universities (1970–75) and the Council of Europe's Committee for Higher Education and Research (1967–73), chairman of the Programme Committee of the 11th IMS International Congress (Copenhagen, 1972), chairman of the Danish Council for Research in the Humanities (1974–7) and chairman of the board of the Jyske Opera in Århus (1973–86; 1990–92). He was also editor, with Nils Schiørring, of the *Dansk årbog for musikforskning* (1961–76).

Sørensen's research has been largely concentrated in the 17th century, especially in the music of Buxtehude, in recognition of which he was awarded the Buxtehude Prize of the Hanseatic City of Lübeck in 1972. He has, however, also interested himself in later Danish church music, in the music of Carl Nielsen and in the cultural relations between Denmark and the former Danish provinces of north Germany. He was visiting professor at the University of Kiel in 1973 and was awarded the Bartók Medal of the Hungarian State in 1982. He became a member of the Royal Danish Academy of Sciences and Letters in 1977 and the Norwegian Academy of Science and Letters in 1989. On his retirement he was honoured with the *Festskrift Søren Sørensen*, ed. F.E. Hansen and others (Copenhagen, 1990).

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JOHN BERGSAGEL

Soresina, Benedetta. *See* SOROSINA, BENEDETTA.

Sorge, Georg Andreas (*b* Mellenbach, Schwarzburg, Thuringia, 21 March 1703; *d* Lobenstein, Thuringia, 4 April 1778). German organist, composer and theorist. According to his autobiography (in Mattheson) Sorge first received singing lessons from a local Kantor and organist, Nicolas Walter, and his substitute, Caspar Tischer. When Tischer moved to Schney (Franconia) in 1714 to become court organist, Sorge followed him and continued to study keyboard and other instruments with him for another two years. Returning home in 1716, Sorge became a pupil of Pastor Johann Wintzern for theology, Latin, oratory, German poetry, mathematics and especially musical composition. He 'composed in his 18th year various church pieces to texts he had prepared himself' (Mattheson, p.338). After a brief episode as private tutor in Burg (Vogtland), Sorge was appointed at the age of 19 court and civic organist at Lobenstein, a position also entailing teaching in the local school. Although on more than one occasion he was offered other attractive positions, he remained committed to his employer at Lobenstein for the rest of his life. He established himself throughout central Europe as a talented composer, an authority on organ building, and particularly as a prolific writer of music treatises. In July 1747 he was elected the 15th member of Mizler's Societät der Musikalischen Wissenschaften, a Leipzig corresponding society of musical scholars and composers (which Bach had joined a month earlier as the 14th member).

Sorge published most of his compositions and treatises at his own expense. The majority of his pamphlets and books are devoted to a lifelong preoccupation with the practical and theoretical problems of tuning and temperament. Among his major works in other areas of music

theory, attention should be drawn to *Anleitung zur Fantasie* (1767), an informative guide to teaching a keyboardist to play extempore, or 'aus dem Kopfe', with skill and musicianship. Unlike writers earlier in the century who taught improvisation from the principles of thoroughbass practice, Sorge prescribed a course in harmony, emphasizing the central importance of chords, their inversions, scales, the concept of modulation, various applications of dissonances, the improvising of fugues and finally the concept of the Affections. According to Sorge, major and minor are the only modes, and he developed his concept of a circle of tonalities in which each key centre has a primary relationship to a set of 'Nebentonarten' (auxiliary keys). C major, for example, has as its auxiliary key centres G major, A minor, E minor, F major and D minor. He ridiculed Mattheson's well-known doctrine of key affects, published in *Das neu-eröffnete Orchestre* (Hamburg, 1713), contending that in describing the affects of keys one can only state that major keys are suited to joyful and pleasant emotions, and minor keys to sad and longing ('sehnlichen') emotions. With this attitude, as with so many of Sorge's theoretical and aesthetic viewpoints, one sees clearly the waning influence of the Baroque and the developing principles of the Classical style.

Another major work is his *Vorgemach der musicalischen Composition* (1745–7), which Benary evaluated as 'one of the most important manuals on composition from the late Bach period'. Ostensibly, Sorge presented rules of thoroughbass practice, but, as had become well established decades earlier (for example with Heinichen's *Der General-Bass in der Composition* of 1728), learning thoroughbass practice was equivalent to studying the art of composition. The central significance of this treatise is Sorge's application of the principles of harmony to composing. He continued to accept the theological foundation of the triad as a musical symbol for the sacred Trinity (which he correctly attributed to the 17th-century theorist Lippius). However, triads, including diminished and augmented forms, now become structural entities and the basis of musical composition. Sorge considered triads the foundation of all other musical factors including dissonances, melody ('the daughter of harmony') and modulation. Although he does not seem to have derived his ideas directly from the treatises of Rameau, his emphasis on the triad and the construction of all chords by 3rds echoed and at times duplicated Rameau's similar theoretical principles.

Throughout his long career Sorge published a considerable amount of keyboard music, little of which is accessible for study today. However, his greatest contributions were as an assimilator of theoretical currents of musical thought in a period of rapidly changing musical tastes.

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printed works published in Nuremberg unless otherwise stated

Clavier Übung, hpd, i–iii (1738–*c*1745) [18 sonatas 'nach Italiaenischen Gusto']
Clavier Übung, org/clvd, i–ii (1739–42) [24 preludes 'nach modernem Gusto']
12 Menuetten, hpd/fl/vn, vc (1742)
24 kurtze Praeludia, hpd (*c*1746)
Kleine Orgel-Sonaten (*c*1748)
12 Sonaten, org/hpd (*c*1745–9)
Sonatinen, Fantasien, Toccatinen und Sinfonien, hpd (1751)
24 Vorspiele vor bekannten Choral-Gesänge, org, i–ii (1754), part i, ?lost
Choral Fugen, org, i (n.d.)
Wohlgewürtzte Klangspeisen vor musicalische Gemüther, hpd (n.d.) [6 partitas]
Toccata per omnen circularum 24 modorum, org, *D-LEm*; 3 Fugen über BACH, org, *GB-Lbl*: both cited in *EitnerQ*
Vocal and instrumental works in *A-Wgm*, *Wn*, *B-Bc*, *Br*, *D-Bsb*; see *Vorgemach* (1745) and *Compendium* (1760) for Sorge's list of his own compositions.

THEORETICAL WORKS

Genealogia allegorica intervallorum octavae diatono-chromaticae (Hof, 1741)
Anweisung zur Stimmung und Temperatur sowohl der Orgelwerke, als auch anderer Instrumente, sonderlich aber des Claviers (Hamburg, 1744)
Vorgemach der musicalischen Composition, oder Ausführliche, ordentliche und vor heutige Praxin hinlängliche Anweisung zum General-Bass (Lobenstein, 1745–7); ed. and Eng. trans. A.D. Reilly (diss., Northwestern U., 1980)
Gespräch zwischen einem Musico theoretico und einem Studioso musices von der Prätorianischen, Printzischen, Werckmeisterischen, Neihardtischen, und Silbermannischen Temperatur wie auch von dem neuen Systemate Herrn Capellmeister Telemanns, zu Beförderung reiner Harmonie (Lobenstein, 1748)
Ausführliche und deutliche Anweisung zur Rational-Rechnung, und der damit verknüpfften Ausmessung und Abteilung des Monochords (Lobenstein, 1749)
Ausweichungs-Tabellen in welchen auf vierfache Art gezeiget wird wie eine jede Tonart in ihre Neben-Tonarten ausweichen könne (Nuremberg, 1753)
Gründliche Untersuchung, ob die … Schröterischen Clavier-Temperaturen für gleichschwebend passieren können oder nicht (Lobenstein, 1754)
Georg A. Sorgens … zuverlässige Anweisung Claviere und Orgeln behörig zu temperiren und zu stimmen (Leipzig and Lobenstein, 1758)
'Anmerckungen zu Quantzens Dis- und Es-Klappe auf der Querflöte', in F.W. Marpurg: *Historisch-kritische Beyträge zur Aufnahme der Musik* (Berlin, 1754–78/*R*), iv
Compendium harmonicum, oder Kurzer Begriff der Lehre von der Harmonie (Lobenstein, 1760); also as *Herrn G.A. Sorgens Anleitung zum Generalbass und zur Composition* (Berlin, 1760); ed. and Eng. trans. J. Martin (diss., Catholic U. of America, Washington DC, 1980)
Die geheim gehaltene Kunst von Mensuration von Orgel-Pfeiffen (MS, *c*1760); ed. and Eng. trans. in Bibliotheca organologica, xxiii (Buren, 1977)
Kurze Erklärung des Canonis Harmonici (Lobenstein, 1763)
Anleitung zur Fantasie, oder Zu der schönen Kunst das Clavier wie auch andere Instrumente aus dem Kopfe zu spielen (Lobenstein, 1767)
'Anmerkungen über Professor Eulers Intervallensystem', *Musikalische Nachrichten und Anmerkungen*, ed. J.A. Hiller, iv (Leipzig, 1770/*R*)
Bei der Einweihung … über die Natur des Orgel-Klangs (Hof, 1771); facs. in Bibliotheca organologica, xxiii (Buren, 1977)
Der in der Rechen- und Messkunst wohlerfahrne Orgelbaumeister (Lobenstein, 1773); facs. in Bibliotheca organologica, xxiii (Buren, 1977)
Die Melodie aus der Harmonie … hergeleitet (MS, *A-Wgm*)
Other writings, some lost, listed in *Vorgemach* (1745) and *Compendium* (1760)

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M. Frisch: *G.A. Sorge und seine Lehre von der musikalischen Harmonie* (diss., U. of Leipzig, 1954)
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C.O. Bleyle: *Georg Andreas Sorge's Influence on David Tannenberg and Organ Construction in Eighteenth-Century America* (diss., U. of Minnesota, 1969)
F.S. Miller: *The Keyboard Music of Georg Andreas Sorge (1703–1778)* (diss., Michigan State U., 1974)
G. Ebersbach: 'Georg Andreas Sorge, gräflich Reuss.-Plauischer Hof- und Stadtorganist sowie Lehrer und Musikgelehrter', *Archiv für Sippenforschung*, xlviii (1982), 389–405

R. Rasch: 'Sorge's Monochord', *Mens en melodie*, xxxvii (1982), 232–43
J.W. Bernhard: 'The Marpurg–Sorge Controversy', *Music Theory Spectrum*, xi (1989), 164–86
J. Lester: *Compositional Theory in the Eighteenth Century* (Cambridge, MA, 1992)

GEORGE J. BUELOW

Sorgo, Antonio. *See* SORKOČEVIĆ, ANTUN.

Sorgo, Luca. *See* SORKOČEVIĆ, LUKA.

Soriano, Alberto (*b* Santiago del Estero, 5 Feb 1915; *d* Concepción del Uruguay, 16 Oct 1981). Uruguayan composer and ethnomusicologist of Argentine birth. While he was still a child his family moved to Salvador, Brazil, where he studied at the conservatory (violin with Dante de Souza and harmony, counterpoint and composition with Silvio Deolindo Froes). He taught harmony and music theory at the Salvador Conservatory (1934–8) and music history at the Montevideo Conservatory. From 1952 he taught music ethnology at the Institute of Musicology of the Universidad de la República in Montevideo, serving as the Institute's director until 1974. In 1959 he became an Uruguayan citizen.

Soriano's compositions include works for orchestra, soloist and orchestra, chorus, chamber ensembles, piano and guitar. His works have received premières in Brazil, Germany, Mexico, Norway, Romania, the former Soviet Union, USA and Uruguay. At the South American Music Festival in Caracas (1954, 1956) his works were performed alongside those of Villa-Lobos, Juan José Castro, Carlos Chávez and Orbón.

WRITINGS

Esencialidad musical (Montevideo, 1940)
Las cinco llegadas de madre al agua (Buenos Aires, 1942)
Algunas de las inmanencias etnomusicológicas, i (Montevideo, 1967)
Tres rezos augúricos y otros cantares de liturgia negra (Montevideo, 1969)

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S. Salgado: *Breve historia de la música culta en el Uruguay* (Montevideo, 1971)
E. Sabatés: 'Alberto Soriano', *Músicos de aquí*, ii (1992), 145–84

LEONARDO MANZINO

Soriano [Suriano, Suriani, Surianus], **Francesco** (*b* Soriano, nr Viterbo, 1548 or 1549; *d* Rome, 19 July 1621). Italian composer. He was a choirboy at S Giovanni in Laterano under Palestrina. He became a priest in about 1574 and from May 1570 to January 1581 was *maestro di cappella* at S Luigi dei Francesi, Rome. Having been dismissed from there because of frequent absences, he moved to the Mantuan court where he served as *maestro* from 1581 to 1586. He seems to have been less than satisfactory there too, and the duke tried to replace him in 1583, consulting Palestrina in the process. The latter supported Soriano, saying that he was at least as good at composing and organizing a choir as Marenzio, whom the duke was considering for the post. Victoria must also have thought well of him: he included Soriano's earliest published sacred piece, the double-choir *In illo tempore: assumpsit Jesus*, in his own *Motecta festorum totius anni* of 1585 (Soriano published a considerably revised version in 1597). He returned to Rome in 1586, serving as *maestro* at S Maria Maggiore from October that year to May 1589 and subsequently for part of 1595, and from May 1601 to March 1603. He also held a canonry at the basilica, which he actively filled in the intervening years. From May 1599 to June 1601 he served as *maestro* at S Giovanni in Laterano and from January 1603 to his retirement in 1620 as *maestro* of the Cappella Giulia; during his tenure the new basilica of S Pietro was completed and Girolamo Frescobaldi was appointed organist (from 1608). He died a relatively wealthy man (see Burke) and endowed a chapel in S Maria Maggiore with provision of two chaplains and an annual Requiem Mass and *Libera me* to be sung in polyphony for his soul. He was buried under the nave of that basilica. He was a major figure in Roman musical life after Palestrina's death, being appointed as arbitrator (with G.A. Dragoni) in a dispute over pay between Asprilio Pacelli and the Arciconfraternita della SS Trinità in 1595. In 1611 he and Felice Anerio were appointed by papal commission to complete the revision of chant books begun in 1577 by Palestrina and Annibale Zoilo. Called the *Editio medicaea*, it was published in 1614 and widely used thereafter, though it never obtained papal sanction as the sole authorized version.

As a composer Soriano remained on the conservative wing of the generation after Palestrina. He seems not to have written any small-scale concertato motets, for example, and his *Canoni et oblighi* of 1610 continue the contrapuntal tradition of Costanzo Festa and G.M. Nanino. His most notable achievements are his sacred polychoral works for up to four choirs, written for Vespers services on the two major feast days at S Pietro: the feast of Sts Peter and Paul (29 June) and the Dedication of the Basilica (18 November). Published in 1616, they are suited to the large acoustic of the completed basilica, with their full texture and multiplicity of figurations, doubling of major 3rds and large-scale tuttis. He also contributed the 'Christe' section, for double choir, to the *Missa 'Cantantibus organis Cecilia'* written in the 1580s as a combined work by some of the most prominent members of the Compagnia dei Signori Musici di Roma. Among his 1609 masses was a version of Palestrina's *Missa Papae Marcelli* reworked for eight voices in two choirs, in which he realized the implied polychorality of Palestrina's voice-groupings and clarified the harmonic tendencies by the addition of accidentals. The other masses are exercises in contrapuntal display, particularly the *Missa super voces musicales*. His four-voice *Magnificat* settings of 1619, on the other hand, typify the short, largely homophonic settings of liturgical texts which became popular after 1600; his settings of the turba sections of the Passions (also 1619) make some effective use of a variety of textures and vocal groupings to express the text, and include *si placet* polyphonic settings of the seven last words of Christ.

As a composer of madrigals Soriano was undistinguished. DeFord found that, of all Roman composers, he paid least attention to the appropriateness of his music to the text; his textures remain heavy and contrapuntal and the rhythms often dull and unvaried. Still, he was widely anthologized and the single madrigals included in the two collections issued by members of the Compagnia dei Musici (*Dolci affetti*, RISM 1582[4] and *Le gioe*, 1589[7]) show some lightness of touch, if no great sensitivity to the words. In general, in all his music, Soriano was preoccupied with fullness of sound and with using his strong contrapuntal training to that end. That may not have found favour in Mantua, but it achieved its best expression at S Pietro in Rome during the papacy of Paul V (1605–21).

WORKS

SACRED

Motectorum, 8vv (Rome, 1597); ed. S.P. Kniseley (Gainesville, FL, 1980)

Missarum liber primus, 4–6, 8vv (Rome, 1609) [incl. arr. Palestrina's Missa Papae Marcelli]; 2 ed. K. Proske, Selectus novus missarum, i (Regensburg, 1857); ii (Regensburg, 1861)

Psalmi et motecta, 8, 12, 16vv, bc (org) (Venice, 1616)

Passio D.N. Jesu Christe secundum quatuor Evangelistas, Magnificat, sequentia fidelium defunctorum, una cum responsorio, 4vv (Rome, 1619) [incl. 5 Marian antiphons]; 12 pieces ed. in Musica divina, iii (Regensburg, 1859); iv (Regensburg, 1863)

Graduale ... iuxta ritum sacrosanctae Romanae Ecclesiae cum cantu Pauli V Pont. Max. iussu reformato (Florence, 1614)

Works in 1585^{6}, 1586^{4}, 1607^{2}, 1611^{1}, 1614^{3}, 1615^{1}, 1621^{1}, 1621^{3}

'Christe' section in Ky of Missa 'Cantantibus organis Cecilia', *I-Rsg*

SECULAR

Il primo libro di madrigali, 5vv (Venice, 1581)

Il secondo libro di madrigali, 5vv (Rome, 1592)

Il primo libro di madrigali, 4–6vv (Rome, 1601)

Il secondo libro di madrigali, 4–6vv (n.p., 1602); lost, according to *FétisB*

Canoni et oblighi di 110 sorte, sopra l'Ave maris stella, 3–8vv (Rome, 1610)

Works in 1574^{4}, 1582^{4} (ed. in L'arte armonica, 2nd ser., i, 1993), 1583^{10} (ed. in *NewcombMF*, ii, 149), 1583^{12}, 1588^{21}, 1589^{7}, 1589^{11} (ed. in L'arte armonica, 2nd ser., i, 1993), 1590^{15}, 1591^{12}, 1591^{15}, 1593^{5}, 1597^{13}, 1599^{6}, 1607^{14}, 1613^{10}, 1616^{10}

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R.I. DeFord: *Ruggiero Giovanelli and the Madrigal in Rome, 1572–1599* (diss., Harvard U., 1975)

G. Dixon: *Liturgical Music in Rome, 1605–1645* (diss., U. of Durham, 1982)

J. Burke: 'Musicians of S Maria Maggiore, Rome, 1600–1700', *NA*, new ser., ii (1984), suppl.

N. O'Regan: *Sacred Polychoral Music in Rome, 1575–1621* (diss., U. of Oxford, 1988)

NOEL O'REGAN

Soriano Fuertes (y Piqueras), Mariano (*b* Murcia, 28 March 1817; *d* Madrid, 26 March 1880). Spanish composer and writer. He received his early musical training from his father, Indalecio Soriano Fuertes (1787–1851), the music director at the royal chapel in Madrid and a composer. Abandoning a career in the military, in 1841 he helped found the periodical *La Iberia musical*. His first theatrical success was the zarzuela *Jeroma la castañera*, to a libretto by Mariano Fernández and first performed in Madrid at the Teatro del Príncipe in 1842. This was followed in 1843 by two more zarzuelas, *El ventorillo de Alfarache* and *La feria de Santiponce*. In 1843 he became professor of solfège at the Madrid Conservatory and published a popular solfège method. In 1844 he assumed directorship of the Liceo Artístico y Literario in Córdoba, where he composed the zarzuela *A Belén van los zagales* as well as a *Stabat mater* and Requiem. In 1849 he moved to Seville to become the director of the Liceo and the Teatro de San Fernando, and in the same year the theatre gave the first performance of his *El tío Caniyitas, ó El mundo nuevo de Cádiz*, a two-act zarzuela composed during a brief stay in Cádiz. In Seville Soriano Fuertes also composed the comic opera *La fábrica de tabacos de Sevilla*, then returned to Cádiz as director of the Teatro Principal and La comedia, composing the zarzuela *Lola la gaditana*. In 1852 he became director of music at the Gran Teatro del Liceo in Barcleona. His final and collaborative stage work, *Buen viaje señor don Simón*, was produced at the Liceo in 1853. After this time he devoted himself to scholarship, founding *La gaceta barcelonesa* and writing the first history of Spanish music, *Historia de la música española desde la venida de los fenicios hasta el año 1850* (Madrid and Barcelona, 1855–9). However, his historical writings have been justly criticized for their inaccuracy, and his reputation rests on his theatrical and sacred works, as well as his many songs. He received numerous awards for his accomplishments, including the Order of Carlos III and honorary memberships in learned societies in Spain, Italy and France.

WORKS

(selective list)

Stage (zars unless otherwise stated): La pastora de Manzanares, Madrid, Instituto, 1842, collab. J. Sobejano and F. La Hoz; Jeroma [Geroma] la castañera (1, M. Fernández), Madrid, Príncipe, 3 April 1842; El ventorillo de Alfarache (F. de Montemar), Madrid, 1843; La feria de Santiponce (Montemar), Madrid, 1843; A Belén van los zagales (2), Córdoba, 1844; La venta del puerto, ?Cádiz, 1847, collab. C. Oudrid y Segura; El tío Caniyitas, ó El mundo nuevo de Cádiz (ópera cómica, 2, J. Sans Pérez), Seville, S Fernando, Nov 1849; La fábrica de tabacos de Sevilla (ópera cómica, S. Albarrán), Seville, S Fernando, 1850; Lola la gaditana, Cádiz, Principal, 1850; Buen viaje señor don Simón, Barcelona, Liceo, 1853, collab. C. Puig, N. Manent and T. Solera

Choral: Misa de Requiem; Stabat mater

Vocal collections, 1v, pf: El arpa de oro, collab. J. Sobejano jr; Ecos de Guadalquivir; Recuerdos de Andalucía

Other works, incl. Los pregones de Madrid; El recreo español; Vals fúnebre a la muerte de Bellini

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GroveO (W.A. Clark)

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A. Peña y Goñi: *Historia de la zarzuela* (Madrid, 1881), 475–80

J.A. García Seco: 'Mariano Soriano-Fuertes y Piqueras: músico murciano del siglo XIX', *Primera semana de estudios murcianos*, vi (2–8 May 1961), 85–93

C. Gómez Amat: *Historia de la música española en el siglo XIX* (Madrid, 1984)

WALTER AARON CLARK

Sorkočević, Antun [Sorgo, Antonio] (*b* Dubrovnik, 25 Dec 1775; *d* Paris, 14 Feb 1841). Croatian composer, son of LUKA SORKOČEVIĆ. A member of an old, distinguished aristocratic family, he studied music in Dubrovnik with his father and then in Rome (1789–91). In 1794 he became a member of the Great Council, the parliament of the Dubrovnik Republic, went to Paris as the last consul to be accredited there, and continued to live in Paris after the fall of the Dubrovnik Republic. His music often shows the limitations imposed by the provincial character of musical taste prevalent in Dubrovnik. Nevertheless, some of his works show considerable dramatic intensity (e.g. the setting of I. Gjorgjić's Croat translation of Psalm cxxxvi).

WORKS

all MSS in HR-Dsmb

Vocal: Dixit Dominus (Ps cix), solo vv, 4vv, orch; 2 Tantum ergo; Nell'umile mia capanna, S, orch; La preghiera, S, pf

Inst: Sonata, pf, vn, 1793; Sym.; 5 ov.; Str Qt; 2 trios, vn, vc, pf; 3 trios, 2 vn, vc; Sonata, pf 4 hands

For bibliography *see* SORKOČEVIĆ, LUKA.

BOJAN BUJIĆ

Sorkočević, Luka [Sorgo, Luca] (*b* Dubrovnik, 13 Jan 1734; *d* Dubrovnik, 11 Sept 1789). Croatian composer, father of ANTUN SORKOČEVIĆ. In 1752 he became a member of the Great Council, and he negotiated with France on behalf of the Republic in 1776 and with Joseph II in 1781–2. He studied music with G.A. Valente in Dubrovnik and then for some time around 1757 with Rinaldo di Capua in Rome; his entire compositional activity falls between the years 1754 and 1770. He was acquainted with Metastasio, Haydn and Gluck. His symphonies, written for the orchestra he maintained in his household, are in three movements, conceived in the standard Italian idiom of the time.

WORKS
all MSS in HR-Dsmb

Inst: 9 syms., 7 ed. in Spomenici hrvatske muzičke prošlosti, ii (Zagreb, 1965, 2/1990), 2 also ed. in The Symphony 1720–1840, ser. F, viii (New York, 1984); 2 ovs.; Sinfonia, C, vn, vc; La vertu perdu, duo, vn, vc; Sinfonia, A, hpd, ed. L. Šaban (Zagreb, 1975)
Vocal: Babilonskiem nad riekama (By the Waters of Babylon, Ps cxxxvi), solo vv, 4vv, org; several arias

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K. Kos: 'Luka Sorkočević i njegov doprinos pretklasičnoj instrumentalnoj muzici' [Luka Sorkočević and his contribution to pre-Classical instrumental music], *Arti musices*, v (1974), 67–93
S. Tuksar, ed.: *Luka i Antun Sorkočević, hrvatski skladatelji* [Antun and Luka Sorkočević, Croatian composers] (Zagreb, 1983)
K. Kos: 'Luka Sorkočević et sa place dans la musique croate et européenne du 18ème siècle', *Most/The Bridge: a Journal of Croatian Literature*, iii (1991), 322–37

BOJAN BUJIĆ

Sornā. Shawm of Iran and Afghanistan. *See* SURNĀY.

Soro (Barriga), Enrique (*b* Concepción, 15 July 1884; *d* Santiago, 3 Dec 1954). Chilean composer. He studied the piano and theory with his father, José Soro Sforza, an Italian composer who had settled in Chile by the late 19th century. His training was completed at the Milan Conservatory (1898–1904), where he was a pupil of Coronaro; on graduation he received the grand prize in composition. After an extended concert tour of Italy and France, he returned to Chile in 1905 and was appointed supervisor of public school music education. In 1906 he was made professor of the piano and composition at the Santiago National Conservatory, of which he became sub-director (1907–19) and director (1919–28). He was a member of the Board of the Instituto de Extensión Musical from 1942 until his death. His compositional style was always traditional and eclectic, and the solid craftsmanship of his work appealed to Chilean audiences brought up on a repertory of Tchaikovsky, Dvořák, Grieg and Italian opera. The *Sinfonia romántica* (1921) was the first full-length symphony written in Chile. Among the awards he received were a first prize in the Pan-American Composition Competition (1912), the order of Officer of the Crown of the King of Italy (1931) and the Chilean National Arts Prize (1948).

WORKS
(*selective list*)

Orch: Andante appassionato, 1902; Danza fantástica, 1916; Pf Conc., d, 1918; Impresiones líricas, pf, str, 1919; Sinfonia romántica, 1921; 3 Preludios sinfónicos, 1929; 3 Aires chilenos, 1942; Suite en estilo antiguo, 1943
Chbr: St Qt, A, 1903; Pf Qnt, b, 1911; Sonata no.2, a, 1914; Pf Trio, g, 1924; Sonata, e, vc, pf, 1929; Sonata no.1, vn, pf
Pf: 3 sonatas: no.1, c♯, 1912, no.2, e, 1915, no.3, D, 1922; other pieces
Songs

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Compositores de América/Composers of the Americas, ed. Pan American Union, i (Washington DC, 1955), 73–82
R. Bustos: 'Enrique Soro', *RMC*, nos.135–6 (1976), 39–99

JUAN A. ORREGO-SALAS/LUIS MERINO

Sorosina [Soresina], **Benedetta** (*fl* 1722–32). Italian soprano. She was a Venetian in the service of the Elector Palatine. She sang in operas at Venice in 1722–3 (C.F. Pollarolo's *Arminio* and two others) and 1727–8 (four, three of them by Vivaldi), Naples in 1723 (three, including Vinci's *Silla dittatore*), Genoa in 1726–7, Florence in 1728 (Porpora's *Arianna e Teseo*), and was engaged for Milan in the winter of 1731–2. Early in 1725 she paid a short visit to London, singing in a few performances of Handel's *Giulio Cesare* (as Nerina, a female part expanded from the eunuch Nirenus) and in Ariosti's *Dario* and the Vinci-Orlandini *Elpidia*. Handel's two arias for her have a compass of *d′* to *g″* and a mezzo-soprano tessitura. There are caricatures of her by A.M. Zanetti in the Cini collection (*I-Vgc*) and at Windsor Castle.

WINTON DEAN

Sorozábal (Mariezcurrena), Pablo (*b* San Sebastian, 18 Sept 1897; *d* Madrid, 26 Dec 1988). Spanish composer and conductor. He studied first in his native city and later under Alfredo de Larrocha (violin) and Beltrán Pagola (harmony and composition). He became a member of the Orfeón Donostiarra and later the orchestra of the Casino, playing under his violin teacher and Enrique Fernández Arbós. In 1918 he moved to Madrid as a member of the Philharmonic Orchestra and in 1920 he went to Leipzig. There he studied with Hans Sitt (violin) and Stephan Krehl (composition), supporting himself by playing in symphony orchestras and as a café musician, and made his conducting début in 1922. In 1931 he returned to Spain for the first performance of *Katiuska*, which remained one of the greatest of many successes in its genre. With Federico Moreno Torroba he was one of the last major exponents of the zarzuela, bringing to it technical refinement and a distinctive grasp of regional styles. He also composed chamber, choral and orchestral music, and was conductor of the Madrid Municipal Band, the Madrid PO and of many zarzuela recordings.

WORKS
(*selective list*)

Stage (in order of first performance; for more detailed list see *GroveO*): Katiuska (opereta), 1931; La guitarra de Figaro (comedia musical), 1931; La isla de las perlas (opereta), 1933; Adiós a la bohemia (op chica), 1933; El alguacil rebolledo (tonadilla), 1934; Sol en la cumbre (zar), 1934; La del manojo de rosas (sainete madrileño), 1934; No me olvides (opereta), 1935; La tabernera del puerto (romance marinero), 1936; La Rosario (sainete catallán), 1941; Cuidado con la pintura (sainete madrileño, 1941; Black, el payaso (opereta), 1942; Don Manolito (sainete madrileño), 1943; La eterna canción (sainete madrileño), 1945; Los burladores (zar), 1948; Entre Sevilla y Triana (sainete andaluz), 1950; La opera del mogollón (zar bufa), 1954; Brindis (revista), 1955; Las de Caín (comedia musical), 1958, collab. P. Sorozábal jr; Juan José (drama lírico popular), unperf.
Arrs. (all perf. Madrid): H. Berté: Die Dreimäderlhaus (after Schubert), 1935; Albéniz: San Antonio de la Florida Fuencarral, 1954; F.A. Barbieri: Pan y toros, 1960; Albéniz: Pepita Jiménez, 1964
Orch: Capricho español, 1922; Suite Vasca, 1923; Variaciones sobre un tema popular vasco, 1927; Paso a cuatro, 1956

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R. Alier and others: *El libro de la zarzuela* (Barcelona, 1982, 2/1986 as *Diccionario de la zarzuela*)
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ANDREW LAMB

Sors, Fernando. *See* SOR, FERNANDO.

Sorte, Bartolomeo (*b* ?Padua; *d* in or after 1601). Italian composer and instrumentalist. Although he is definitely recorded as a trombonist at S Antonio, Padua, after 28 April 1574, Mischiati conjectured that he may have been 'Prete Don Meo dal Trombone', who on 2 March 1566 was appointed an instrumentalist there, and 'Bartolomeo dal Trombone', whose post at S Antonio was confirmed on 28 February 1567 and who was reappointed for a further three years on 28 February 1571. He is recorded at S Antonio on 1 March 1577 when his annual salary was increased, and on 19 June 1582 and 18 May 1585. After the *cappella* was temporarily dismissed on 14 August 1589 he was a singer and trombonist. On 6 March 1593 he presented and dedicated his *Vespertina omnium solemnitatum psalmodia* to the cathedral chapter and on 1 May 1593 his post was confirmed and his salary increased. There are further records of his employment at the cathedral until the end of 1600, during which period he also served as organist; but he seems to have left his appointment after the chapter's decision to reduce the salaries of the more highly paid members of the *cappella*.

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PIER PAOLO SCATTOLIN

Sortes [Sortis]. Designation of two liturgical settings of the Ars Nova. The 'Sortes' Credo is the most widely disseminated Credo setting of the period. It carries the designation in three of its 11 sources (*F-Pn* n.a.fr.23190, *F-APT* 16bis, *E-Bc* 971); *I-IV* 115 calls it 'de rege', and the other seven manuscripts transmit it without caption. A Gloria headed 'sortes' in Solsona, Archivo diocesano, MS 109 appears without designation in *I-IV* 115. In *F-APT* 16bis it carries the designation 'depansis'. Since the 'Sortes' Credo was contained in the same gathering of the Solsona manuscript as the 'Sortes' Gloria, the possibility of a misattribution cannot be ruled out.

An identification with the organist Steve de Sort, an Augustinian traceable at the royal court of Aragon between 1394 and 1406, was proposed by Gómez but has met with scepticism on stylistic grounds. A second proposed identification (Tomasello, 1991), with Nicholas Sortes, canon of Laon and procurer of the Bishop of Tournai at Avignon (*d* 1376), is less problematic chronologically but is hampered by the fact that no evidence to connect Nicholas Sortes with musical activities has been found.

Meanwhile, there are sufficient grounds to doubt whether designations such as 'sortes', occasionally found in the margins of French and Spanish sources of the 14th and early 15th centuries, should be considered composer attributions at all, at least *a priori* and in the absence of corroborating evidence. Such designations appear to have served primarily as mnemonic devices in order to distinguish textually identical compositions from one another. This being the case, 'sortes' may refer not to a composer but to an as yet undetermined feature of the compositions in question.

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KARL KÜGLE

Sortisatio (Lat.). A word for improvised counterpoint, and especially for florid melodies added to a *cantus prius factus*, used in Germany from *c*1500 to the middle of the 17th century. The word first appeared in a German MS of *c*1476 (*D-Rp* 98 th.4°) and shortly afterwards in Nicolaus Wollick's *Opus aureum* (1501) and *Enchiridion musices* (1509), where *sortisare* ('the improvised joining of various melodies to some chant') was contrasted with *componere*, the premeditated combination of melodies interrelated by consonances but not necessarily with any reference to a cantus firmus.

The concept was described in varying degrees of detail by many 16th- and 17th-century theorists, including Andreas Ornithoparchus (1517); Heinrich Faber (1548), who divided *musica poetica* into *sortisatio* and *compositio*, but who rather disdained the former as more fit for the vulgar than the learned; Gallus Dressler (1563); Claudius Sebastiani (1563); Johannes Nucius (1613), who pointed out that good musicians practise the craft as well as simple people; Joachim Thuringus (1625), who cited *villanelle* of Regnart and even Josquin's *Stabat mater* as examples of *sortisatio*, or at least imitations of *sortisatio*; and so on down to J.G. Walther (1732), in whose dictionary the term still occurs.

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HOWARD MAYER BROWN

Sosa, Mercedes (*b* San Miguel de Tucumán, 9 July 1935). Argentine singer. In the 1960s she moved to the province of Mendoza and, with her husband Oscar Matus, started the Nuevo Cancionero, a folkloric musical movement whose objective was to be the voice of poor Argentines. In 1965 she was invited to participate in the most important folkloric event in Argentina, the Festival de Cosquín, rapidly becoming a very popular artist recording with some of the most significant musicians of her time. She was the main protagonist of two of the most ambitious folkloric projects of the 1960s and 70s, Mujeres Argentinas and Cantata Sudamericana. During this period her career became international and she performed on the most important stages of the world, receiving innumerable international awards. In 1978 she was forced by the Argentine military dictatorship of the time to abandon her country. On her return in 1982, her career shifted to another plane, as she expanded her folkloric repertory to sing 'rock nacional', the music developed by young musicians during the dictatorship as a way of resisting oppression. Mercedes Sosa not only sang rock compositions but participated in innumerable joint endeavours with the most important rock musicians of the time, bridging different musics and different audiences. She continues a hugely successful and popular international career.

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PABLO VILA

Sosaya (Wekselman), José (Roberto) (*b* San Pedro de Lloc, 29 May 1956). Peruvian composer. He studied composition with Valcárcel and Hurriaga at the National Music Conservatory in Lima (1976–82). In 1981 he was awarded the prize for choral composition by the municipality of Lima for his *Terceto autóctono*. From 1984 to 1986 he lived in France where he studied at the Ecole Normale de Musique de Paris with Taira, Louvier, M. Zbar, and in the Groupe de Recherches Musicales, with P. Moin and Lejeune. He began to teach composition and analysis at the National Conservatory in Lima in 1989, and since then he has also begun to show an increasing interest in electro-acoustic music.

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(*selective list*)

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J. CARLOS ESTENSSORO

Sospiro (It.). A crotchet REST.

Sostenente [sostinente] **piano.** A term used to include a broad range of strung keyboard instruments capable of producing a sustained sound in which the volume can be controlled by the performer. First used by Isaac Henry Robert Mott to describe his instrument of 1817, the term sostenente piano may be usefully applied to instruments dating from as early as Hans Haiden's *Geigenwerk* of 1575. Until the late 18th century most were of bowed type, designed to imitate the violin or human voice. Other means of sound production (such as compressed air or transmitted vibrations) began to be used in the late 18th century as part of a general trend for making expressive, ethereal instruments. In the 19th and early 20th centuries such instruments were generally intended to emulate the sound of a string quartet or orchestra.

1. Bows. 2. Compressed air. 3. Transmitted vibrations. 4. Quick and repeated movements of the hammers. 5. Combination of a hammer striking the string and free vibrating reeds. 6. Electric and electronic principles.

1. BOWS. Bowed keyboard instruments vary in shape, stringing and bowing device. Those shaped like harpsichords and pianos usually have at least one string per key, while other designs are fretted, more closely resembling a keyed monochord, HURDY-GURDY or automatic violin player. The earliest report of a bowed string keyboard instrument is in the notebooks of Leonardo da Vinci (in *F-Pi*) and also in his drawings in the Codico Atlantico (in *I-Ma*), which depict versions of his *viola organista* with four melody strings fretted by five to nine tangents, or unfretted with one or more strings for each note, using wheels or bows to stroke the strings (for illustration *see* LEONARDO DA VINCI). Since Leonardo, more than 90 makers of bowed string keyboard instruments have been documented, most of them in Europe. The instruments may be categorized according to bowing device: the three types are straight (back-and-forth) bows, continuous bows and wheels.

One of the few instruments that incorporated straight bows was a four-octave invention by Le Voir of Paris in 1742, in which a harpsichord case contained a cello and a viola with several bridges of varying height, bowed by seven separate horsehair bands. William Mason of England is said to have described in 1761 a celestinette with one to three wire or gut strings, with a player-operated bow controlled by weights or springs and composed of silk, wire, flax, leather etc., which could be placed above or below the strings. A *Bogenflügel* with a compass of four and a half octaves constructed in 1794 by Carl Andreas von Meyer had horsehair bands secured on a vertical rectangular frame. This bow-frame was placed in the middle of the instrument so that the bands passed between and perpendicular to each string. When the pedal-operated bow-frame moved up and down, a lever on the tail of the key brought the moving band to

the appropriate string. In Vienna in 1801 Karl Leopold Röllig and Mathias Müller modified the design by placing the strings in a vertical position, as on a clavicytherium, and using a horizontal bow-frame. Their *xänorphica* was imitated by Anton Friedl six years later. Ole Breiby's claviola of 1897 (now in the Metropolitan Museum of Art, New York) also uses a straight bow. The design of the instrument is that of a keyboard attached to an upright zither, with a normal violin bow. The player fingers the keys with one hand and manipulates the bow with the other.

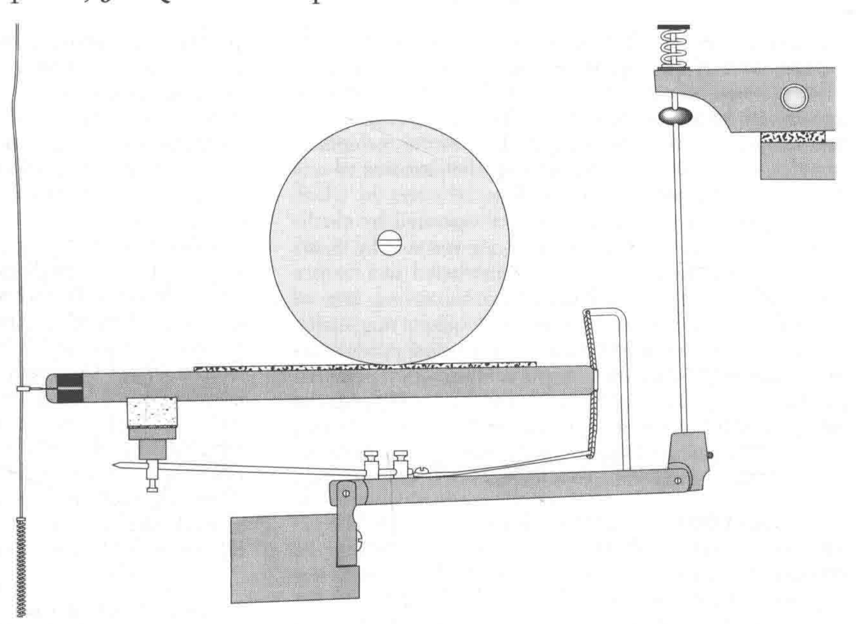
Instruments using a continous bow include the earliest known bowed keyboard, the GEIGENWERK invented by Hans Haiden of Nuremberg in 1575. Shaped somewhat like a harpsichord, it used hooks to bring the selected gut strings down to a pedal-operated revolving horsehair band. A spectacular combination instrument built in 1673 by Michele Todini of Rome was said to include a harpsichord and *Geigenwerk* coupled to an organ, a virginal and two octave spinets. It is not known whether Todini's *Geigenwerk* used a continuous band or wheels or both. Johann Georg Gleichmann produced a clavier-gamba in 1709 which was smaller than a harpsichord, using the string scale of a viol. Johann Hohlfeld's *Bogenflügel* (Berlin, 1711), akin to Haiden's invention, was admired by C.P.E. Bach and Marpurg, but it was probably Johann Carl Greiner's *Bogenhammerklavier* of 1782 (similar to Hohlfeld's instrument, but combined with a hammer piano) that inspired Bach's 'Sonata für das Bogenklavier' H280 (W65.48). Francisco Flórez of Madrid added a register of sustained voice to a glass harmonica and a piano about 1795, much like the CELESTINA stop already patented in England by William Mason and Adam Walker. Several continuous-bow instruments survive in museums. The Germanisches Nationalmuseum in Nuremberg houses an unsigned instrument with a compass of two and a half octaves and dimensions similar to those of a 4′ harpsichord, its string lengths comparable to those of string instruments rather than of keyboard instruments. The pedal-operated band passes beneath the keys; rollers attached to the underside of the keys press the band down onto the strings. Nearly identical in principle is Djmenjuk's bowed keyboard of 1965, now in the Glinka Museum of Musical Culture, Moscow. Instead of pedals, the Russian instrument uses a motor. A variation on the continuous band can be seen in a six-octave instrument belonging to the Technisches Museum für Industrie und Gewerke, Vienna, which was invented by Franz Kühmayer in the 1890s and built by the Hofmann and Czerny piano firm about 1915. Rather than having one continous band, the instrument uses a number of shorter leather bands, each of which bows adjacent chromatic strings. It is double-strung, with unison strings mounted one above the other. The bands are pressed against the strings by means of rollers fixed on vertical levers which move when keys are depressed. Another notable instrument was the 1909 *Streichharmonium* made by Karl Beddies in which a satin-covered leather band pressed each gut string against its individual, violin-shaped resonator. Formerly part of the Heyer collection in Leipzig, it was lost during World War II.

Wheels have proved an even more popular bowing device, having a precedent in the hurdy-gurdy. 26 years after building the first *Geigenwerk*, Haiden produced a slightly altered version using five iron wheels covered with resined parchment and iron and brass strings. The wheels protruded through the gap and the selected strings were brought against them. A woodcut of this four-octave instrument appears in Praetorius's *Theatrum instrumentorum* (1620; for illustration *see* GEIGENWERK). A similar Spanish invention by Raymondo Truchado dated 1625 and having four wheels is now in the Brussels Conservatory. Other instruments vary more in detail than in principle. Two early examples of a one-wheeled bowed keyboard were Athanasius Kircher's 'wonderful harpsichord' of 1650, which looked like a large domed box and combined an organ, harpsichord and 49-string *Geigenwerk* and the 'arched viall', mentioned by Pepys in his diary on 5 October 1664. Cuisinié's *clavecin-vielle* (Paris, 1708) had one wheel for six strings with 29 keys. Roger Plenius's English lyrichord (1741) had 15 wheels for 59 strings; instead of using pedals, he varied the drive mechanism by using a clockwork action with a large weight on the back part to operate a flywheel. Le Gay of Paris produced a bowed keyboard instrument in 1762 in which gut strings conformed to a hollow cylinder in the body and were bowed by a leather-covered wooden wheel operated by the foot. John Isaac Hawkins developed a 'claviol' (1802) that, when closed, resembled a large wardrobe. It was based on the same principles as the *Geigenwerk*, but the stringing was vertical and the four pedal-operated wheels were horizontal (*see* CLAVIOLA (i)). In the last quarter of the 20th century at least three makers, Kurt Reichmann in Germany, William Morton in the USA and Akio Abuchi in Japan, constructed imitations of the early wheel *Geigenwerk*. The American maker Bob Bates has built and performed on three fretted instruments which use a metal finger to stop the string. Close in principle to instruments using wheels are those that use cylinders to rub appendages attached to strings (see §3 below). Instruments that have keys and bows but do not use strings include the late 19th-century *Stimmgabelwerk* of the Munich cittern virtuoso Ubelacker, which was sounded by vibrating metal prongs or tuning forks, and Luigi Russolo's *piano enarmonico* (1931), which used vibrating coiled springs.

The sound of the bowed keyboards varies greatly depending upon design and materials. The descriptions recorded for many of the instruments indicate a wide dynamic range – from soft violins to full organ – and a timbre that varies from the sound of a glass harmonica to a whole orchestra, with special effects including tremolo (*bebung*) and imitation of trumpets and bagpipes. The fact that no single design became standard may be due to the stringent acoustical challenges inherent in a bowed string instrument that lacks the immediate correction of a player-controlled bow or fretted string. Makers attempted with varying degrees of success to overcome problems of grating attacks, noisy wheels, and unstable intonation.

See also VIOLIN PLAYER, AUTOMATIC.

2. COMPRESSED AIR. A number of sostenente pianos, sounded by jets of air directed at the strings, were devised from the late 18th century. They are essentially aeolian harps controlled from a keyboard. The first of them was the *anémocorde* (or *aéro-clavicorde*), an instrument of secret design, made in 1789 by the German piano builder in Paris, Johann Jakob Schnell. Only the bare essentials are known: by means of two pedals connected to bellows the air was driven through jets against the strings. The keyboard had a compass of five octaves, and pedals


1. Action of a harmonichord built by Friedrich Kaufmann, c1900 (Deutsches Museum, Munich)

operated by the knees of the musician served to increase and decrease the volume of the tone. Thus, the general impression was that of approaching and receding tones. The sostenente device could be switched off to allow the musician to play on the *anémocorde* as on an ordinary piano. Schnell tried in vain to extend the use of his new instrument in his own country, where he otherwise built small pianos called 'pantalons', which became the forerunners of modern grand pianos. Schnell's instrument was followed by the *piano éolien*, built by Isouard in 1837 and patented by Henri Herz in 1851. In France (1840 and 1850) and in England (1850) the piano maker Jean Henri Pape patented a device for swelling the tone of a piano by a jet of air, after the string had been struck by the hammer. Other patents of similar devices are those of Johnson and Anderson (1861) and of Tongue (1871).

3. Transmitted vibrations. The phenomenon of transmitted vibrations involves setting up vibrations in a secondary body or substance that is connected to the sounding strings, as opposed to the strings being excited directly. In 1799 the acoustician Ernst Chladni developed his Klavizylinder, in which a revolving cylinder stroked wooden bars attached to the strings. Thus the friction from the cylinder set up vibrations in the bars, which in turn travelled to the strings. The concept was successfully applied by Gottfried Kaufmann and his son Friedrich in their harmonichord (1809; a similar action, used by Gottfried's grandson, is shown in fig.1). This resembled an upright piano, and had pedals that activated a long rotating cylinder above the keyboard. Its tone appealed even to Weber, who composed for it an Adagio and Rondo with orchestra (J115). Kratochvil's 'coelison', constructed in Bohemia in 1821, had the shape of an upright pyramidal piano; its strings were connected to long fixed keys, which the musician touched with his fingers. In 1817 Isaac Henry Robert Mott of Brighton constructed his sostenente piano, which used a set of rollers to activate silk threads that transmitted vibrations to the strings. In Paris, Gustave Baudet's *piano-violon* (1865) and *piano-quatuor* (1873) were built in the shape of upright pianos. In both cases the sound was produced by means of a revolving cylinder that rubbed small bundles of plant fibres attached to the strings (fig.2)

4. Quick and repeated movements of the hammers. The production of apparently sustained tones by rapid repetition is the only technique to exploit the existing mechanism of the piano. This method was used in the



2. Piano-quatuor by Gustave Baudet (Württembergisches Landesmuseum, Stuttgart)

sostenente piano made by the Paris engineer Philippe de Girard, who in 1842 patented his *piano trémolophone*. This was a grand piano with two keyboards, one of them exclusively for tremolando notes. The firm of Caldera & Bossi in Turin started the manufacture of the *melopiano* in 1873. This had a device that could be attached to any piano to make possible the swelling of notes by quick repeated strokes of a small hammer operated by clock-springs. A similar instrument was made and sold by Henri Herz in Paris, and the system was borrowed and further improved by the London piano-manufacturing firm of Kirkman & Son. Two variants of a mechanism that struck the strings with strips of leather or cloth were patented in France in 1849 by Roeder. In the *armonipiano*, invented by Ricordi and Fanzi and improved by V. Hlavéč, the tone could be sustained by a second set of hammers, which maintained vibration in the strings modified by means of three pedals and two levers.

5. Combination of a hammer striking the string and free vibrating reeds. This hybrid method of producing sustained tones depends on the sympathetic vibration of reeds set in motion by strings struck in the usual way by hammers. It was used in the *piano à prolongement* built by Alexandre of Paris in the 19th century, and in the *piano scandé* invented in 1853 by Lentz and Houdart in Paris, which had various pedals that swelled the tone in each octave. The *piano à sons soutenus*, made by Jean-Louis Boisselot of Marseilles in 1843, also belongs in this category, as does the Canto, an electromagnetic device, invented around 1927 by Marcel Tournier and Gabriel Gaveau, which fitted inside a piano and transmitted the vibrations of the strings to a set of tuned reeds.

6. Electric and electronic principles. The use of electricity provided the means for making other kinds of sostenente pianos. As early as 1759 static electricity was used in the *clavecin électrique* to activate a clapper that struck two bells in rapid alternation for each note, producing a sustained sound as long as the key was held down. Several instruments used electromagnetism: in Richard Eisenmann's *elektrophonisches Klavier* (developed 1885–1913) electromagnets controlled by tuning-fork oscillators activated and sustained vibrations in normal piano strings; for the musical exhibition in Vienna in 1892 Kühmayer constructed a bowed piano in which an endless bow was pressed to the strings by electromagnets; the Choralcelo (1909) and the Crea-Tone (1930) used electromagnets to sustain the vibrations of the strings for as long as the keys were depressed; an electropneumatic approach was adopted in the *Palsiphone électro-magnétique* patented in 1890 by Emile Guerre and Henri Martin, further developments of which were patented from 1913 by Martin with Alcide Maître; and in the Variachord (1937) the strings were both activated and amplified electromagnetically, and a mandolin-like repetition was possible. An early amplified sostenente piano, which exploited the continuous bowing mechanism, was the monophonic Radiotone (*c*1929–30), in which a wheel driven by an electric motor rotated against a single metal string, the vibrations of which were amplified by means of an electromagnetic pickup. In 1977 Stephen Scott developed a 'bowed piano' technique whereby as many as ten players use miniature solid and flexible bows to excite the strings of an open grand piano. He extended this technique with the development of an electromagnetic system (1982–3) which assigns an oscillator to each note; depressing the keys silently lifts the dampers, allowing the strings to vibrate. Five small electromagnets create sustained sounds in Alvin Lucier's *Music for Piano with Magnetic Strings* (1995). In all these instruments the sounds could be sustained for as long as the player desired.

While many electric pianos can produce more sustained sounds than normal pianos, the sounds decay in the usual way; they can therefore be regarded as sostenente pianos only to a limited extent. Some of the earliest electric pianos, such as the Förster Elektrochord (1933) and the Everett Piano Company's Pianotron (mid-1930s), were normal pianos whose sounds were electrically amplified. At about the same time electrically amplified pianos without soundboards (thus increasing the maximum possible duration of sustained sound) were first marketed; these included the Neo-Bechstein-Flügel (1931), Variachord and several instruments based on a patent by Benjamin F. Miessner. (*See* Electric piano.)

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Sostenido (Sp.). *See* Sharp.

Sostenuto (It.: 'sustained'; past participle of *sostenere*). A direction that has been used both to designate a style of playing and as a tempo mark or modification; the abbreviation *sost.* is common. It is occasionally used to indicate a slowing down (e.g. in Brahms and Puccini;

Brahms wavered, for the slow movement of his first symphony, between *poco adagio* and *andante sostenuto*). The words 'sostenende' and 'sostenente' (present participle) are also found and are perhaps more precise. The 'sostenuto' pedal on a piano is the one that sustains notes by lifting the dampers from the strings.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Sostenuto pedal. An optional middle pedal provided on some pianos that enables the performer to sustain the sound of a note held down at the moment the pedal is depressed. The principle of selective sustaining was addressed by Jean Louis Boisselot in a mechanism exhibited at the Paris Exposition of 1844. Boisselot's ideas were subsequently taken up by Claude Montal, who exhibited his *pédale de prolongement* at the London International Exhibition of 1862. Other inventions designed to achieve the same effect were developed by Lentz of Paris and Zachariae of Stuttgart. The modern sostenuto pedal, however, owes most to Steinway's mechanism, patented in 1874. The sostenuto pedal should not be confused with the SUSTAINING PEDAL, the normal 'loud' or 'damper' pedal that removes the dampers from all the strings of the instrument.

EDWIN M. RIPIN/DAVID ROWLAND

Sostinente piano. *See* SOSTENENTE PIANO.

Sotin, Hans (*b* Dortmund, 10 Sept 1939). German bass. He studied with Friedrich Wilhelm Hezel and Dieter Jacob. His début was in Essen in 1962, as the Police Inspector in *Der Rosenkavalier*; in 1964 he joined the Hamburg Staatsoper, taking small roles, but soon graduated to virtually all the leading bass roles in the Hamburg repertory, as well as singing Wotan in *Das Rheingold* and *Die Walküre*. He made his Glyndebourne début as Sarastro in 1970, subsequently appearing at the Chicago Lyric Opera (début as the Grand Inquisitor, 1971), the Metropolitan (Sarastro, 1972), Bayreuth (the Landgrave, 1972), the Vienna Staatsoper (King Mark, 1973), Covent Garden (Hunding, 1974) and La Scala (Ochs, 1976). He also sang Pogner, Don Alfonso and van Bett (*Zar und Zimmermann*). Sotin was a distinguished soloist in choral works, notably the *Missa solemnis*, which he recorded. His operatic recordings include the roles of Alfonso, Rocco, King Mark, Pogner and Gurnemanz. His rolling, voluminous tones, his sympathetic stage presence and interpretative independence made him one of the most valuable German basses of his generation.

MARTIN BERNHEIMER/R

Soto de Langa, Francisco (*b* Langa, province of Soria, 1534; *d* Rome, 25 Sept 1619). Spanish singer, music editor and composer, active in Italy. After making a name for himself as a musical prodigy in Spain, where he perhaps began as a choirboy at Burgo de Osma Cathedral, he joined the papal chapel as a soprano on 8 June 1562. He may have been the first castrato hired by that institution. He remained in the papal chapel until his retirement in 1611, serving as *maestro* five times. In 1566 he began attending the oratory recently founded by S Filippo Neri and he formally joined the group in 1571. He was involved in early negotiations surrounding the establishment of the Compagnia dei musici di Roma, though the papal singers eventually declined to participate in the group. In the years 1566–7 Soto served as chaplain to the church of S Giacomo degli Spagnoli, and by 1582 he was a member of the Confraternity of the Resurrection attached to that church (established in 1579 and created archconfraternity in 1591). He was active in the confraternity for the rest of his life, often holding responsibility for the musical arrangements for important occasions; in 1601 for example, he organised the music for the confraternity's celebration of the birth of a daughter to Philip III of Spain.

Soto was renowned for his singing. His voice was praised as late as 1640 by Pietro delle Valle, and his singing of *laude spirituali* composed for him at Neri's request by Animuccia and others was said to draw great crowds to the oratory. A series of five important anthologies of *laude spirituali* (1583–98) has been attributed to Soto's editorship; he certainly edited the last (RISM 1598^{4}) and he signed the dedications of the previous two (RISM 1588^{11} and 1591^{3}), but information concerning the two collections of 1583 is not explicit. The first of these (RISM 1583^{3}) is a modified edition of a volume published in 1577 and also attributed to Soto; this collection was itself the third of another important series of *lauda* anthologies begun by Animuccia. Of more than 200 pieces in these collections only a few are by him, but several more by him were printed in two well-known *lauda* anthologies of 1599 and 1600. The text of one of his *laude* is in Latin, the remainder are in Italian. They are characterized by block chords, treble-dominated harmony and symmetrical phrases, and they are suffused with the charms of homely fervour and devout and unaffected simplicity.

WORKS

23 laude spirituali, 3, 4vv, 1599^{6}, 1600^{5}

EDITIONS

all containing laude by Soto de Langa

Il terzo libro delle [33] laudi spirituali, 3vv (Rome, 1577^{3a}) [attrib. Soto]

Il primo libro delle [30] laude spirituali, 3vv (Rome, 1583^{3}; modified edn of Il terzo libro delle laudi spirituali, 1577^{3a}) [attrib. Soto]

Il secondo libro delle [46] laude spirituali, 3, 4vv (Rome, 1583^{4}) [attrib. Soto]

Il terzo libro delle [35] laudi spirituali, 3, 4vv (Rome, 1588^{11})

Il quarto libro delle [57] laudi, 3, 4vv (Rome, 1591^{3}/*R*1971 in *AntMI*, Monumenta romana, iv)

Il quinto libro delle [52] laudi spirituali, 3, 4vv (Ferrara, 1598^{4})

25 laude ed. in Alaleona, 4 ed. in Mitjana, 5 ed. in Dent

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ROBERT STEVENSON/LAURA MACY

Sotto (It.: 'below'). A word found in various musical contexts, for example *all'ottava sotto* ('an octave lower'; *see* ALL'OTTAVA). It is particularly used in the word 'sottovoce' ('an undertone') or in the less orthodox and particularly musical orthography *sotto voce*, a direction indicating that a passage is to be performed in an undertone. Rousseau (*Dictionnaire de musique*, 1768), in

one of his more obscure definitions, equated *sotto voce* with *mezzo-forte* and *mezza voce*. *Sotto voce* was used originally in connection with vocal music, but was equally applied, by analogy, to instrumental performance. As such it is often found in Haydn and Mozart; and Beethoven used it in his quartets in the slow movements of opp.130, 132 and 135, and also at the opening of op.74. In many similar contexts he used *mezza voce* (*see* MEZZO, MEZZA). Used in string music, *sotto voce* is often a specific direction to play nearer the fingerboard where the sound is gentler.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

ERIC BLOM/DAVID FALLOWS

Soubasse (Fr.). *See under* ORGAN STOP (*Sub-Bass*).

Soubies, Albert (*b* Paris, 10 May 1846; *d* Paris, 19 March 1918). French writer on music. After abandoning his law studies at the University of Paris, he entered the Conservatoire to study harmony with Bazin and Savard and organ with Alexandre Guilmant. His first journalistic undertaking was the continuation of the *Almanach Duchesne*, retitled the *Almanach des spectacles*, which he edited from 1874 until his death. Equally interested in theatre and music, he wrote many knowledgeable books on both subjects and soon became one of the most renowned critics of his time. His most important work is a 12-volume history of music arranged by country. He also contributed valuable articles to several papers under the pseudonym 'B. de Lamange'.

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Une première par jour: causeries sur le théâtre (Paris, 1888)
with C. Malherbe: *Wagner & Meyerbeer: documents inédits* (Paris, 1891)
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Soixante-sept ans à l'Opéra en une page (Paris, 1893)
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La Comédie-Française depuis l'époque romantique, 1825–1894 (Paris, 1895)
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YVONNE TIÉNOT

Soubre, Etienne-Joseph (*b* Liège, 30 Dec 1813; *d* Liège, 8 Sept 1871). Belgian composer and conductor. After studying mathematics, he entered the Ecole Royale de Musique in Liège, where he studied solfège, the bassoon, piano, harmony and composition. He began composing during the 1830s, and the first major concert of his work took place in January 1836. At the same period he conducted the orchestra of the Opéra and performed in front of Liszt. After winning the Belgian Prix de Rome with his cantata *Sardanapale*, Soubre travelled in Germany and Italy and visited Paris. He settled in Brussels at the end of 1844, and although he had entered upon a teaching career he devoted most of his time to composing choral works and melodies. On 16 April 1855 his three-act opera *Isoline, ou Les chaperons blancs* was performed at the Théâtre de la Monnaie. In November 1858 he was engaged as conductor by the Société Philharmonique of Brussels. In March 1862 he succeeded Daussoigne-Méhul as director of the Liège Conservatoire, and threw himself enthusiastically into teaching. He contributed to the development of the conservatory by increasing the classes and diversifying the subjects offered, and making musical activities more dynamic for both teachers and students. At the same time he continued his career as a conductor both in Brussels and in Liège, where he was particularly active with the La Legia choral society. He was elected to the Royal Belgian Academy in 1871, but died suddenly that year.

Soubre published pieces for men's and women's choirs, songs, duos and a solfège method, but most of his larger works were never printed. His *Hymne à Godefroid de Bouillon* was performed at Antwerp in 1850 by 500 singers and instrumentalists. His works exhibit good craftsmanship, particularly in the vocal writing.

WORKS
(*selective list*)

Sacred: Ave verum, 5vv, orch, 1841; Tantum ergo, 3 female vv, org, 1849; Messe des morts, 5vv, orch, 1859; 10 hymnes sacrés, 2 S, org; Messe des morts, 2 male choirs, orch; Stabat mater, SATB
Operas: Burchard d'Avesnes; Isoline, ou Les chaperons blancs (3, J. Gaucet), Brussels, Monnaie, 16 April 1855
Orch: Sym. fantastique, 1833; Ov. des brigands de Schiller, 1837; Adagio symphonique, 1842; Hymne á Godefroid de Bouillon, 1850; Sym. triomphale, 1853
Choral: Sardanapale (cant.), 1841; Pour le 25ème anniversaire de Léopold I, roi des Belges (cant.); many works for unacc. vv, vv with pf and inst acc.
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JOHN LADE/PHILIPPE VENDRIX

Soubrette (Fr.: 'servant girl'). A stock character of 17th-century French theatre: the clever but impertinent servant girl who comments wryly on the behaviour of the ladies and gentlemen of the household, and who often becomes an agent of intrigue. Originally derived from a character type in the plays of Marivaux and Molière, the term has been adopted for operatic soubrettes of all later periods, examples of whom include Serpina in Pergolesi's *La serva padrona* and Adele in Johann Strauss's *Die Fledermaus*. Although often a rather superficial secondary character, the soubrette in some cases is endowed with unusual breadth of character, as in Mozart's *Le nozze di Figaro* (Susanna) and *Don Giovanni* (Zerlina). By association with the light, agile soprano normally used for such roles, 'soubrette' has also come to mean this voice type and, in addition, any role demanding it, such as Papagena in Mozart's *Die Zauberflöte*, Olympia in Offenbach's *Les contes d'Hoffmann*, Zerbinetta in Strauss's *Ariadne auf Naxos* and a range of operetta roles including those by Sullivan. In France the *soubrette* voice is sometimes called

a *dugazon* after the singer LOUISE-ROSALIE DUGAZON, famous for her interpretations of such roles.

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OWEN JANDER/ELLEN T. HARRIS

Souesby. *See* SOURSBY.

Souez [née Rains], **Ina** (*b* Windsor, CO, 3 June 1903; *d* Santa Monica, CA, 7 Dec 1992). American soprano. She trained at Denver and then in Milan. Her début as Mimì at Ivrea in 1928 led to engagements in Palermo and London, where she sang Liù to Eva Turner's Turandot in 1929. Her repertory also included *Trovatore*, *Faust*, *Mefistofele* and *Madama Butterfly*, but it was in Mozart at Glyndebourne that the most enduring part of her reputation was made. She sang Fiordiligi in the opening season of 1934, added Donna Anna in 1936, and appeared regularly in both roles until 1939. She also sang at the Stockholm Opera and later became a comedy vocalist for Spike Jones and his City Slickers. Her voice, light for Covent Garden, developed a hardness that sometimes limited enjoyment of her work at Glyndebourne, yet hers was probably the greatest personal success there in the early seasons, and her singing of Micaëla in the Covent Garden *Carmen* of 1935 was described as a 'joy to hear'. She recorded both Mozart operas with Fritz Busch.

J.B. STEANE

Soufflleur (Fr.). *See under* ORGAN STOP (*Kalkant*).

Souffriau, Arsène (*b* Brussels, 26 Feb 1926). Belgian composer. After studying the clarinet at the Brussels Conservatory, he took lessons in composition and orchestration from Francis de Bourguignon (1942–8). Besides his activities as a composer, he founded the Brabant Chamber Orchestra and was an opera conductor until 1956, the year in which he became director of the sound department of RTB. In 1962 he was one of the founders of the Institut National Supérieur des Arts du Spectacle, where he lectured until 1970 to sound engineers and film editors.

He is a very prolific composer and has written almost 500 works in all genres except opera. His work falls into two periods. His early output (from 1943) is dominated by instrumental music, written mainly for cinema (58 works) and for the stage (37 works), and demonstrates his early adoption of serial and aleatory techniques. His meeting with Cage and Varèse at the Brussels Exposition Universelle in 1958 led to his decision, after a period spent working in the APELAC studio set up by Henri Pousseur, to found his own studio, BIMES, that year: also influenced by the music of Xenakis and Pierre Henry, he has since composed some 350 pieces of electro-acoustic or computer music there.

WORKS
(*selective list*)

Orch: 6 syms., Pf Conc., Pf Concertino, Vn Conc., Conc., 2 hn, orch
Chbr: Puzzle, 3–10 insts, 1966; Free Music One, 9 insts, 1973; Sextet, cl, str; Sonata, 2 cl; Str Qt; Str Trio; Ww Trio; sonatas
Vocal: Mutations, chorus, 2 pf, perc, 1979; 5 songs, T, ens; 4 pieces, spkr, ens; zheng, S, perc
5 ballets, over 150 works for cptr, el-ac pieces, works with tape, incid music and film scores
El-ac: Metastasis, tape, 1963
Principal publisher: Maurer

ANNETTE VANDE GORNE

Souhaitty, Jean-Jacques (*b c*1650). French theorist. He lived in Paris as a Franciscan monk. He devised and published a novel musical notation which was intended primarily as a means of simplifying the singing and teaching of plainchant but which could also be applied to other vocal and instrumental music. He based his system on the use of the numerals 1–7 to represent the notes of the diatonic major scale. By altering them in certain ways and by appending to them various symbols (some borrowed from language, others from prosody), different features of the music could be indicated: altered notes, specific pitches and vocal range, as well as mode, time signatures, mensuration and the application of ornaments. Souhaitty illustrated the notation by examples drawn principally from the liturgy, including music by Du Mont and Nivers, in from one to four parts. Although his system (like others of the time) appears not to have taken hold, interest in it was briefly reawakened about a century later through a dispute set off by Jean-Benjamin de La Borde (*LaBordeE*), who alleged that Jean-Jacques Rousseau (in his 'Projet concernant de nouveaux signes pour la musique, lu par l'auteur à l'Académie des sciences, le 22 août 1742') had plagiarized Souhaitty in presenting the system as his own.

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Lettre, épigramme, et notes du père J.-J. Souhaitty (MS, 1678, *F-Pn*, fr.22953), ff.9–21 [printers' proofs and other material seemingly related to the pubn of *Essai du chant*]

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ALBERT COHEN

Soukous. Generic term for Central African dance music. More specifically in the Democratic Republic of Congo (see CONGO, DEMOCRATIC REPUBLIC OF THE, §III, 4) *soukous* refers to a dance style first popularized in the late 1960s. The style developed directly from Congolese rumba that was introduced in the 1950s. The first period of *soukous* in the 1960s can be characterized by heavy arrangements; highly orchestrated horns and vocals fill the sounds of early *soukous*, while large numbers of guitars and rhythm instruments support these arrangements. Tabu Ley ROCHEREAU, Dr Nico (*see* KASANDA, NICOLAS), Kiamanguana Verckys, Sam Mangwana and Joseph 'le Grand Kalle' Kabasele contributed greatly to early *soukous* efforts. A second wave of *soukous* occurred in the 1970s led by the group Zaiko Langa Langa and by Papa Wemba and Bozi Boziana, both former members of Langa Langa. Groups such as Quatres Etoiles and artists such as Mbilia Bel and Abeti Masekini were at the forefront of these new Paris-based recording efforts. In the 1980s there was a broadening of the international *soukous* market, introducing a smoother, cleaner and more produced *soukous* sound. Artists of the newer Parisian *soukous*, such as Kanda Bongo Man, Pepe Kalle and Kofi Olomide, developed a dance party music that was heavily guitar driven. Perhaps the greatest instrumentalist to emerge during the latest incarnanation of *soukous* was Diblo Dibala whose guitar playing was a critical feature in the success of Kanda Bongo Man's bands. His

own bands, loketo and Matchatcha, have brought the appeal of *soukous* to worldwide audiences.

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GREGORY F. BARZ

Soulié [Soulier], **Jean-Pierre.** *See* SOLIÉ, JEAN-PIERRE.

Souliotis, Elena (*b* Athens, 25 May 1943). Greek soprano. Her family emigrated to Buenos Aires; she studied there and in Milan. Her début was in 1964 as Santuzza (*Cavalleria rusticana*) in Naples, and her American début was at Chicago in 1966 as Helen of Troy in Boito's *Mefistofele*. The same year she made her first appearance at La Scala, as Abigaille (*Nabucco*), and in 1968 caused a sensation in the same part at a concert performance in London. Her first appearances at Covent Garden and the Metropolitan were both in 1969 as Lady Macbeth; at Covent Garden, Abigaille and Santuzza followed in 1972 and 1973. Souliotis's career proved short-lived, largely because she lacked the discipline to make the best use of her appreciable resources. On stage she was a vivid though controversial performer. She made a brief come-back as a mezzo in the 1980s.

ALAN BLYTH

Soul jazz [funky jazz, funk]. A type of hard bop dating from the mid-1950s. Played most often in small groups led by a tenor or alto saxophonist, a pianist or a Hammond organist, it is characterized by simple, tuneful themes and improvisations, modelled on the speech inflections of black preachers in the sanctified churches. Its leading exponents were Cannonball Adderley, Gene Ammons (late in his career) and Charles Mingus.

The terms funk and soul later became more widely known in connection with styles of popular music; once established these genres were in turn combined with jazz. Hybrids of jazz and soul music, and of jazz and the popular style funk, however, have little in common with soul jazz.

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BARRY KERNFELD

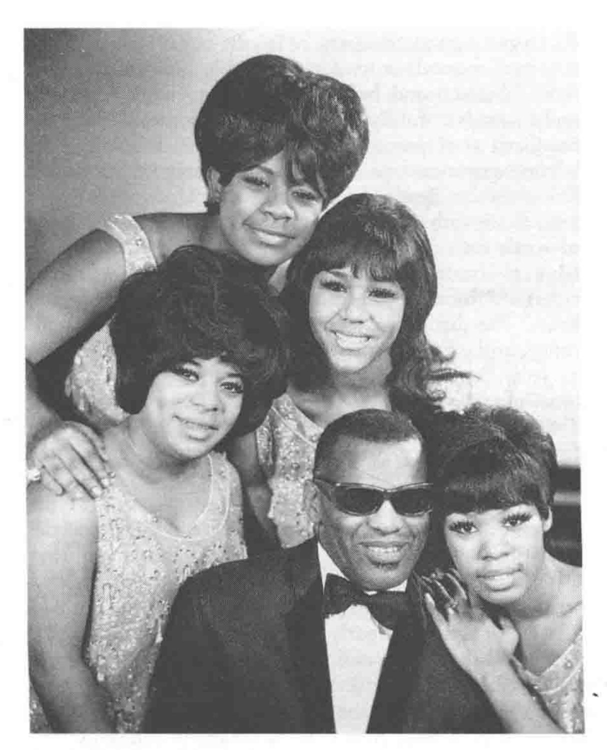
Soul music. A black American popular music style. The term soul in black American parlance has connotations of black pride and culture, but its usage in conjunction with music has a complicated genealogy. Gospel groups in the 1940s and 50s occasionally used the term as part of their name, as in the Soul Stirrers. In turn, jazz that self-consciously used melodic figures or riffs derived from gospel music or folk blues came to be called soul jazz by the late 1950s. As singers and arrangers began using techniques from gospel music and soul jazz in black popular music during the 1960s, soul music gradually functioned as an umbrella term for the black popular music of the time, with gospel music in particular providing a rich foundation for the singing styles of many stars. In addition to its association with a cluster of musical practices, the ascendancy of the term is inextricably linked to the Civil Rights movement, and to the growth of black cultural and political nationalisms of the period.

1. Origins. 2. The 1960s. 3. Later developments.

1. ORIGINS. The fact that the term soul was used in conjunction with gospel music, jazz and rhythm and blues points to the interconnection between these different black American musical practices, all of which already shared approaches to harmony, rhythm, melody and timbre. Nevertheless, the genres do differentiate themselves by the way and degree to which these musical elements are deployed and by the subject matter of the lyrics. Thus, the emergence of soul music from rhythm and blues in the early 1960s is more of a shift in emphasis than an importation of new elements from gospel music, as sometimes claimed. However, the increased use of vocal techniques used to signify spiritual ecstasy, intensity and devotion in a secular context intensified both the sense of passionate identification of the singer with the song and the sense of connection between the style of music and the black community. The first rhythm and blues singer to attract attention for his indebtedness to gospel technique was Clyde McPhatter, who was the lead singer on many hit recordings made in the early to mid-1950s with Billy Ward and the Dominoes and with the Drifters. These recordings featured McPhatter's impassioned melismas and call-and-response alternations with other singers in the band to a greater extent than had been evident in previous rhythm and blues recordings. What distinguished McPhatter from singers in earlier gospel-derived groups such as the Ink Spots and the Mills Brothers was the way in which he adopted the dynamic solo style of singers such as Mahalia Jackson and Clara Ward to songs with gospel-derived harmonic progressions in which the change of a single word could transform the song back into a gospel number, such as *Have mercy baby* to *Have mercy Lord*. Also important during the late 1950s was McPhatter's successor in the Dominoes, Jackie Wilson, a dynamic performer who employed gospel-derived vocal techniques in a pop-orientated idiom.

Ray Charles brought many of McPhatter's innovations into focus in a series of recordings beginning in 1954. Many of these songs used transparently gospel models, as with *I've got a woman*, which was based on *I've got a savior*. On these recordings Charles sings in a raspy, exuberant tone full of whoops, cries, bent notes, melismas and shouts, accompanied by his gospel-styled piano and call-and-response patterns between his voice and either the horns or a female backing group, the Raelettes (fig.1). The apotheosis of this approach comes in his 1959 recording *What'd I say*, which not only imported musical elements from gospel music, but which produced a condensed simulation of a black American Holiness religious service. James Brown similarly employed elements from gospel music with the fervour of a Holiness preacher in songs such as *Please, Please, Please* (1956) and *Try me* (1958). In contrast, Sam Cooke used a smooth and sophisticated vocal technique, developed in the popular gospel group the Soul Stirrers, to record *You send me*, a major crossover hit in 1957. His approach to ballads, which conveyed an understated spirituality and sensuality, was a major influence on soul singers of the 1960s and 70s, such as Otis Redding and Al Green.

2. THE 1960S. The early 1960s saw a dramatic increase in gospel-influenced recordings when a confluence of performers, songwriters and record companies began producing recordings in a consistent style that would become known as soul. The early work of Solomon Burke



1. Ray Charles and the Raelettes

(*Cry to me*, 1962), Otis Redding (*These Arms of Mine*, 1963), Wilson Pickett (*I found a love*, with the Falcons, 1962), recorded on independent record labels such as Atlantic and Stax and directed to a largely black audience, combined with the work of veterans such as Charles, Cooke, Brown and others such as Bobby 'Blue' Bland, to mark the stirrings of a recognizable genre. In addition to the melismas, bent notes, and wide range of timbres employed by the lead vocalists, these songs, all of which were in a slow tempo, prominently featured triplet subdivisions that were often articulated in arpeggiations played by piano or guitar. They also frequently featured interjected 'sermons' that usually took the form of romantic advice addressed to the audience.

As the term soul music began to enter mainstream usage, black popular music increasingly cut its ties with 1950s rhythm and blues to establish a distinctive 60s soul style. Differences began to emerge between a down-home, Southern soul style identified with the STAX and ATLANTIC recording companies and with studios based in Memphis and Muscle Shoals, Alabama, and a northern, smooth, or uptown soul style identified primarily with MOTOWN Records based in Detroit. Between the years 1964 and 1966, the gospel techniques employed by lead vocalists continued, while the accompanying instruments acquired added definition through the use of rhythmic riffs. The bass in particular gained added prominence through the increasing use of syncopated patterns, and horns began to be used in syncopated, staccato bursts. Mid- and up-tempo songs such as James Brown's *Out of Sight* (1964), Otis Redding's *Mr. Pitiful* (1964), Wilson Pickett's *In the Midnight Hour* (1965), Jr Walker and the All Stars' *Shotgun* (1965) and Fontella Bass's *Rescue me* (1965) all displayed an increased reliance on these features as well as a move away from the shuffle rhythms of the 1950s to the even subdivisions that characterize latter-day styles such as funk, disco and hip hop. Ballads continued to feature triplet subdivision, but with more elaborate arrangements and greater use of horns, particularly in 'Southern soul' recordings, or orchestral instruments, especially in recordings produced by Motown. Examples include Otis Redding's *I've been loving you too long (to stop now)*, Joe Tex's *Hold what you've got*, and the Miracles' *Ooh Baby Baby*, all from 1965. All these artists convey the feeling that they identify passionately with what they are singing about, whether the topic is spiritual uplift, devotion to a mate, troubles in love, or conflicts in the community or broader society. This sense of identification created the effect of fusing the spiritual, the personal, and the political.

During the period 1965–6 recordings by the already successful Motown artists, especially the Supremes and the Four Tops, reached new heights of popularity. Recordings by Southern soul artists such as Redding (fig.2), Pickett and Percy Sledge (*When a Man Loves a Woman*) crossed over into the pop market. James Brown also began a long string of crossover pop hits and the Chicago-based Impressions had a series of hits with thinly disguised topical themes (*Keep on pushing*, *People get ready* and *Amen*). In 1967–8 Aretha Franklin's *Respect*, a cover version of a song by Otis Redding, and James Brown's *Say it loud – I'm black and I'm proud* signalled soul music's entry into a new phase of political engagement. The emergence of Franklin, one of the first solo female stars in the genre (fig.3), had a huge impact: her tremendous range, mastery of all aspects of gospel singing technique, and driving gospel piano playing, applied to consistently excellent material, resulted in a series of brilliant recordings in 1967–70. During this time she sold more records than any other black American artist.



2. Otis Redding



3. Aretha Franklin

The phenomenal popularity of Aretha Franklin, the ongoing success of James Brown and the grittiest practitioners of Southern soul, and the continued ubiquity of the pop-orientated productions of Motown attested to soul music's continued relevance to a broad cross-section of the US audience in the late 1960s. Musically, many of the characteristics of the 1964–6 period persisted, although in mid- and up-tempo songs bass lines became more active, arrangements became fuller with greater use of multiple guitar parts, orchestral instruments and auxiliary percussion (especially at Motown). Individual parts became increasingly syncopated, especially in the music of James Brown, which in turn led to FUNK. A new type of soul ballad, exemplified in songs such as Linda Jones's *Hypnotized* (1967) and Marvin Gaye and Tammi Terrell's *If this world were mine* (1968), began to emerge that broke the previous reliance of ballads on triplet subdivisions and began to incorporate more of the textural and rhythmic innovations of the faster songs.

Otis Redding died in December 1967 on the eve of his greatest success, *Sittin' on the Dock of the Bay* (1968), and the activity and popularity of many of the first wave of soul practitioners declined thereafter. The producers and songwriters Holland, Dozier and Holland, who had been responsible for the bulk of the hits for the Supremes and the Four Tops during the peak 1964–7 period left Motown, while Stax underwent administrative reorganization and became increasingly inconsistent in both artistic and commercial terms; by 1975 the company filed for bankruptcy. As soul music's popularity decreased with the pop audience the industry belatedly recognized its importance in 1969 when *Billboard* changed the name of the chart for black popular music from Rhythm and Blues to Soul, a name retained by the chart until 1982.

3. LATER DEVELOPMENTS. In the 1970s soul music diverged towards a 'sweet' soul style that took its cue from Motown and balladeers such as Curtis Mayfield, and towards a 'funky' soul style, after James Brown, the Southern soul practitioners and Aretha Franklin. The leading exponents of the sweet soul category resided in Philadelphia. Producers Gamble and Huff, and Thom Bell, along with a core of studio musicians, created a body of work that dominated soul music in the early 1970s. Musical trademarks included crisp, clear recordings enhanced by the generous 'sweetening' of strings and brass. The distinctive drum sound emphasized the mid-range, and often accented every beat; in evidence as early as Jerry Butler's *Only the strong survive* (1969), these musical trademarks reached maturity in the O'Jays' *Love Train* (1973) and Harold Melvin and Blue Notes' *The Love I Lost* (1973), creating a rhythmic and sonic approach that set the stage for DISCO. The unabashedly romantic sound of the ballads of groups such as the Delfonics (*La La means I love you*, 1968; fig.4) and the Stylistics (*Betcha By Golly Wow*, 1972), usually featuring falsetto voices and rich orchestration, also enjoyed crossover success. Recording in Memphis, Al Green had a string of hits in the early 1970s beginning with *Tired of Being Alone* (1971), and that represented a synthesis of the 'sweet' and the 'funky'.

By the early 1970s the funky stream of soul began to cohere into a style that was increasingly differentiated from soul music. Brown's influence and the influence of bands such as Sly and the Family Stone, who blended Brown's funk style with elements of psychedelic rock, was felt by many soul artists. At Motown the producer Norman Whitfield recorded a series of songs with the Temptations, among others, that showed the company moving in new directions, and clearly displayed the influence of Brown and Sly and the Family Stone. These included *Cloud Nine*, *Ball of Confusion* and *Papa was a rolling stone*, all from 1968–72. The early work of the Jackson Five also falls into this category, as with *I want you back* (1969). Long-established Motown artists also moved in new directions with concept albums, such as Marvin Gaye's *What's Goin' On* (1971) and Stevie Wonder's *Talking Book* (1972).

By the mid-1970s the up-tempo numbers in the sweet style began to be called disco. Ballads formed the most obvious aural connection to soul music of the late 60s and early 70s, but by 1982, even *Billboard* had to concede that Soul was no longer an adequate label for black



4. The Delfonics

American popular music in general, and changed the name of the soul chart to Black Music. Aspects of soul music live on in contemporary rhythm and blues, and in the samples of many hip-hop tracks: Salt 'n' Pepa's *Tramp* (1987) pays homage to Otis Redding and Carla Thomas's *Tramp* of 20 years earlier. Contemporary usage of the term, however, refers to a style that began with a few scattered efforts of the pioneering singers in the 1950s, gathered momentum throughout the 60s with the twin streams of Southern soul and Motown, and eventually diverged into funk and disco in the 70s.

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DAVID BRACKETT

Soul II Soul. English pop performers. They can be best thought of as a collective of ever-changing personnel rather than as a pop band, and in the 1980s were harbingers of the looser confederation of working units which typified certain areas of dance music in the 90s. Soul II Soul was formed in 1982 by Jazzie B (Beresford Romeo; *b* London, 26 Jan 1963; rapper) and Phillip 'Daddae' Harvey (multi-instrumentalist) as a reggae sound system unit. They first played at street parties and youth clubs, but by the mid-1980s the collective had become one of the leading promoters of warehouse raves in London. Jazzie B was as much a pop entrepreneur and guru as musician, with a shop in London selling band merchandizing and fashion accessories; he later became a radio DJ on the then pirate station Kiss FM and produced an album for James Brown in 1993. In 1985 the band was joined by Nellee Hooper, who later went on to record with Massive Attack and become a producer, and in 1987 Soul II Soul finally became a recording band with two underground dance hits, *Fairplay* and *Feel Free*. In 1989, however, they entered mainstream pop. Their singles *Keep on movin'* and their UK number one *Back to Life (However do you want me)* both featured vocals by Caron Wheeler and blended Chic-inspired disco string arrangements with 1980s rap and hip hop. Their first album, *Club Classics Volume 1* (Ten, 1989) was an international success and sold 2 million copies in the USA under the title *Keep On Moving*. In the 1990s Soul II Soul's innovative hybrid dance sound was subsumed by the mainstream and, although the band continued to have hit singles and albums, their critical and commercial stock declined. They released their sixth album, *Time For Change* (Island), in 1997, but the critical consensus was that the band had failed to heed the title's directive to any good effect.

DAVID BUCKLEY

Sound. This article gives an introduction to the scientific aspects of sound. For information on related topics *see* ACOUSTICS (for matters connected with rooms, instruments and the human voice), HEARING AND PSYCHOACOUSTICS, PSYCHOLOGY OF MUSIC and RECORDED SOUND; for the history of the study of sound, *see* PHYSICS OF MUSIC.

1. History. 2. The nature of sound. 3. Visual representation of sound. 4. Human response and physical measurement. 5. Means of producing musical tones: (i) Mechanical rotation (ii) Mechanical vibration (iii) Electronic devices. 6. Origins of quality and tonal differences: (i) Complex mixtures of pure tones (ii) Starting transients (iii) Envelope shapes (iv) Formants. 7. The physics of tubes and horns. 8. Methods of analysis and study: (i) Experimental (ii) Theoretical. 9. Tones in sequence and combination. 10. The effect of acoustic environment. 11. Prospect.

1. HISTORY. Greek and Roman sources include numerous references to scientific reflections on the nature and origin of sound, and these seem to be the earliest recorded thoughts indicating any attitude to music other than the purely aesthetic. Many classical observers, however, followed the Aristotelian method of thinking about an experiment and imagining the results, a method which, though of undoubted value as a starting-point, usually led to conflicting conclusions if not checked against real experiments. Also, a great deal of mysticism, especially concerning numerical relationships, tended to obscure more scientific ideas.

There followed a gap of 15–16 centuries during which there was no development in the scientific study of sound. But during the 16th and 17th centuries almost all of the great scientists of the time devoted at least some of their attention to the subject. Galileo made the first serious study of vibrating strings and gave a plausible explanation of the origin of consonance and dissonance, one that remains generally acceptable. He also introduced the idea of demonstration by analogue, including the use of pendula to demonstrate harmonic ratios. Boyle performed the classical experiment to show that a medium is needed for sound transmission; Descartes made studies of resonance; Hooke recognized that a sound of definite pitch can be derived from a rotating wheel; Mersenne formulated laws of vibrating strings (though Galileo had laid firm foundations in unpublished work); and Newton was the first to make a theoretical derivation of the velocity of sound and to compare it with experimental results.

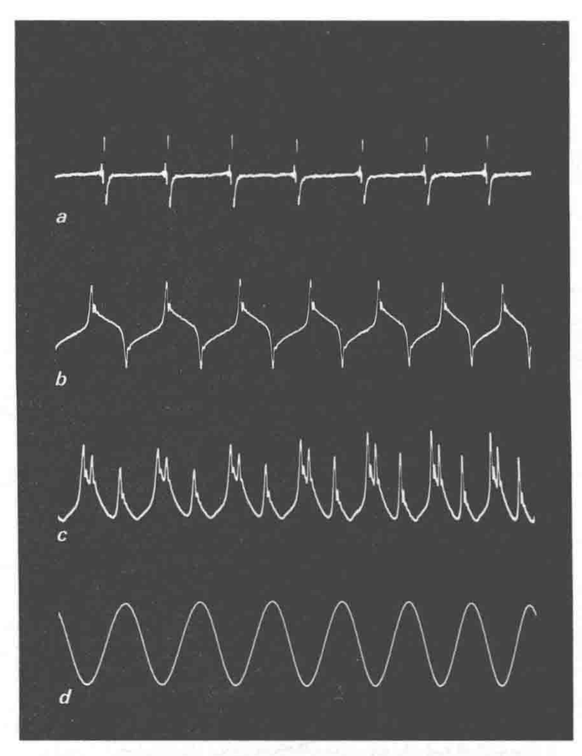
In the 18th and 19th centuries discoveries came rapidly. Young made full studies of the modes of vibration of strings; Chladni studied vibrations of plates; Fourier established the mathematical theories on which all modern wave analysis is based; Wheatstone developed methods of making sound waves visible; Faraday investigated singing flames; the equal-tempered scale appeared; Koenig studied the human ear's pitch range; and Helmholtz gathered all the studies together in a magnificent volume. Bell produced the telephone and Edison the phonograph; John Tyndall lectured in Britain and the USA, using demonstrations that still have great impact and for which much of the apparatus remains at the Royal Institution in London. During the first half of the 20th century there was a decline in progress, partly because scientists were preoccupied with atomic physics. In the second half, new

technological advances, largely deriving from these studies (particularly those concerned with electronic measuring devices), gave the study of sound a new lease of life. (For further material on the history of the science of sound see Miller).

2. THE NATURE OF SOUND. One of the earliest applications of the air pump was to show that sound cannot be heard from a source in an evacuated vessel: intervening air is necessary for transmission. But the air does not have to travel; sound can pass through walls and windows. The idea emerges, then, of transmission by means of waves, that is by transfer of energy from point to point without permanent change in the medium. Sound waves involve tiny disturbances or changes in the pressure of the air. The amount of the disturbance is small; a quiet musical instrument might create changes in the atmospheric pressure of only about one part in a million. Each disturbance, which may be an increase or decrease in pressure but is usually a complicated succession of both, then travels out through the surrounding air creating spherical wave surfaces round the origin of the sound – a three-dimensional counterpart of the circular ripples produced by a pebble striking the surface of a pond. The waves in the air travel outwards at approximately 340 metres (m) per second.

Because the energy associated with a particular sound is spread out over the surface of a sphere, it follows that the fraction of the total energy that falls on a human ear reduces as the square of the distance from the source. Assuming that the area of sound-wave surface picked up by an ear is 12·5 cm², if the listener is 1 m away from the source, the surface area of the sphere is then just over 125,000 cm² and so only about one ten-thousandth of the energy is received by one ear; at 5 m the proportion would be one quarter-millionth. In this calculation it is, of course, assumed that the source is far from any objects that would reflect or diffract the sound – in other words that it is in empty space (except for air). Usually there is an environment, even if it is only the ground, and in a room the whole wave pattern is different. The effect of room acoustics is discussed in §10 below and in ACOUSTICS, §I.

Sound, then, arises and is transmitted as tiny pressure changes in the air. When any two hard objects collide they produce a sound that might be described as a click or a crash depending on its loudness. The simplest click corresponds to a sudden rise in the pressure of the air, produced by the air that was between the colliding objects being forcibly squeezed out. The pressure then reduces, usually overshoots the mark and after a few oscillations falls to normal. Clicks may be combined in two ways. If they follow each other in a random fashion, as for example when an audience applauds, the resulting sound is described as 'noise'. It may be continuous and of uniform loudness, but cannot easily be assigned a pitch. However, if the clicks follow each other regularly they are heard separately if well spaced in time (e.g. the ticks of a clock), but if they are speeded up they begin to produce a sound of definite musical pitch. The most obvious example is the circular saw in which the teeth successively strike the wood: as the speed of rotation rises, so does the pitch of the sound. Any regularly repeated sequence of pressure changes will give rise to the sensation of musical tones of constant pitch if the sequence repeats at a frequency between 18 and 15,000 times a second approximately; the exact limits depend on individual variations in hearing, and especially on the age of the listener (see §4 below).



1. Pressure variations in four different types of wave, all giving rise to the same pitch but of different timbre; (d) is a pure tone or sine wave

What has been said concerns steady, unchanging sounds; complications arise in the case of varying sounds. Also, it is the regularity of repetition that gives a sound the musical sensation of pitch; the repeating unit does not matter. For example, fig.1 shows the pressure variations (i.e. plots of amplitude against time) in four quite different sorts of wave; all four would give rise to a steady sensation of the same pitch, but the quality of the sound, or timbre, would be quite different in each case. Fig.1*d* is a sine wave (so called because the mathematical equation from which it is derived is $y = a \sin\pi x$); a treble recorder playing a note steadily and fairly quietly with no trace of vibrato gives a close approximation to a sine-wave tone. It is important scientifically for two reasons. First, sine-wave oscillation occurs naturally in a large number of systems that are normally balanced in equilibrium and are then slightly displaced. A child's swing, the pendulum or balance wheel of a clock, the air in a bottle when one blows across its neck and the metal reed of a mouth organ are all examples. Second, any wave, no matter how complicated, can be represented by adding up the effects of a large number of sine waves. This is the basis of Fourier analysis and synthesis (see §8 below).

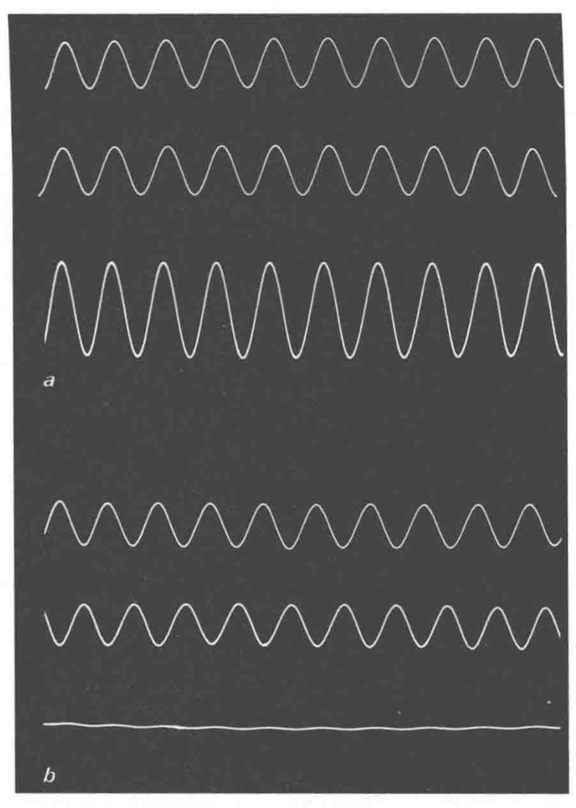
The question arises whether transmission through the air leaves sound waves unchanged. Clearly, if the waves are being created inside a room there are effects (see §10 below); and changes may occur in sounds transmitted through electronic systems (radio, telephone, recording). Here discussion is limited to some of the important effects that can arise in the process of transmission through the air. First, the speed of sound varies with the temperature, humidity and pressure of the air, and with its exact

composition (though this last factor is unlikely to vary significantly except in highly artificial conditions, such as those inside a spacecraft or diving bell). But uniform changes in velocity of the magnitudes likely to arise in nature can be detected only by precise measurement, though non-uniform changes may produce quite noticeable effects: the waves may travel along a curved or bent path, that is, they may be 'refracted'. For example, the velocity of sound is greater at higher temperatures. Suppose one listens to sounds in the open air near noon on a hot summer day. The earth will have heated up and the layers of air next to it will be correspondingly warm; higher up the air will be much cooler. A sound wave travelling towards an observer will thus tend to travel more slowly some distance above the earth and more quickly nearer to the ground, so the whole wave slews round and goes up into the air. Sound cannot therefore be heard at great distances, and this contributes to the muffled and drowsy effect at midday in summer, so often described by poets. On a clear night, however, the earth cools rapidly, the blanket of air remains relatively warm and the effect is reversed: sound waves tend to curve down towards the earth and hence 'carry' much further. Similar effects occur over water, and a combination of the down-curving effect and good reflection at the water surface can make audibility over a lake or pond excellent.

If a wave meets an object, various kinds of interaction may occur. If the object is very small compared with the wavelength of sound, the wave is hardly affected at all. (The wavelength corresponding to *c′* is about 1·25 m or 4 feet.) If the object is approximately the same size as the wavelength, the waves tend to move in towards each other again after passing on either side of it, and so, effectively, go round corners; the sound is said to be 'diffracted'. If the object is much larger, the main effect is that the waves are reflected.

Diffraction or reflection can, under certain special circumstances, lead to problems. Suppose, for example, that sound finds its way to an observer by two routes of different lengths. The extreme example is the 'specific echo' heard in tunnels or before mountains, in which the sound is repeated one or more times. But if the path difference is not so great and the sound is a continuous musical tone, the net result depends to a great extent on the amount of 'slide' between the two waves. If it happens that when the paths join up a peak of one coincides with a peak of the other (i.e. if the waves are 'in phase'), they merely add to each other; but if a peak of one lies on a trough of the other (i.e. if the waves are 'out of phase'), the waves effectively neutralize each other and no sound is heard (fig.2). The easiest way to demonstrate this effect is to listen to a high-pitched, steady note in a room; sound will be received direct from the source and also by reflection from the walls and the relative path lengths will depend on position, so that the sound heard can be made to rise and fall in loudness by moving the head. Phase is important, and one can, for example, make or mar the effect of a stereo system by feeding the loudspeakers in or out of phase. It is essential that compressions received by both microphones are reproduced as compressions by both loudspeakers. If this is not so, the resulting sound is diffuse and difficult to locate in space, because the ears rely on phase differences to help in localizing sound.

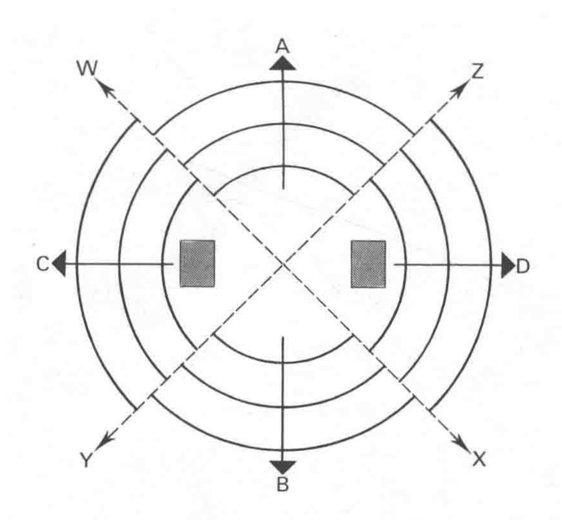
The addition or diminution effect of two waves with a phase difference is called 'interference'. Perhaps the most striking demonstration is that which can be performed with a tuning-fork. If a fork is struck and held about 5–8 cm from one ear, the sound will be found to rise and fall in loudness as the fork is rotated. The following explanation refers to fig.3, which represents a view looking down on to the end of the fork. When the prongs move together a compression moves out along directions A and B but in directions C and D the result is a rarefaction. When the prongs move apart again compressions move out along C and D and rarefactions along A and B. Thus the waves in directions A and B are exactly out of phase with those along C and D, as is shown by the quadrants of circles. If one listens in directions W, X, Y or Z one receives simultaneously two waves exactly out of phase with each other; they effectively neutralize one another, and practically no sound is heard.



2. (a) Two waves 'in phase', adding to each other; (b) two waves 'out of phase', neutralizing each other so that no sound is heard

'Diffusion' is a term sometimes used in discussing the distribution of sound waves in a hall, implying a mixture of reflection and diffraction from specially shaped panels or reflectors so placed that sound waves that would otherwise be 'wasted' can be deviated into more useful directions. All the processes discussed above – refraction, reflection, diffraction and interference – affect the direction, distribution and loudness of sounds but have relatively little effect on their quality; the shapes of the waves remain unchanged.

3. VISUAL REPRESENTATION OF SOUND. In any serious research it is important to be able to describe the object of study precisely, but in the case of sound this is exceedingly difficult. It is possible to describe sounds in words, in pictures or by association with colours, but none of these representations can be called precise.



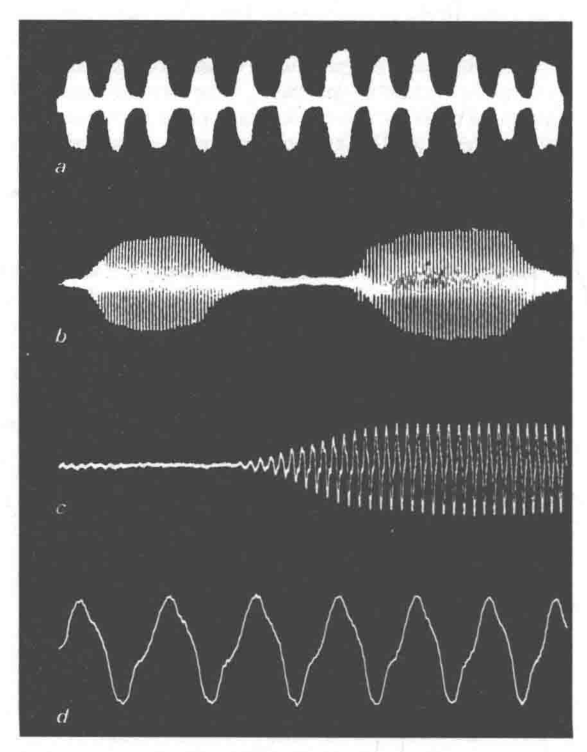
3. *View looking down on to the end of a vibrating tuning-fork, showing interference; there is no sound in directions W, X, Y and Z*

Musicians have traditionally used a symbolic notation that is satisfactorily specific as far as the pitch and duration of each required sound is concerned but is not nearly good enough for scientific purposes, especially when the quality of sounds is involved. On a musical score quality is determined almost exclusively by giving the name of an instrument; but there are almost as many qualities associated with a particular category of instrument as there are instruments, and it is rare to find a composer specifying even in the most general way the kind of violin, clarinet, bassoon etc. called for. Furthermore, interpretation of a score depends on precise knowledge of the instruments. It is therefore necessary to look for much more exact visual representations.

What is required is a means of portraying the exact pressure at a point in the sound wave at every instant of time. One of the earliest ways of doing this was very direct; it consisted simply of letting the sound fall on a thin diaphragm or membrane in the side of a gas pipe feeding a flame. If the pressure on the membrane increased a little the flame jumped and if it decreased the flame sank. The flame was then viewed by reflection in a set of mirrors arranged on the faces of a rotating block of hexagonal or octagonal section. The effect was to spread the images of the flame out horizontally and the variations in height could be seen. Many elaborations and variations of this device have been used during the last century or so, and the device in current use is merely a sophisticated version. The membrane is replaced by a microphone that converts the pressure variations into variations in an electric current instead of into variations of gas pressure. This varying current is then fed to a cathode-ray oscilloscope to give a graph of pressure against time. Variation of the speed of the trace makes possible the examination of the pressure variations in different degrees of detail.

Fig.4 shows the wave trace of a series of staccato notes (*a′*) on a treble recorder at the rate of six notes per second. In fig.4*a* the trace lasts two seconds and 12 separate notes can be seen. In fig.4*b* the trace lasts a third of a second and two notes can be seen. In fig.4*c* the trace lasts 0·1 seconds and shows the beginning and middle of one note. In fig.4*d* the trace lasts 0·014 seconds and the regular waveform in the middle of the note can be seen. Many important points are illustrated by these traces, and they will be referred to again.

4. HUMAN RESPONSE AND PHYSICAL MEASUREMENT. One of the most difficult problems in scientific study is to devise methods of measuring quantities to which the human senses respond in such a way that the measurements bear some relationship to the subjective response. In sound the first difficulty is the enormous range of pressure variations to which the ear is sensitive. The smallest disturbance of the air that can be detected as sound by the average person involves atmospheric pressure differences of about two parts in ten thousand million; the largest disturbance that can be tolerated without the sensation of sound turning into pain is about a million times larger. A range of a million to one in pressure variation is far beyond the scope of any single physical instrument. The range of audible frequencies is not quite so great – about a thousand to one. For both pressure change and frequency the relationship between stimulus and sensation is complicated. If a pure tone of about 20 cycles per second, or 20 Hertz (Hz), which can just be heard as a very low note by most people, is slowly increased in frequency, the perceived sensation of pitch gradually rises, and there is a sensation of 'coming to rest' periodically at certain points during the process. These points are, musically speaking, an octave apart in pitch and turn out always to correspond to an exact doubling of the frequency, at least over the middle range (see below for some complications). If two notes are played together it is easy to adjust them by ear so that one is exactly double the frequency of the other; if the ratio is not quite



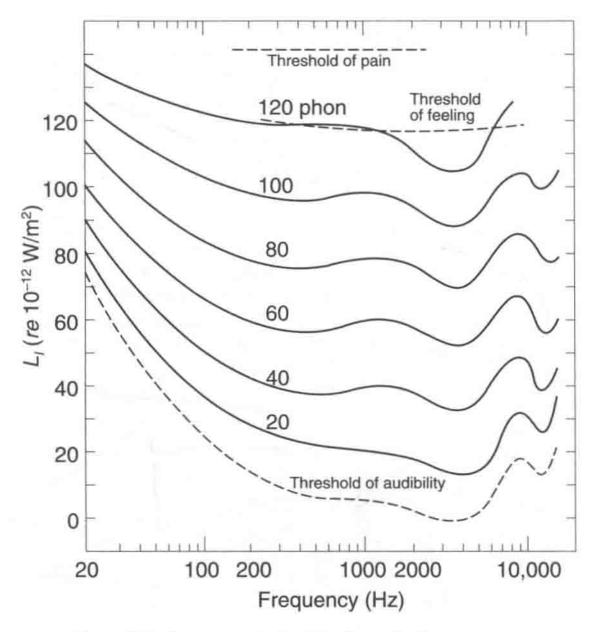
4. *Wave traces of a series of staccato notes (a′) on a treble recorder at the rate of six notes per second; in (a) the trace lasts two seconds, (b) a third of a second, (c) 0·1 seconds, (d) 0·014 seconds*

2:1 the result is harsh and unpleasant (the phenomenon of the 'stretched octave', however, is discussed under PSYCHOLOGY OF MUSIC, §II, 1(iii)). This logarithmic relationship of doubling the stimulus to give equal increments of sensation is quite common in relating subjective and objective measurements; something like it is found in relating pressure changes with loudness.

It is customary to work not in terms of pressure changes but in terms of the energy associated with a wave. The physical quantity most often used is the sound intensity, and it is measured as the energy flow per second through one square metre in units of watts per square metre. The intensity of a sound is related to the square of the pressure difference involved, and so the range of intensity to which the ear is sensitive is a million million to one. The quietest sound that can be heard has an intensity of one million-millionth of a watt per square metre and the 'threshold of pain' is one watt per square metre. Again the law relating stimulus and sensation is roughly logarithmic, and doublings of the intensity give something like equal increments of loudness, though again there are complications (see below). These logarithmic laws are aspects of the Weber–Fechner Law, whose most important result is that to produce a noticeable increase in sensation the extra stimulus required depends on the stimulus already present. The idea is, of course, familiar: in conditions of absolute silence one can hear a pin drop, whereas in a noisy machine shop a hammer might fall unheard.

It is not possible to disentangle intensity and loudness from frequency entirely; the ear's response to sounds of different intensities depends to a considerable extent on their frequencies. Fig.5 shows a set of graphs that are usually called equal loudness curves. They are produced by asking a wide range of subjects to match in loudness pairs of pure tones of differing pitch. Any one of the curves on the diagram represents the actual intensity that has to be produced as a physical quantity in the sound wave to give the same sensation of loudness to the ear. It is quite clear, for example, that for quiet sounds (the lower curves) it requires a great deal more intensity at low and at high frequencies to produce a given loudness than it does in the middle around 1000 Hz (approximately *b″*). At higher sound levels the curves are much flatter. This is why uniform amplification in reproducing apparatus is satisfactory when the volume of reproduction is high, but at lower levels bass and treble boost is needed. A special 'loudness' control is incorporated in some amplifiers to make this correction automatically.

The curves in fig.5 are labelled in decibels (dB) and phons. The decibel is a measure of level, either of sound energy or of power in an electric circuit, and it relates to the ratio of two quantities. It arises from the logarithmic relationship already discussed and is an attempt to provide a unit which, though based on physical measurement, bears some relationship to perceived sensation. If the ratio of two physically measured sound intensities is I_1:I_2, then I_1 has a level *n* decibels above I_2 if $n = 10 \log_{10} (I_1/I_2)$. Thus since $\log_{10} 2$ is 0·3010, if the ratio I_1:I_2 is 2:1, I_1 is approximately 3 decibels louder than I_2. Decibel levels can, of course, be added, so for example a sound that starts at a level of 10 dB above some fixed standard and is then amplified by a factor of two will finish up 13 dB above the standard. In measuring sound or noise levels it is usual to take the minimum sound that can be just heard – the threshold of audibility already mentioned – as the



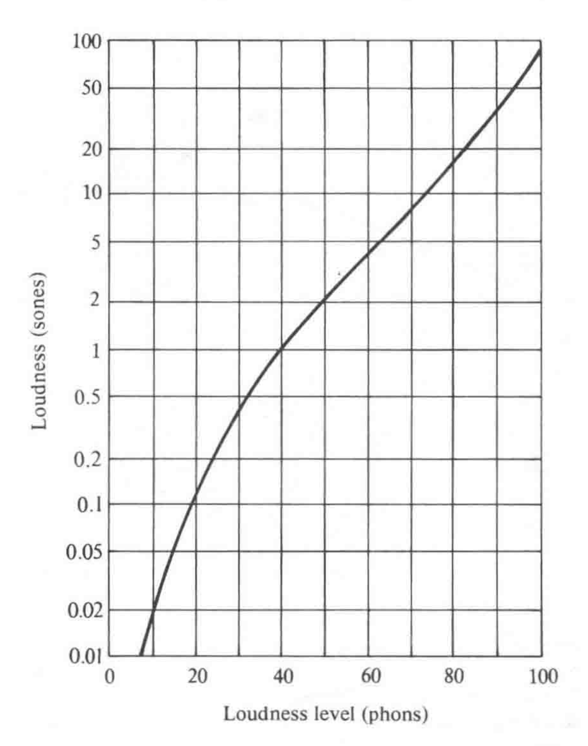
5. Set of equal loudness curves after Kinsler and others

standard (usually defined as one million-millionth of a watt per square metre). It will be obvious from fig.5 that the frequency of the sound will have an influence, and indeed the threshold is not the same at all frequencies. By convention sound levels are measured by comparing them with a 1000 Hz pure tone. If the sound being measured seems to be as loud as a standard 1000 Hz tone when they are heard in alternate bursts, and if the 1000 Hz tone has an intensity level of *n* dB, the sound being measured is described as having an equivalent loudness of *n* phons. Thus the curves of fig.5 show the intensity level at different frequencies required to give a constant equivalent loudness; the dB level at 1000 Hz can be seen to equal the equivalent loudness in phons for each curve.

Difficulties begin when, instead of relating all measurements to intensity as a physical quantity, one tries to produce an entirely subjective scale (all the measurements so far described, though they involve subjective matching, always end up with intensity being measured on a meter). One might, for example, assume that, if a sound A when heard by only one ear seems to match in loudness a sound B when heard by both ears, then B is half as loud as A. Or one might try to estimate subjectively when one sound is twice as loud as another. Using this sort of strategy yet another quantity has been introduced, the sone. It is a truly subjective unit, and the complexities of trying to relate, for example, the loudness in sones produced when ten violins play together if separately each one has an equivalent loudness of 60 phons are beyond the scope of this article. Fig.6, however, shows the approximate relationship between equivalent loudness of a sound in phons and its loudness in sones. One sone is arbitrarily defined as 40 phons and, roughly, an increase of nine phons is needed to give an increase of one sone.

To return to the impossibility of disentangling frequency and intensity, it is often stated that there is a direct relationship between frequency and pitch, and that the physically measurable frequency completely defines the sensation of pitch. The subjective sensation of pitch can,



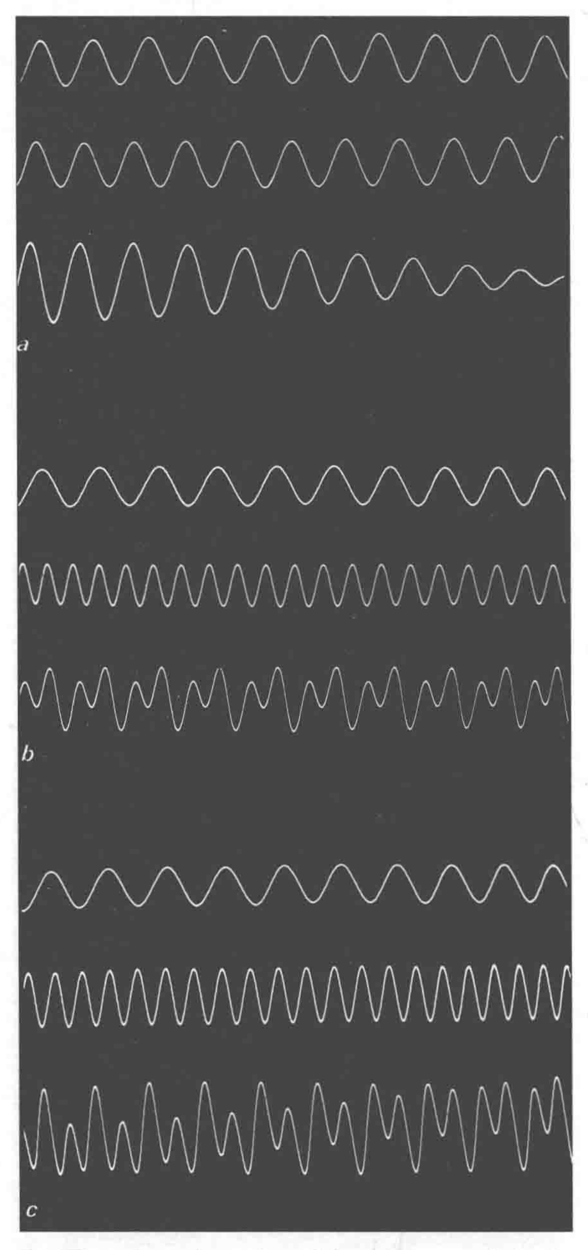


6. Graph showing the approximate relationship between equivalent loudness of a sound in phons and its loudness in sones (after Kinsler and others)

however, under certain circumstances, depend on the intensity as well as the frequency. Fortunately the effect is strong only when pure tones are involved; real instruments produce much less striking changes. There seems to be confusion over the exact nature of the effect. Some have given quite specific relationships, but Taylor's experiments with a wide range of audiences produce variable results. If a pure tone of absolutely constant frequency is suddenly increased in intensity then, whatever its frequency, some listeners think that it has risen in pitch, some that it has stayed the same, and others that it has gone down.

The problems of relating pitch to frequency, however, are of greater importance. It is convenient to introduce a system of dividing the octave that takes note of the logarithmic aspect of sensation, and then the various intervals judged subjectively can be translated into this physically measurable quantity – a division analogous to the decibel for loudness measurements; the one in common use is the cent, a 100th part of an equal-tempered semitone. As was the decibel, the cent is a logarithmic measure of ratio, and intervals in cents may be added together. If the interval ratio between two notes is $I_1{:}I_2$ then their interval is n cents if $n \log_{10} 2 = 1200 \log_{10} (I_1/I_2)$. Thus if the interval is one octave, I_1/I_2 is 2 and n is 1200. A perfect 5th has the interval ratio 3:2 and a perfect 4th 4:3, so together they give an octave since 3/2 x 4/3 = 2/1. Expressed in cents the 5th is 702 cents and the 4th 498 cents, and the sum of these is 1200, an octave. (For further remarks on scales and intervals see §9 below.) The cent, then, relates directly to physical measurement of frequency, but it is important to recognize that the system depends on tuning experiments in which two notes are listened to simultaneously.

As was seen in §2 above, if two pure tones of identical frequency and intensity are added together the net result will depend on their phase difference. If the two waves are just a little different in frequency then, even if the source-to-ear distance remains fixed, the waves are alternately in and out of phase along their lengths, and the loudness rises and falls to give the familiar 'beat' phenomenon (fig.7*a*). The elimination of beats provides a precise method of adjusting two notes to identical frequency. If the notes are exactly an octave apart, they will add to give a steady waveform and the resulting impression is smooth and steady (fig.7*b*); if they are not



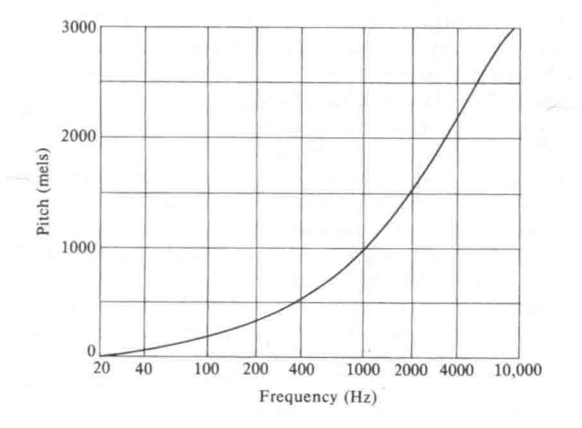
7. (a) Waves alternately in and out of phase, giving rise to the 'beat' phenomenon; (b) waveform of two notes exactly an octave apart, giving a smooth and steady impression; (c) waveforms of notes not quite an octave apart, 'changing step'; in each case the lowest graph is the sum of the other two

quite an octave apart again they will 'change step' and the change can be detected by the ear though it is not as marked as the beat effect (fig.7*c*). If, however, two notes are played successively rather than simultaneously and observers are asked to judge when the pitch of one note is twice or half the pitch of the other, estimates of intervals are considerably different. A scale of pitch based on this melodic judgment is measured in mels. Fig.8 shows the relationship between frequency measured in Hz and corresponding pitch measured in mels. The pitch of a 1000 Hz note is defined as 1000 mels. (For further information on psychoacoustics *see* HEARING AND PSYCHOACOUSTICS and PSYCHOLOGY OF MUSIC.)

5. MEANS OF PRODUCING MUSICAL TONES.

(i) Mechanical rotation. Since tones of specific frequency have a repetitive waveform, the most obvious way to generate them is from some system that is rotating, so that the same sequence of events occurs in every revolution. Most of the hums and whines associated with machinery arise from this, and it is a familiar fact that as the rotational frequency rises so the pitch of the tone goes up. The only device constructed with the deliberate intention of deriving a tone mechanically from a rotating object is the siren, which in its simplest form is merely a disc with a ring of equally spaced holes near its outer periphery. The wheel is so arranged that a jet of air from a pipe is alternately interrupted and allowed to proceed through one of the holes as the disc is rotated. If the speed of rotation is high enough, a succession of puffs of air at a rate audible as a musical tone can be produced. Such a wheel may be provided with several rings with different numbers of holes in each. If the jet of air is directed at different rows then, even though the rotational speed of the disc remains constant, a sequence of notes can be produced and simple tunes played. For example, if eight rings of 24, 27, 30, 32, 36, 40, 45 and 48 holes are used, a diatonic major scale results. The pitch ratio of a tone to any other tone stays constant at any given rotational speed (i.e. the siren will always produce a diatonic major scale) but the absolute pitch depends on the speed of rotation.

Such devices have only rarely been used as musical instruments, but they do give useful frequency standards, as it is relatively easy both to produce and to measure



8. Graph showing the relationship between frequency measured in Hz and corresponding pitch measured in mels (after Kinsler and others)

steady rotational speeds. There are, however, several devices that use rotating systems as the basis of their tone-generators but make sound by electrical means, for example the Hammond organ and the Compton electrone.

(ii) Mechanical vibration. Almost anything can be made to vibrate, but the frequency may be outside the audio range, or it may be so heavily damped that the vibration does not persist long enough for it to be heard. It is impossible to separate the idea of vibration from the idea of waves, and the time taken for a wave to travel from one point to another is all-important in discussing vibrations. Consider, for example, an open tube of about 2 cm internal diameter and 37·5 cm in length. If a puff of air is sent in from one end, it will travel along until it reaches the other; there it will suddenly find itself free to expand into the open air and the resultant pressure difference will cause more air from inside the pipe to move out of the end. The result is that an expansion or negative pulse – a momentary lowering of the pressure – travels as a wave back to the front end. As soon as it arrives back at the beginning, air from the outside is pushed in to fill up the low pressure region, will overshoot the mark and another compression will travel outward along the tube as did the first. The total time taken to travel from one end to the other and back again is the distance (75 cm) divided by the velocity (say 330 m per second) and hence the number of double trips in a second is 440, so the tube will produce the note *a′*. If the palm of the hand is used to strike one open end, a 'pop' at this pitch can clearly be heard; and if a tuning-fork producing 440 Hz is held near the open end, the pulses produced by the fork are exactly in time with the pulses travelling up and down the tube, and so the phenomenon of resonance occurs: the fork appears to produce a much louder note.

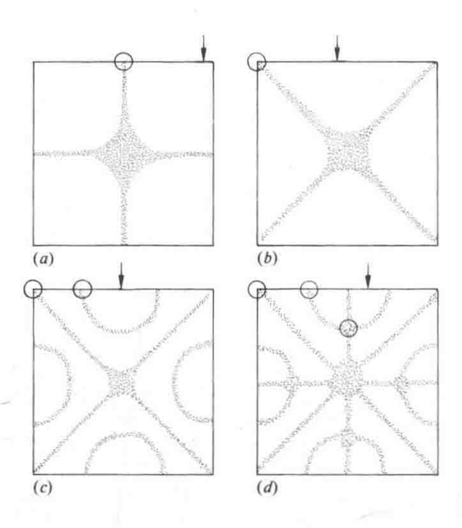
If a vibrating system is to be used as a musical instrument, it must be possible to change its pitch, and therefore to change the time it takes for a pulse to travel through one cycle. This can be done either by changing the dimensions of the object or by changing the velocity of the pulse. To begin with the former, if the air tube had been only 18·75 cm long, the pulse would make the double journey in half the time; if it had been 75 cm long it would take twice as long. The resultant notes would thus be *a″* (880 Hz) and *a* (220 Hz) respectively. Thus by far the simplest way of making a musical instrument is to take a collection of vibrators of different sizes and use one for each required note. The piano, organ, harp, xylophone etc. all follow this principle. The next simplest way is to use one vibrator but to change its length or the velocity of the pulse each time a new note is required. In string and woodwind instruments the effective length of the vibrator is changed, and in the strings the tension also can be changed; the tension alters the velocity of the wave along the string, and hence the pitch of the note.

A difficulty that sometimes arises is that of relating compression waves travelling up and down hollow pipes with transverse waves travelling along a string. The simplest way out of the difficulty is always to think of 'disturbances' travelling up and down. A disturbance may be an increase of pressure in the air in a pipe, a decrease of pressure in the air in a pipe, a sideways movement of a stretched string, a longitudinal movement of the coils of a spring, an increase or decrease in voltage or current in an electrical circuit, and so on. It is customary to draw

graphs of these disturbances showing time along the direction of travel and the magnitude of the disturbance vertically. Thus fig.1*d* might represent any of these kinds of wave, with the vertical coordinate representing pressure, voltage, lateral displacement etc. as appropriate. The scientific quantity 'amplitude' is simply the amount of the disturbance from the undisturbed state.

Before considering the third common method of pitch changing it is necessary to note a complication in the simple picture of pulses travelling up and down a pipe. If a tuning-fork at *a''* (880 Hz) is held to the 37·5 cm pipe, resonance still occurs, because although twice as many wave crests are being sent into the tube, they travel at the same velocity as before, and the first arrives back as the third one goes in. Resonance will also occur at roughly all integral multiples of the basic frequency. These frequencies are usually called 'harmonics' of the basic frequency. For many of the long thin vibrators used in real musical instruments (pipes, strings etc.) the sequence of frequencies at which vibrations will easily occur has this harmonic relationship. In more complex shapes – pipes of non-uniform bore, plates, cups, bottles etc. – the times taken for pulses to travel in different directions and to return are not so simply related, that is, the 'modes of vibration' are not necessarily harmonic. The third basic way of altering the pitch of an instrument involves changing the mode of vibration. The brass family provides the obvious examples and, to a first approximation, the notes produced by a simple brass instrument without valves (e.g. a bugle) have the harmonic frequency relationships 1 : 2 : 3 : 4 etc. But there are considerable complications (see §6 below).

Vibrational modes can be demonstrated on the piano. If a single note is struck and released while the key corresponding to the octave higher is held down to release the damper, the octave string will be heard resonating strongly: clearly it must be responding to the second harmonic of the original note. Similarly, if the key corresponding to a 12th higher is held down, the third harmonic will be heard, and so on. A second demonstration involves a brass plate, firmly clamped on a pillar at its midpoint and bowed on its edge with the finger placed in various ways round the edge. A large number of modes – each with a precise and characteristic frequency, though not harmonically related to the lowest – can be produced and the pattern of vibration can be revealed by scattering sand on the plate. The sand moves away from the more violently vibrating areas and patterns result (fig.9). In general, the higher the frequency the more complicated and detailed is the pattern. This experiment was originally performed by Chladni in about 1790.



9. Four modes of a Chladni plate, showing patterns formed by sand moving away from the more violently vibrating areas

The term 'mode' simply refers to a particular pattern in which an object may vibrate. One can refer to vibration in a single mode or to vibration in several modes simultaneously. The term 'harmonic' is strictly a mathematical one and should be kept solely to describe modes having frequencies that are exact multiples of some fundamental frequency (the first harmonic), and the number of the harmonic is always the number of the multiple, even if all the harmonics are not present. Again one may speak of a single harmonic or of a complex mixture. The term 'overtone' always refers to modes of frequency higher than that of the fundamental; they may be harmonic but are not necessarily so, and they are numbered in sequence as they occur with the one next above the fundamental as the first. 'Partial' is almost synonymous with overtone in that it refers to a component of a mixture that may or may not be harmonic but its numbering starts from the fundamental; the fundamental is the first of the partial vibrations but is not an overtone. To illustrate the nomenclature, consider a more-or-less cylindrical pipe closed at one end that can be excited in some way to give a sequence of modes, either separately or simultaneously, that have frequencies 220, 660, 1090 and 1540 Hz. The mode of frequency 220 Hz is the fundamental, the first harmonic and the first partial; the mode of frequency 660 Hz is the first overtone, the second partial but the third harmonic. The mode of frequency 1090 is the second overtone and the third partial – but is not a harmonic (1100 would have been the 5th harmonic if present) unless one sees the whole series in terms of an absent fundamental of 10 Hz.

(iii) Electronic devices. Two electrical methods were mentioned above with rotation; this section concerns methods in which the actual timing is electrical in origin. Two categories will be considered: the first involves electronic processes somewhat analogous to the mechanical oscillations in traditional instruments; the second involves the entirely artificial process of creating waveforms of the required shape by digital computer.

The howl produced when the volume control on a public address system has been turned up too high is produced by oscillations in the electric current that depend on precisely the same phenomena as the kinds of vibration already discussed. Any small sound picked up by the microphone is amplified and passed to the loudspeaker, from which it emerges only to fall on the microphone again. But there is a delay because of the time taken for the electric current to flow and for the sound itself to travel from loudspeaker to microphone. All these times stay constant, however, and so the sound goes on being passed back and forth in a regular way (closely analogous to movement of a compression wave in a pipe); therefore, since the times are short, a tone or howl is produced. The pitch can be varied by altering the distance between the

microphone and loudspeaker, or by altering elements in the electrical circuits to change the time delay there. This is not a practical method, but in essence it is exactly the same as that used in an electronic tone generator; there a portion of the output current is effectively fed straight back into the amplifier input instead of through a microphone and loudspeaker. Modern electronic technology makes it possible to produce oscillating systems that are remarkably small and compact.

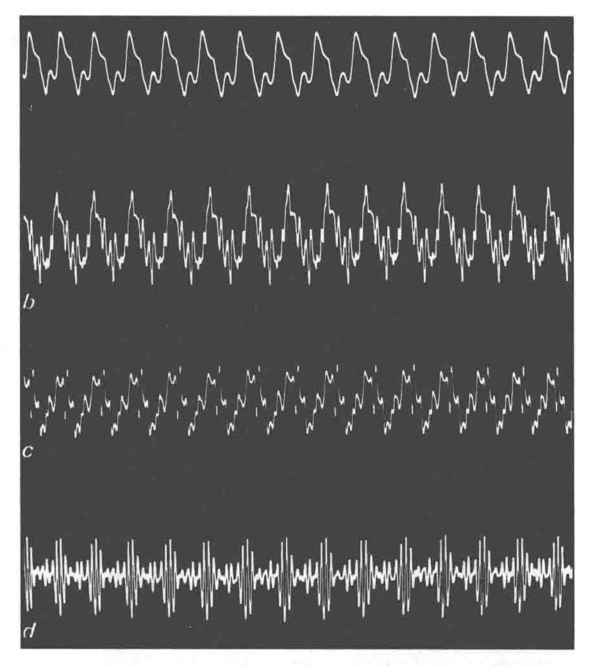
There are three principal ways in which such tone generators can be used to produce musically usable sounds, though these are now of little more than historical interest. The least complicated, but rather cumbersome, system is to use generators that will produce pure tones and to mix these in various ways to produce the variation in final waveform; quite a few early electronic organs were built on this principle. The second way is to generate much more complex waveforms, by suitable design of the electronic circuits, and to modify these by means of various filters to produce tonal variations. Again this system has been used in electronic organs. The third way is to use both types of generators and a wide variety of modifying circuits all of which can be interconnected in a flexible way, and this is the basis of early synthesizers.

In order to use a digital computer to produce a required waveform, five distinguishable steps are needed. First, the computer must be programmed to calculate the sequence of pressure changes in the required wave at a large number of points, probably 40,000 every second. The next step involves generating a uniformly regular sequence of electrical pulses at the same intervals of time. The third step is to make the height of each successive electrical pulse correspond to the calculated pressure in the sound wave at that point. (These last two steps are usually performed by a single device known as a 'digital-to-analogue converter'.) The fourth step is then to pass the sequence of pulses through a filter system that effectively smoothes out the steps between the successive pulses and leaves the required waveform. The fifth and final step is to play the waveform through the usual amplifier and loudspeaker system. This technique does of course, presuppose that the waveform for a given sound is known.

In the 1980s and 90s there was a complete revolution in the development and use of electronic devices in music (*see* ELECTO-ACOUSTIC MUSIC). Among many innovations is the system known as MIDI (Musical Instrument Digital Interface), which permits the control of one instrument by another or of a complete set of instruments by a computer. The technique of sampling involves recording in digital form a fragment of real sound which can then be modified, changed in pitch and mixed in an infinite range of ways; it could be said to be the direct descendant of *musique concrète*.

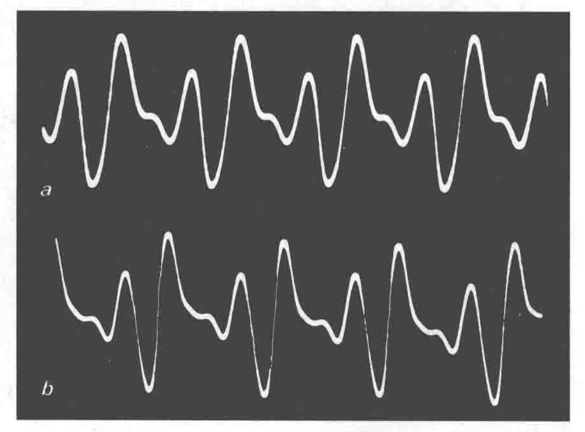
6. ORIGINS OF QUALITY AND TONAL DIFFERENCES.

(i) Complex mixtures of pure tones. Most of the simpler kinds of mechanical vibrators tend to produce a waveform not very different from that of a pure tone. Fig.10*a* shows the waveform produced by a treble recorder sounding *c″* (523 Hz) played rather loudly; fig.10*b* shows the same note bowed on a violin; and fig.10*c* the same note on a clarinet. The waveform of fig.10*d* sounds to be of the same pitch, though it is produced by mixing a group of high-pitched tones, none of which individually is below about 2000 Hz. This last tone is sometimes described as a tonal complex, and is said to produce a 'residue' effect,



10. *(a) Waveform produced by a treble recorder sounding c″ (523 Hz) played rather loudly; (b) the same note bowed on a violin; (c) the same note on a clarinet; (d) waveform made by mixing a group of high-pitched tones, none below about 2000 Hz, producing an apparent c″ in the ear as a 'residue' effect*

the apparent *c″*, in the ear (see §9 below). In quality these notes sound quite different, though basically of the same pitch, and the earliest attempts to account for the variations were based on the idea that each was a different mixture of pure tones with harmonically related frequencies. Since many conventional instruments use vibrators which, as already mentioned, have many modes of vibration with frequencies that are harmonically related, it is reasonable to ask whether vibration in several of these modes simultaneously could give rise to the more complex waveform and richer quality of real instruments as opposed to those of simple vibrators. This turns out to be a reasonable hypothesis, provided attention is confined to steady, continuous tones; fig.11 shows a synthetically produced waveform made by adding three electronically



11. *Synthetically produced waveform made by (a) adding three electronically produced pure tones, and resembling the waveform; and (b) produced by a note on an oboe*

produced pure tones: its resemblance in general form to that of an oboe is obvious. It is not surprising, therefore, that the earliest attempts to synthesize sounds were aimed merely at producing the right harmonic mixture; but the sounds made were quite different and distinctively electronic. The reasons for this arise from the fact that in any real musical performance the notes used are not steady and continuous but have to start, stop grow louder, decay and change in all kinds of other ways.

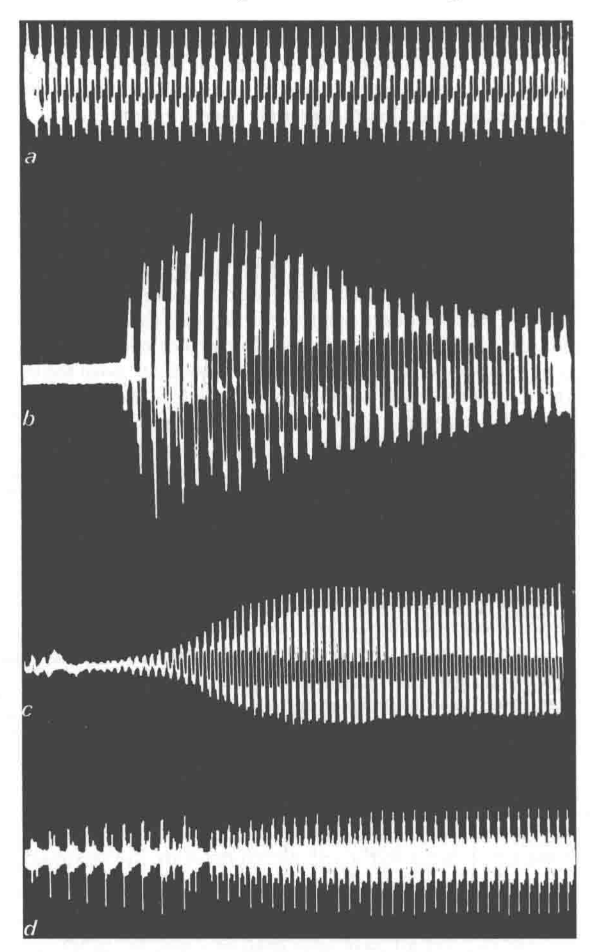
(ii) Starting transients. No vibration can start instantly, but the total time taken for it to build up depends on a number of factors. Only two will be considered here: the effect of the method of excitation (plucking, bowing, blowing etc.) and the effect of the size and complexity of the vibrating system.

Plucking a string is one of the more rapid methods of setting up a vibration, which, other things being equal, should only take one or two cycles to be properly established; if the note is *a′* (440 Hz), this happens within 0·005 seconds. But there are two factors that work against this pattern: damping effects due to the air surrounding the string and to the losses of energy that arise from the bending of the material of the string cause the vibrations to die away; and a string on its own is far too quiet to be of any use as a musical instrument, so it is usually connected to an amplifier of some kind that may be mechanical (soundboard or soundbox) or electrical (pickup, amplifier and loudspeaker). This second effect is part of the size and complexity factor to be discussed below.

Bowing leads to a much slower start, and indeed the whole pattern of vibration of a bowed string is different from that of a plucked string. Bowing falls into the category of 'stick-slip' motion and permits energy to be fed in continuously so as to produce a continuous note. For a detailed discussion *see* ACOUSTICS, §II, 7.

The air in wind instruments of the flute family, which includes many kinds of organ pipes, is set in motion when a jet of air is directed at a sharp edge. Crudely speaking, a series of eddies is formed, as when a stick is drawn through water, and these travel down alternate sides of the edge. If the edge is the mouthpiece of a flute or recorder, or part of an organ pipe, the jet of air can be imagined as waving smoothly back and forth sending alternate eddies up the inside and outside of the pipe. The resultant sequence of pressure waves travelling up the inside may match one of the resonant periods of the pipe and so build up a strong vibration pattern. The reflected waves travelling back down the pipe of course interact with the eddies and so the frequency of eddy production and the natural resonant frequency of the pipe are not independent of each other. When the first few eddies are produced, however, the behaviour of the waves in the pipe may be quite erratic and so the starting transient can be very complicated.

In reed instruments (and brass, where the player's lips form the reed) the basic initiating mechanism is a sequence of puffs of air produced by the opening and closing of the reed. It takes a number of cycles for the natural frequency of the pipe to react back on the behaviour of the reed and to arrive at a steady state, and so reed instruments generally have a rather erratic starting transient that gives the sound a characteristic feature. Fig.12 shows the initial

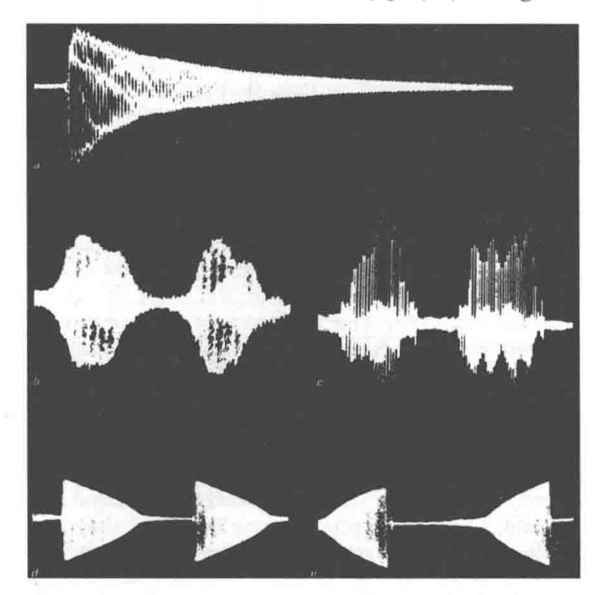


12. Initial waveforms of (a) a bowed string, (b) a plucked string, (c) a note on a flute, (d) a note on a reed-driven pipe

waveforms of a bowed string, a plucked string, a flute and a reed-driven pipe.

Few primary vibrators are loud enough on their own to be used as musical instruments, so amplification is usually needed. For example, the string of a violin without the body can hardly be heard, and the vibrations in the pipe of a brass instrument are muffled without the horn at the end. But if instruments become 'coupled systems', then odd effects occur during the starting period. The reed and pipe are examples of this. What happens, in general terms, is that one of the two parts of the system starts to vibrate and passes some of its energy to the other; then there may be a 'difference of opinion' as to the frequency at which vibration should take place, and it may be many cycles before the vibration is stably established. The period of 'argument' is the starting transient.

The aural effect of the starting transient – whether it is caused by the method of initiation or by the coupling of two systems or, as is usual, by both processes – is pronounced. It can best be demonstrated in a negative manner by listening to a recording of a note from which the first quarter of a second or so has been erased. The whole character of the note is changed. If, therefore, the sound of a particular instrument is to be synthesized it is not sufficient to produce the right steady-state waveform; the right starting transient must be produced as well.



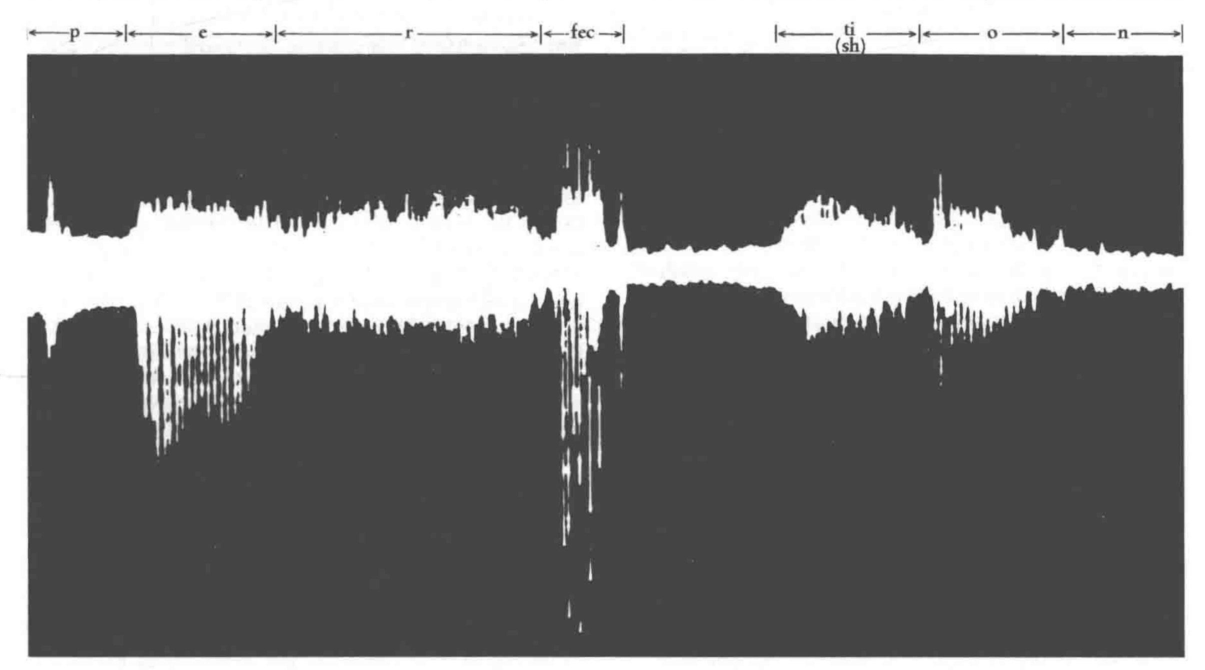
13. Envelope shapes on a cathode-ray oscilloscope showing (a) a harpsichord note, (b) a staccato note on a flute, (c) a staccato note on a french horn, (d) and (e) synthetic staccato notes sounding respectively like a plucked string and a harmonium

(iii) Envelope shapes. Even after the note has started there are usually further changes: a plucked string may give vibrations that gradually die away, a bowed string may vary in loudness with the pressure and velocity of the bow, a reed instrument may rise and fall slightly in loudness, and a complex mixture of modes of vibration may change the sound's composition with time. The changes in amplitude of the waves associated with a note are usually called the 'envelope'. A cathode-ray oscilloscope with its spot moving slowly horizontally compresses the waves so much that the individual vibrations cannot be seen, but the envelope becomes clearly visible. Fig.13 shows the envelope of a harpsichord note (*a*), a staccato note on a flute (*b*), and a staccato note on a french horn (*c*).

In synthesizing sounds electronically the 'envelope shaper' is an important element; fig.13*d* and *e* show synthetic staccato notes with triangular envelopes. The waveform is the same for both, but the envelope has simply been reversed, and the aural effects are totally different: *d* sounds vaguely like a plucked or struck instrument; *e* like some kind of harmonica or harmonium. Trace *e* could equally well be produced by playing the tape for *d* in reverse. The well-known trick of recording a piano piece and playing it backwards is a good way of illustrating how important the envelope is: reversing the tape can have no effect on the harmonic content, and yet the tone of the instrument is completely changed.

Envelope shapes play an essential part in human speech. The consonants are usually fairly drastic changes in envelope shape. A plosive, like 'p', makes a fairly rapid initiation of random noise (air escaping when the lips are opened) leading on to a vowel, a steady note. If the noise is allowed to rise in amplitude more slowly, the result is an 'f'. Fig.14 shows the sequence of shapes in the word 'perfection'.

(iv) Formants. As has been noted, most instrumental sounds involve some kind of source, usually rather weak, and some means of making it louder. Unfortunately, because it complicates matters – or fortunately, because it adds such richness and variety to instrumental tone – this amplification is never done without also changing the waveform to some extent. It is difficult to indicate with any degree of precision the kind of change that is made to the wave, but if the distribution of harmonics contributing to the wave before and after amplification is examined, it is usually possible to find a characteristic that can be specified. If a graph of the degree of amplification at each frequency is plotted the result is sometimes described as the 'formant characteristic' of the amplifier or instrument.



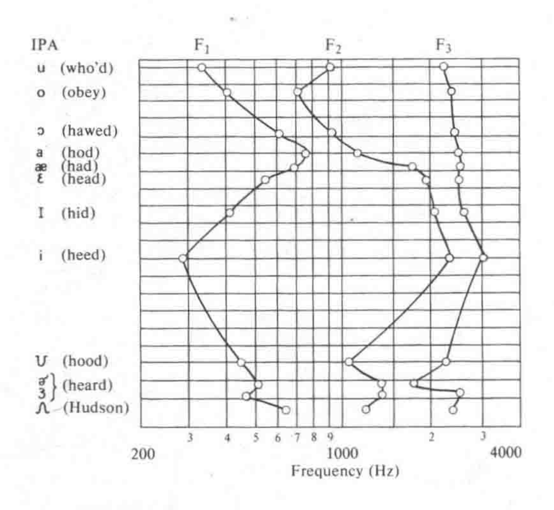
14. The sequence of envelope shapes in the word 'perfection'

For example, increasing the treble gain on an electronic amplifier makes any hiss on the recording louder and increases brilliance; turning up the bass gain emphasizes any turntable rumble and muffles the tone. In each instance a different formant is being imposed. For a given setting of the treble and bass controls the formant characteristic is constant, but the frequencies present in the emerging wave still depend on those present beforehand. The amplifier imposes something of its own character on all sounds passing through it. The concept of the formant characteristic is important in many branches of acoustics.

In musical instruments the basic vibrator produces the initial set of harmonics, but these are modified by the formants of the amplifier (which may be a horn, the body of a string instrument, the side holes in a woodwind instrument etc.). The net sound emerging is then modified by the formant of the room. If the sound is being recorded or transmitted elsewhere, the microphone, transmitting apparatus or recorder all impose further formants, and then the ears and hearing mechanism in the brain have their own formants. (Deafness over some part of the frequency range is surprisingly common.) The result of all this is, of course, that the wave that is finally perceived by the brain may be very different from the one that started out from the basic vibrator.

Formants are important in all instruments, though, strictly speaking, for some they may be difficult to identify as they may change from note to note. Some would argue that the phenomenon is then no longer properly called a formant effect, but one may speak of constant or variable formants to take both types into account. An example of a constant formant with a powerful influence on tone is that of the body of a string instrument; some changes may occur as the player moves from one string to another, or from changes in the tension of the strings reacting on the body, but these are usually small and the main amplifying characteristic of the body remains the same over the range. An example of a variable formant is that of a clarinet, where the formant comes from a complex mixture of effects controlled by the bore variations, the positions of the finger-holes, the number of holes or keys that are depressed and so on. The art of the clarinet maker is to ensure that the formant characteristic does not change too violently as the player moves from one note to another.

One of the most essential aspects of formants for human beings is their part in the control of the voice. The vocal cords produce a basic tone that can be varied, as already described, in envelope, but the tone can also have many different formants imposed on it by the amplification and resonances of all the various cavities of the nose, throat and mouth. Some of these are not variable and impose several of the characteristics that distinguish one speaker from another, male from female, youth from age and so on. Others are variable and allow the vowel sounds to be produced. It is now usually held that there are four fairly sharply defined peaks in the frequency distribution curve of any vowel, and that it is the position of these peaks that determines the vowel; their positions, for a given vowel, are the same whether the voice is high or low in pitch and whether the vowel is being spoken or sung. Fig.15 shows the generally accepted centres of the three main peaks for some common vowels. The middle formant is probably the most important one, as may be



15. Diagram showing the generally accepted centres of the three main peaks for some common vowels (after Winckel)

demonstrated if one holds the mouth in the shape required for saying 'Ooh', whispers loudly, and then changes the shape to 'Ah' and back a few times; there is an apparent change in pitch that may be anything from a 5th to an octave depending on the particular quality of vowel sounded. This change corresponds to the big change in position of the middle formant peak.

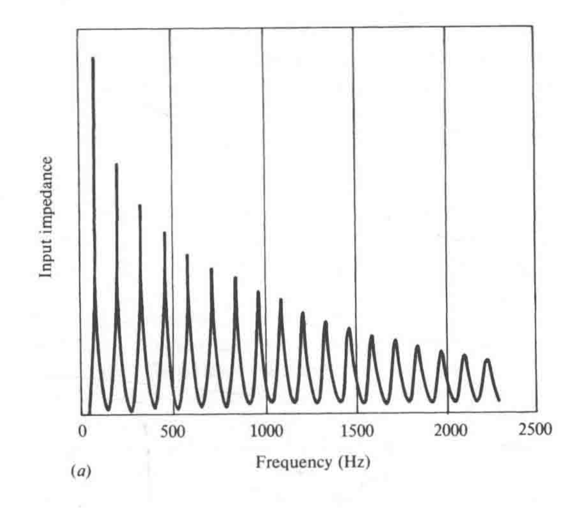
7. THE PHYSICS OF TUBES AND HORNS. The elementary acoustics of pipes introduced in §5 above needs some amplification, since the previous treatment relates only to open cylindrical tubes. In real instruments an end might be partly closed in a number of ways; also, a pipe might have a succession of conical bores with different cone angles interspersed with cylindrical sections of different diameters.

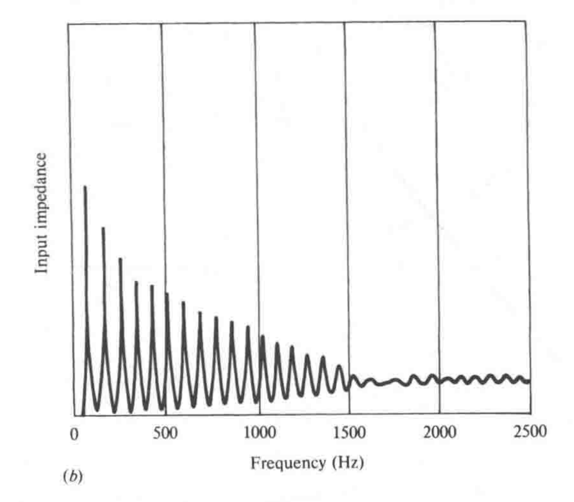
To reconsider first the simple picture given earlier of the way in which waves build up to resonance in a pipe, suppose there is some kind of plate, driven like the piston of a steam engine so that it alternately compresses and rarefies the air just outside the end of a pipe in a sinusoidal way (such a device, called a pistonphone, is sometimes used as a source of sound for testing microphones), and suppose that the piston cycle has a frequency n and the pipe which is open at both ends has a length equal to half a wavelength for that frequency. The first compression will travel the half wavelength, be reflected as a rarefaction and arrive back at the initial end, where it would usually create a compression ready to start again. Since it has travelled one wavelength altogether it will be exactly in step with the next compression. Suppose, however, that the length is something other than a half wavelength. The initial wave will then arrive back at some other point of the cycle; the effect will be like pushing a swing at the wrong moment, and the wave will die out. If the length is a quarter wavelength (or if the first pipe is excited at $2n$), the first wave will arrive back exactly halfway between two compressions and the rarefaction produced by the plate will completely neutralize the wave in the pipe. However, if the excitation is not sinusoidal but consists of a very brief compression pulse, then at $2n$ there will be a build up, as there will be at $\frac{1}{2}n$ or $\frac{1}{3}n$. Sinusoidal excitation excites resonance at only one frequency in a simple system;

pulse excitation may excite resonance at a great many multiples and sub-multiples of this frequency.

In a reed instrument such as the clarinet, it can be shown (without going into detail) that the reed, which sets up oscillations in a pipe, is not a linear device. Its behaviour is not symmetrical: relatively small forces in one direction completely close the reed, whereas much larger forces can be applied in the opposite direction and the reed goes on opening. Thus the form of air control exerted by a reed is rather more like a succession of pulses than a sine wave; it is the right sort of excitation to set up resonance in several modes, and so to produce the characteristic tonal complex that would not be possible with pure sinusoidal excitation.

The last matter to be considered is reflection from the end. In woodwind instruments the reflection is not from the end except for the lowest note; it is more likely to be from a side hole, and there will be other, regularly spaced, side holes open beyond this. There may be a bell, and it can easily be shown that this affects the tone colour for only the lowest one or two notes; for the higher notes most of the sound is escaping through the side holes. Finally, in a brass instrument there is a bell that is always operative. The way the wave is reflected is critically dependent on the shape and spacing of the holes and on the shape of any bell. If a high proportion is reflected, good oscillations are set up in the pipe but little sound emerges; if the proportion reflected is low, it may be difficult to set up oscillations, but those that are set up emerge quite strongly. Benade has made a close study of all these phenomena, and has measured the 'input impedance' of pipes. In general terms, the higher this is at a given frequency the greater is the tendency for there to be oscillations maintainable at that frequency. Fig.16*a* shows this property plotted against frequency for a plain cylindrical pipe closed at one end only. The peaks are all at odd multiples of 63 Hz and correspond to the harmonics predicted by simple theory. For fig.16*b* a trumpet horn has been added to the open end. Two obvious things happen: the sequence of frequencies changes to become quite different from the odd-harmonic sequence; and there are practically no peaks above 1500 Hz. This is because the horn-shaped end ceases to act as a reflector above this frequency, and nearly all the energy leaks out into the air instead of maintaining oscillations within the pipe. The cut-off frequency above which waves are not properly reflected also occurs in woodwind instruments and is related to the spacing and size of the open finger-holes below the one defining the note. It is possible to change the frequency of one particular peak independently of the others by changing the bore diameter at certain critical points. Instrument makers need all the variables of hole position, hole size, bore size etc. in order to produce instruments that play in tune, give the required harmonic mixture and produce components that are in tune and cooperate well. (For further information on wind instrument sounds *see* ACOUSTICS and articles on individual instruments.)





16. Graph showing the 'input impedance' plotted against the frequency (a) for a plain cylindrical pipe closed at one end and (b) for the same pipe with a trumpet horn added (after Benade, 1973)

8. METHODS OF ANALYSIS AND STUDY.

(i) Experimental. The measurement and analysis of musical tones is not easy. For a steady, unchanging tone the quantities that are most useful are the predominant frequency associated with it, the intensity or loudness, and the relative amplitudes and frequencies of the other components of the complex. If, however, the note is changing with time, then the way in which all these separate quantities change must also be recorded.

Intensity, or loudness, is usually measured by means of a microphone, amplifier and meter, but careful calibration is necessary and the relative positions of the microphone and source, the surroundings and many other factors affect the result. Sound level meters are available with built-in filters that have a frequency characteristic resembling that of the average human ear, but for an accurate estimation of the loudness of a sound it is necessary to measure the amplitude at a series of frequencies over the audio spectrum.

The ready availability of cheap and powerful computers and microprocessors has led to the almost universal adoption of digital techniques for the analysis of rapidly varying waveforms. An analogue-to-digital converter samples the magnitude of the disturbance at intervals that may be as short as desired (usually around 40,000 per second), yielding a sequence of numbers. Once in digital form, the signal can be processed by a mathematical technique known as Fourier analysis (see §8(ii)) to show

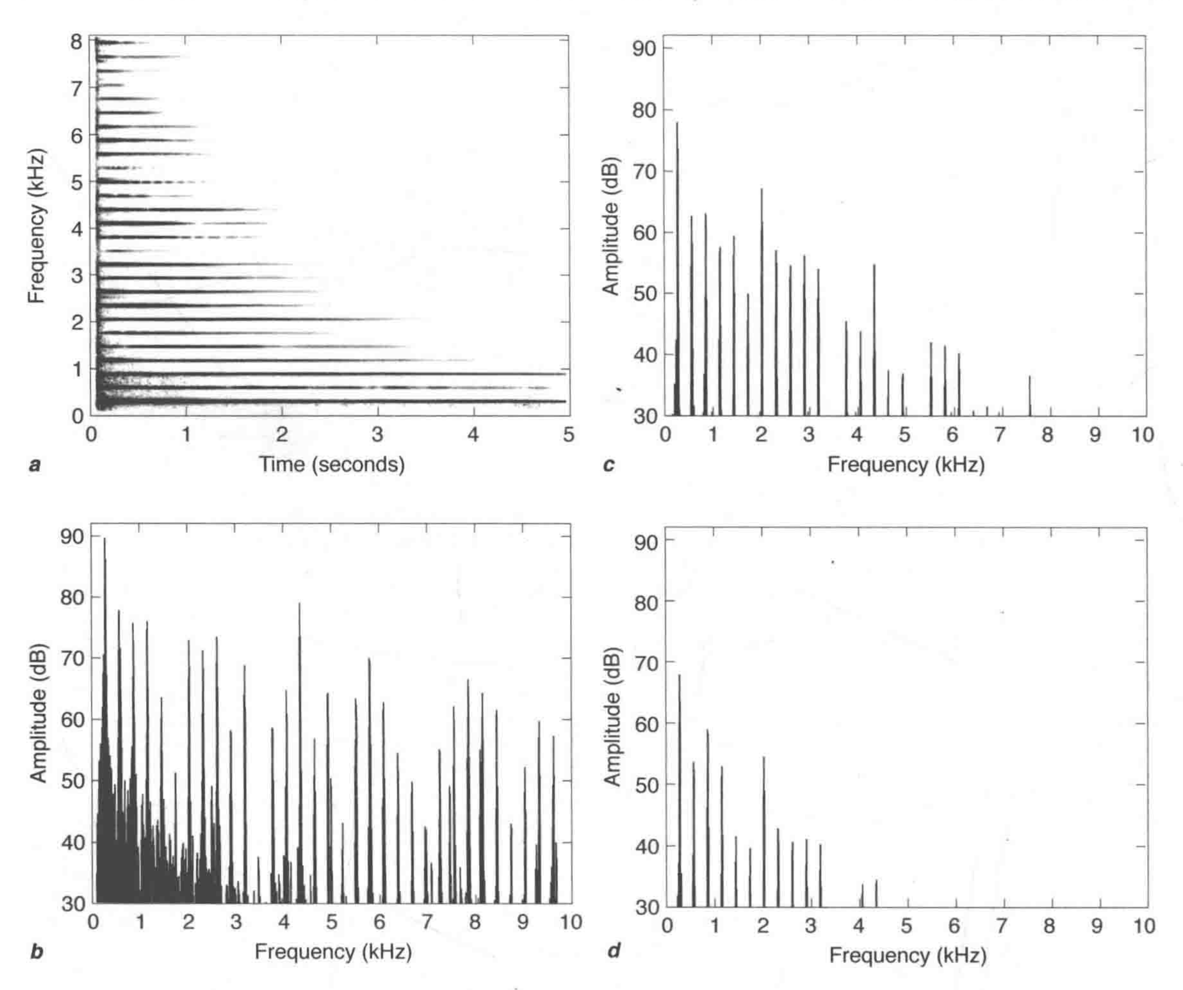
how the amplitude of each frequency component changes over the duration of the signal. Information about the frequency content of a signal can be displayed in a number of ways. One is the sonagram, a two-dimensional diagram with frequency on the vertical scale, time on the horizontal scale, and intensity represented either by colour or by a grey scale. Fig.17 shows a sonogram of the first five seconds of a harpsichord note. Each of the vertically equidistant horizontal bars represents one of the almost exactly harmonic frequency components of the harpsichord sound; the different rates of decay of the components can clearly be seen.

The sonagram is generated by dividing the digital sound sample into a series of short time slices, on each of which the Fourier analysis is performed. The frequency spectrum of each slice can be individually displayed if desired, and the information contained in the frequency spectrum can be used to compute the loudness of the sound or the predominant frequency at the chosen time. Fig.17*b*, *c* and *d* show the frequency spectra at the beginning, middle and end of the harpsichord sound sample in Fig.17*a*.

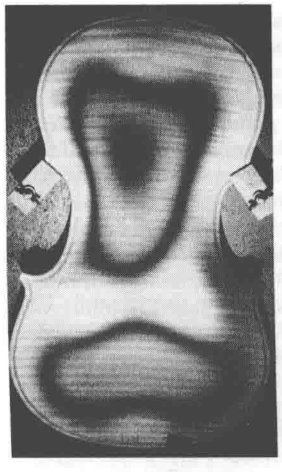
With a suitably fast processor, the frequency spectrum can be displayed on a screen within a small fraction of a second of the data capture, and the display can be updated several times a second. The system is then described as a real-time analyser. Using a real-time analyser, a performer can see immediately how a change in the method of sound production affects the frequency spectrum of the sound.

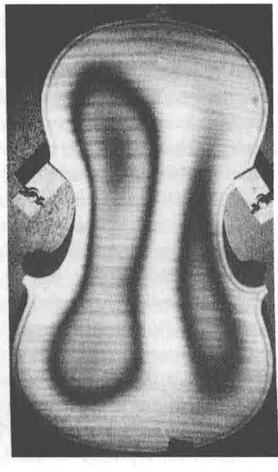
Other modern but non-electronic techniques are also used in studies of musical sounds. High-speed cinematography can reveal a great deal of useful information and has played an important part, particularly in understanding the behaviour of reeds and of vibrating strings. The modern optical technique of holography is playing a part in revealing the way in which the body of a violin or other string instrument is vibrating. The patterns produced are something like those of the Chladni plate, but to produce sand figures on violin back plates large vibrators are needed and, though useful, measurements probably do not correspond to the behaviour of the instrument when it is played normally. Holographic techniques show up the vibration patterns even when the notes being played are extremely quiet. Fig.18 shows holographically produced vibration patterns for a violin back plate.

(ii) Theoretical. No discussion of the theoretical aspects of sound would be complete without some mention of the ideas of Fourier analysis and synthesis, though it is not easy to discuss these topics in any detail without fairly complicated mathematics. The basic notion, first formulated by Fourier in about the 1820s in relation to his

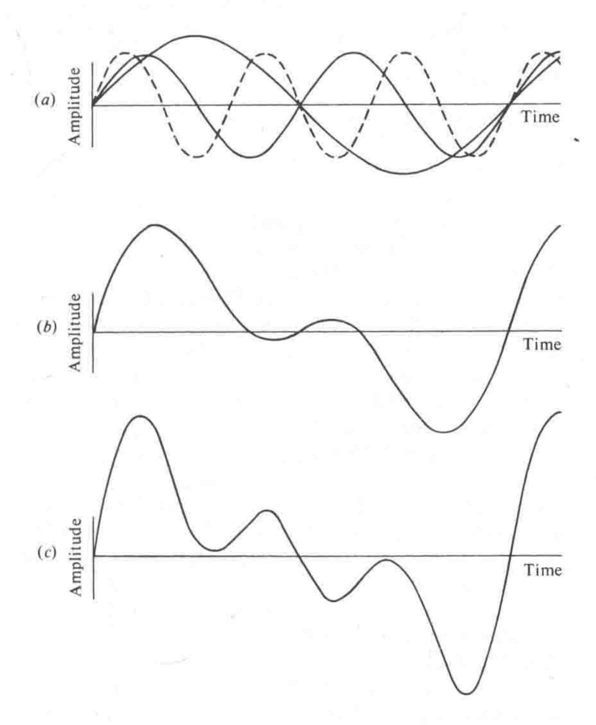


17. (a) Sonagram of a harpsichord note showing the different rates of decay of the frequency components; (b), (c) and (d) show the beginning, middle and end of the harpsichord note shown in (a) (after H.A. Wright)





18. Holographically produced vibration patterns for a violin back plate (after Jansson, Molen and Sundin)

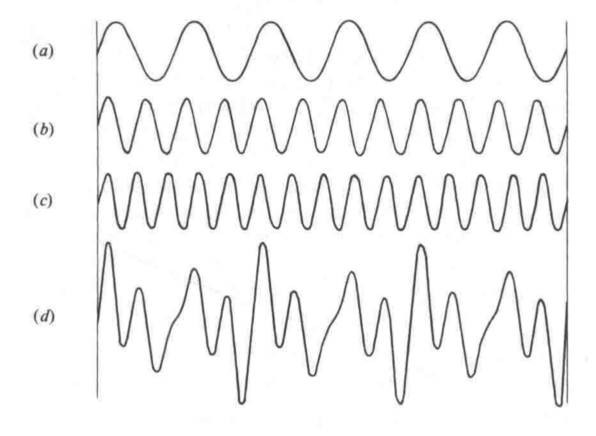


19. Examples of summations of harmonics in building up complex waves: (a) the first three harmonics, (b) the sum of the first two, (c) the sum of the first three (after Backus, 1969)

studies of heat flow, is that any periodic variation in a quantity, no matter how complicated, may always be represented as the sum of a number of simple sine waves with frequencies that are multiples of the basic repeat frequency of the wave (the fundamental). The components (or harmonics) have different amplitudes and phase relationships, and there may be an infinite number of them. The basic notion is not difficult to accept; fig.19 shows some examples of summations. The point that is difficult to accept, and indeed for which there is no formal proof though it is clearly true in practice, is that for any given wave there is only one combination of amplitudes and phases. The consequence of this is that it is possible in principle to take any complex periodic wave and to analyse it into a specific set of components, though it is a process that has only really become practicable for complex waves since the introduction of computer analysis. Fig.20 shows the result of summing three components that are the 2nd, 4th and 5th harmonics of the same fundamental. If the signal shown lasts for one second, the three components have frequencies of 6, 12 and 15 Hz respectively. Though no fundamental component is present, the combined wave repeats at intervals corresponding to the fundamental frequency of 3 Hz. This is an important point to which reference will be made in §9 below. The essence of this kind of analysis, however, is that the basic wave is periodic.

But a single note from a piano or harpsichord, for example, has no part that is strictly periodic, since the amplitude after the initial transient section is decaying all the time, and indeed different components, as has been observed, decay at different rates. Fig.20 may help to show how the analysis can be extended to cover this problem. If the diagram was drawn with three components which were the 200th, 201st and 202nd harmonics, and if the same frequency were used for the first component (i.e. 6·00 Hz), the second component would have a frequency of 6·03 Hz and the third 6·06 Hz. It is not difficult to see that the waveform would now repeat with a fundamental of 0·03 Hz. Thus by making the harmonics very close together it is possible to take care of a wave that repeats only after long periods; and making the harmonics infinitesimally close will enable one to deal with a wave that never repeats precisely. So the same technique of analysis can be used for non-periodic waves, provided one takes harmonics that are so close together that they form a continuous sequence. This kind of analysis of transients, using the digital techniques mentioned, is yielding important information about the transient behaviour of real instruments. In this form it is usually termed 'Fourier transform' or 'Fourier integral' analysis.

9. TONES IN SEQUENCE AND COMBINATION. It has often been implied that the reason why some sequences or combinations of notes sound pleasant and acceptable whereas others are disturbing or unpleasant is simply that the brain 'likes' simple frequency ratios, such as the octave (1:2), the 5th (2:3), the 4th (3:4). The numbers themselves,



20. (a)–(c) Calculated curves for pure tones of the 2nd, 4th and 5th harmonics of the same fundamental; (d) sum of the three

of course, cannot have any significance, but a study of the combined waveforms produced by adding two pure tones shows that the combination itself changes at a rate that depends on how close the component frequencies are to each other. For the 5th, as an example, with tones of 400 and 600 Hz the combined wave repeats at a frequency of 200 Hz: exactly half the lower tone. For the 400:413 ratio (just under a semitone) the frequency of repeat of the combined wave form is 13 Hz. In other words, the combined wave is far more complicated and goes through a complex sequence of different patterns taking nearly 16 times as long to repeat as does that for the 5th. It may be that the ear and brain find this complicated sequence much more difficult to cope with than the simple rapid alteration that occurs with the 5th.

If the tones are close to each other in frequency the phenomenon of beats can be heard clearly. Tones of 400 and 402 Hz, for example, give a pattern that completes a cycle twice every second. The beat effect is identical with the sequential effect described above for the 5th or the 400:413 ratio, but, because for these the repeat is rather rapid, it is not heard as a beat. Helmholtz suggested that beats cause the unpleasantness of dissonant intervals, and he went on to show that if two tones, themselves a long way apart in frequency, have upper partials that happen to be close enough to give beats, a 'roughness' in the sound is still heard. For example 400:600 is the perfect 5th, and the 3rd harmonic of the lower tone and the 2nd harmonic of the upper tone are both 1200 Hz. If the 600 Hz is raised to 605 Hz, the harmonics become 1200 and 1215, and these give rise to beats at 15 Hz that would be quite unpleasant.

In practice it is found that even when two pure tones are added a harsh effect can result, though there are no upper partials to beat with each other. In such cases a great many other tones can be heard as well, especially if the basic tones are loud. The standard experiment demonstrating this is to sound one tone (say, for example, 1320 Hz) steadily, and to sound a second tone (say 880 Hz) and allow its frequency to glide slowly up until it reaches 1320 Hz. A strong 'difference tone' that descends in pitch from 440 Hz to zero is clearly heard. The whole range of additional tones are called 'combination tones' and, for basic tones of frequencies f and f_2, they have frequencies such as $f_1 + f_2$, $f_1 + 2f_2$, $2f_1 + f_2$, etc., and $f_1 - f_2$, $f_1 - 2f_2$, $2f_1 - f_2$, etc. It can be shown mathematically that they can arise from non-linearity in any part of the system, and it is now accepted that very loud tones produce non-linear effects in the ear itself. Perhaps consonance is perceived because the number of combination tones is small, whereas for a dissonant interval a vast array of combination tones arises. This can be shown simply by making the calculations for combination tones with the ratios 400:600 and 400:413 (Table 1). For the perfect 5th they form a series neatly spaced at 200 Hz apart; but for the second pair the collection is a motley one, and more and more unrelated tones arise as the series is developed. However, dissonance still occurs when the notes are sounded quietly, so one must look for other explanations of the additional tones than that of non-linearity.

TABLE 1

f_1	f_2	$f_2 - f_1$	$f_2 + f_1$	$2f_1 + f_1$	$2f_2 - f_1$	$2f_1 - f_1$	$2f_1 + f_2$
400	600	200	1000	16000	8000	2000	1400
400	413	13	813	1226	426	387	1213

This is an area of considerable controversy, but one fact makes it obvious that combination tones do not provide the answer to the problem of dissonance. If three tones of 400, 600 and 800 Hz are combined, a difference tone of 200 Hz is heard whether the tones are loud or quiet. If the frequencies are 430, 630 and 830 Hz, the difference tone is still 200 Hz and is heard when the tones are sounded loudly; but if they are sounded quietly a higher tone is heard: about 210 Hz in this example. This clearly is not a difference tone; it is usually called a 'residue tone'. The fact is unquestioned; but the origin of the tone and its contribution to the consonance–dissonance problem is still a matter of dispute.

As for musical scales, it is enough to note that they contain many possible combinations that blend together in a consonant way. It is not surprising, therefore, that the intervals involved in scales tend to be the rather simple ones and that, at least from the standpoint of physics, there is a close link between the sequence of ratios in a scale and the ratios for consonant intervals. (For further details *see* SCALE and TEMPERAMENTS.)

10. THE EFFECT OF ACOUSTIC ENVIRONMENT. If two people were to try to conduct a conversation while suspended by some hypothetical device in a region far removed from all solid objects, they would find difficulty unless they were quite close together. Fortunately people at least normally stand on solid ground when they converse. Immediately the problem is reduced: some of the sound waves strike the ground and are reflected – not so precisely as is light from a mirror, but nevertheless in broadly the same way – and so the hearer receives two sets of waves, direct and reflected. Provided the total distances travelled by each are not too different this leads to a louder sound. If the difference in distance is great the brain recognizes the time difference and the result is an echo.

If a single wall is added behind the speaker, some waves will still travel direct to the hearer, some will be reflected from the floor, some from the wall, and some first from one and then the other; the result is four times as much energy in the direction of the hearer. This process goes on as surfaces are added. If the reflection is good, as it is when the walls are smooth and hard, the result may be quite intolerable because any sound created is reflected round and round from one surface to another and takes a long time to die away; each syllable spoken is blurred by those immediately before, and all intelligibility is lost. Some swimming baths in which there are large glass and tile surfaces, as well as the water surface itself, all acting as good reflectors, demonstrate well this effect of 'reverberation'. It is usually measured in terms of the 'reverberation time', roughly the time taken for a loud sound to become inaudible.

The first essential scientific problem in acoustic design is thus to achieve a compromise between the need to introduce reflecting surfaces to strengthen the sound produced and the need to keep reflection within bounds to maintain intelligibility. The way in which this can be done is discussed under ACOUSTICS, §I. Scientifically the question is not difficult: the problem is to agree on the characteristics that one is trying to achieve, and also to design a hall that will perform many different functions,

each of whose acoustic requirements may be quite different.

Just as the body of a violin amplifies non-uniformly and so 'colours' the sound produced by the string as well as merely making it louder, so the resonances in a room can colour musical tones. It has been shown how the Chladni plate demonstrates modes of vibration for two-dimensional devices, and that as the frequency of the mode goes higher so the size of the regions between the nodal lines becomes smaller and the number of nodes increases. The same kind of thing happens in three-dimensional boxes, and nodal surfaces exist. As the frequency goes up, so the spacings between these surfaces shrink. Thus even a large room may break up into a large number of regions and hence provide resonances at frequencies well within the audio range. A classic example of this can be heard by listening to a high note while moving the head sideways rather slowly. The nodal surfaces are close together and the loudness goes up and down quite rapidly as one moves through them. Thus the frequencies at which resonant modes are present will be amplified and a formant effect arises. The pleasure of singing in the bath is largely caused by the fact that the room is small and has hard surfaces, and hence has a number of well-separated resonances in the audio region; quite a modest singer can produce a fine ringing tone to his own satisfaction as a result of modification by the formant. Clearly this factor is of great importance in studios from which recordings or radio transmissions are produced. The placing of the microphones and performers in relation to the walls and other surfaces changes the particular modes excited and provides ways in which the sound engineer can vary the coloration to achieve a desired effect.

Various techniques have been developed for artificially changing the acoustic environment in a room. These are described under ACOUSTICS, but the essence of them all is to modify the way in which the reflections occur (decreasing them by covering surfaces with absorbent material or increasing them by providing microphones and loudspeakers, and introducing artificial time delays to simulate the acoustic path differences), or by modifying the formant characteristics. The latter method involves artificially amplifying certain frequencies corresponding either to specific modes that are not being stimulated or to modes of desirable frequencies that do not occur because of the particular disposition of the elements of the hall. All these techniques are fraught with difficulties, mainly because it is not easy to avoid the feed-back howl previously described, but also because again it is hard to decide on the required features. A formant characteristic and reverberation time that suits a solo performer may not necessarily suit the audience and vice versa. However, some fascinating results have been achieved.

11. PROSPECT. The question often arises whether it will ever be possible to synthesize precisely the tone of a given instrument, or even of a complete orchestra. The answer is that it is possible now; given the necessary time and a large enough computer one can match exactly the required waveform of any instrument or combination of instruments. But it can take a long time, even with the biggest computers, to produce even a few seconds of complicated music, and so in practice such an operation is of limited use. The relative success of synthesizers as opposed to computers is because of the speed at which they can operate.

The biggest problem in the production of synthetic sounds is principally that of devising methods of control, and methods of scoring that can permit the techniques to be used with the same flexibility as traditional instruments; the use of MIDI and other techniques led to enormous advances in the 1980s and 90s. Computers and synthesizers provide a great deal of information about the important features of the waves produced by traditional instruments, and a fruitful collaboration between instrument makers and scientists is possible. Physics is beginning to produce much more realistic explanations of the behaviour of real instruments, and in many cases these give the instrument maker ways of predicting with much greater precision the modifications needed to improve tone quality.

Developments in material science may possibly have something to offer the instrument maker. Materials such as cane for reeds, the various woods used for the bodies of string instruments etc. are not susceptible to control. The range of naturally available material must be scanned and selections made on the basis of experience. If it becomes possible to manufacture materials with the desired properties, predictable in advance and liable to much less change with time than natural materials, this would be a great boon. It seems that costs might be prohibitive for all but the simplest mass-produced instruments, but there may well be rapid advances in the near future.

There remain many problems in understanding the mechanism of hearing, the origins of consonance and dissonance, the precise way in which the ear and brain respond to transients, and the phenomena of aural illusions. In the last category the rapid developments in stereophony, quadraphony and the creation of complete sound environments are uncovering almost as many fascinating problems as they solve, and psychoacoustics is again an area where many new insights are appearing.

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CHARLES TAYLOR (with MURRAY CAMPBELL)

Sound archives. Repositories for recorded sound data produced or received by public or private entities. Existing primarily in the 20th century, they were initially designed using principles, similar to those found in manuscript archives, that have existed since the establishment of a unified administration of archives in Paris in the late 18th century (Archives Nationales, 1789; Archives Départementales, 1796). The 18th-century concern for establishing repositories for records of agencies, recognizing institutional responsibility for the care of documentary heritage, and the responsibility to provide public access, have remained the primary concerns for archives of recorded sound.

For a comprehensive list of SOUND ARCHIVES with significant musical holdings see volume 28.

1. HISTORY. The invention of a device for reproducing sound took place in 1877 when THOMAS EDISON patented the cylinder phonograph. By the late 1880s a method for recording and reproducing discs had also been developed by Emile Berliner. Researchers in anthropology and linguistics took advantage of the new technology first, recognizing that the recordings would allow them to preserve the sounds in musical performances that could only be partially represented by written transcription. In 1890 the ethnologist JESSE WALTER FEWKES recorded the songs of the Passamaquoddy Indians in Maine, the earliest gramophone recording of songs. In the 1890s songs were recorded by other ethnographers in North America and Europe, including Béla Vikár in Hungary (1892), Waldemar Jochelson in Siberia (1897) and C.S. Myers at Torres Strait (1898). The phonograph was also used during this period to record Western art music. As early as 1889 recordings were made of short instrumental and operatic selections in the USA and Europe for the Edison Library and other agencies. Notable in this period were Gianni Bettini, who recorded operatic performances in the mid- to late-1890s, and Lionel S. Mapleson, who recorded a number of Metropolitan Opera performances between 1900 and 1903. (*See* RECORDED SOUND, §I, 2.)

The popularity of sound recording spread quickly to researchers who took portable wire, cylinder and disc recorders to the field in Europe, Asia and the Americas during the early 20th century: Bartók and Kodály recorded traditional music in Hungary and Romania before 1915; Čecil Sharp recorded folksongs in England and North America between 1903 and 1918; Janáček and his associates recorded Moravian traditional music between 1909 and 1912; Jaap Kunst was recording in Indonesia in the 1920s and 30s, and Constantin Brăiloiu in Romania between 1929 and 1932.

The commercial recording industry began the mass production of cylinder and disc recordings in the late 19th century. Collected in music libraries, historical sound archives and institutional archives for radio stations and recording companies, commercial recordings also became important sources for historical research later in the 20th century. Today many sound archives include field recordings, commercial recordings dating from the early 20th century, and recorded documents (usually on tape) of radio programmes and concerts, all of which play a role in musicological and ethnomusicological research.

Concern for preserving valuable recordings led to the establishment of sound archives in Europe and North America. In 1899 the first sound archive, the Phonogrammarchiv of the Akademie der Wissenschaften, was founded in Vienna, at the prompting of the physiologist Sigmund Exner. This was followed by the Berlin Phonogrammarchiv, founded in 1900 by Carl Stumpf, and served as a model for other archives in Europe and North

America. George Herzog, who had worked at the Berlin Phonogrammarchiv, set up an archive at Columbia; this moved in 1948 to Indiana and became the Archives of Traditional Music.

Between 1900 and 1945 other archives were established in Europe and the USA, including the Discoteca di Stato, Rome (1928), the Musée de l'Homme, Paris (1930), The M.I. Glinka State Central Museum of Musical Culture, Moscow (1937), the Phonothèque National, Paris (1938) and the Recorded Sound Section of the Library of Congress, Washington DC (1940).

As recording technology became increasingly portable after 1945 a greater number of archives were established, notably the British Institute of Recorded Sound, London (1948; later the National Sound Archive), the INTERNATIONAL LIBRARY OF AFRICAN MUSIC, Roodepoort, South Africa (1954; in Grahamstown from 1977), the Stanford Archive of Recorded Sound, Palo Alto, California (1958), the Rodgers and Hammerstein Archives of Recorded Sound, New York (1965) and the Yale Collection of Historical Sound Recordings, New Haven, Connecticut (1961). From about 1980 local and regional sound and audiovisual archives have been established throughout the world.

2. CONTENTS. While sound archives generally retain a name and designation that indicates their primary focus is on sound, many contain materials that include a variety of historical data that plays an important role in researching music history. Few sound archives include sound data without written documentation, and today many accept and encourage deposits of visual data, such as video and film, that can document a musical event more completely.

The history of sound and visual recordings and their retention in archives parallels the intellectual development of the scholarly disciplines that have been responsible for establishing, building and maintaining their archives. The function and content of collections in these archives have evolved to reflect changing attitudes towards the use of archival materials. Many sound archives were established to house collections of recordings made by ethnographers in Europe and the USA, and for the benefit of the recording industry. While established and maintained primarily to preserve, today many of these repositories also provide research data for students and scholars. The gradual shift in function in the second half of the 20th century has affected the nature and format of materials collected, as well as the archives' means of access.

Sound archives today serve the musical community by retaining recordings of musical events in commercial and non-commercial form. Comprehensive collections include historical recordings on cylinder, wire, disc, tape and film, as well as contemporary recordings of both audio and visual media on analogue and digital tape and compact disc.

3. TYPES OF ARCHIVES. Over the years sound archives have been established in various organizations, including independent collections, educational and research institutions, historical society collections, government organizations, commercial or public institutions such as radio and television stations or museums, and personal collections. The institutional structure surrounding an archive affects the kind of material collected and the means of access to information, and even the accessibility of recordings. Sound archives that are part of an educational institution generally include commercial recordings to support the institution's curriculum, and also act as research repositories for field recordings made by scholars and students connected to the institution. Public or governmental sound archives act as historical research resources for recordings produced within a region or country – their primary goal is to preserve evidence of local and regional events. Similarly, a sound archive connected to a recording company or radio station is concerned with preserving recordings and programmes of that organization. Institutions concerned mainly with preservation invest fewer resources in providing access to the materials for outside researchers.

Regardless of the institution to which it is attached, the scope of a sound archive can range from local to regional, from national to international. The largest and most comprehensive sound archives hold recordings from around the world and include many hundreds of collections in a variety of formats. A sound archive such as the Archive of Maori and Pacific Music at the University of Auckland holds recordings of traditional music largely of the Pacific, while the NATIONAL SOUND ARCHIVE at the British Library holds an extensive collection of Western art music, jazz and popular music, as well as traditional music from around the world. Valuable collections of sound recordings are also found in small regional or local archives attached to colleges and universities or to historical societies. While the collections and scope may be small, the recordings and their documentation often represent the only documentary sources for musical information of that region.

4. MEDIA. Media represented in sound archives includes tinfoil, wax and celluloid cylinders (1877–*c*1940), wire, glass, zinc, aluminium, shellac, acetate discs (1890s–1990s), non-magnetic (paper) and magnetic wire (1930s–40s) and paper or plastic tape (1930s–90s) on open reels and cassettes, compact discs (from 1983), and digital audio tape (DAT, from 1987). In addition, many archives collect film, videotape and optical video discs storing both audio and visual data. Original recorded sound and image media require specific equipment for playback, creating a technologically complex environment for archivists and researchers. The preservation process in sound archives encourages dubbing sound recordings to a common medium for patron use. Magnetic tape has been considered a stable preservation medium, although increasingly archives are preferring digital media (DAT and compact discs) for their superior sound quality.

5. RESPONSIBILITIES. Sound archives today collect, preserve, organize and disseminate the contents of collections for scholars, students and performers. These archives hold keys to information on musical practice for historical research and for supplementing current research. Professional standards and ethics in archives dictate that individual privacy, confidentiality and discretion are respected but also ensure access to information and materials. Most archives have published guidelines for the use and duplication of materials that respect the informants, donors and communities from which the materials were originally taken. Especially as regards ethnomusicological materials, ethical standards used during collecting in the early 20th century differed from those used today, when there is more awareness of issues

relating to access and dissemination. A greater concern for the cultural property of indigenous peoples has encouraged the redistribution of songs and music along with other cultural artefacts from archives and museums throughout the world. From collections derived from the native peoples of the Americas some song traditions previously lost have been returned to communities in the form of historical recordings from archives.

6. ORGANIZATIONS. There are several organizations that support and promote sound and audiovisual archives through meetings, publications, published standards and directories. Foremost among them is the INTERNATIONAL ASSOCIATION OF SOUND AND AUDIOVISUAL ARCHIVES (IASA). Established in 1969, the IASA is involved in the preservation, organization and use of sound recordings, techniques of recording and reproducing sound in all fields in which the audio medium is used. The ASSOCIATION FOR RECORDED SOUND COLLECTIONS (ARSC), founded in 1966, is an American organization whose purpose is to develop and disseminate information related to all aspects of recording and sound media.

Other organizations with sound archive membership include the INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES (IAML), the Fédération Internationale des Archives du Film (FIAF), the International Council on Archives (ICA), the International Federation of Library Associations (IFLA) and the Society of American Archivists (SAA). All professional organizations are concerned at some level with administration, procedures and standards for access, preservation and ethics, as well as with the dissemination of information on the contents of archival collections.

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JENNIFER POST

Soundboard (i) (Fr. *table d'harmonie*; Ger. *Resonanzboden*; It. *piano armonico*, *tavola armonica*). The thin sheet of wood in a piano, harpsichord, clavichord, zither, or the like, that serves to make the sound of the strings more readily audible and helps to form the characteristic tone quality of the instrument. A string presents so small a surface to the surrounding air that its vibrations cannot set the air into vibration with any great efficiency; as a result, the sound produced by a string in the absence of a soundboard, although it may well sustain for an appreciable time, is hardly loud enough to be used for any musical purpose. The soundboard, coupled to the strings by means of one or more bridges over which they pass, provides a larger vibrating surface so that the air can be set into vibration more efficiently and a louder sound can be heard. The soundboard does not serve as an amplifier in the same sense as an electronic circuit or device, since it adds no energy from an outside source; rather, it enables the energy already imparted to the string by a hammer, plectrum, tangent, or the like, to be dissipated more rapidly, so this energy is converted to a sound of higher intensity that lasts for a shorter time. The particular resonance and vibrational characteristics of the soundboard determine which components of the complex vibration of the string will be given particular prominence, and the rate at which they will be dissipated; consequently the shape, thickness and ribbing of the soundboard are of primary importance in determining the quality of the instrument of which it is a part.

See also BELLY.

EDWIN M. RIPIN

Soundboard (ii). A term sometimes used in Britain to refer to the WIND-CHEST of an organ.

Sound effects. Sounds and noises, primarily percussive, included in dramatic or musical performances. They range from sounds made off-stage in theatre, film and television productions to the many uses by composers of noise-making objects that would not normally be regarded as musical instruments.

1. Dramatic sound effects. 2. Musical sound effects to 1950. 3. Musical sound effects after 1950.

1. DRAMATIC SOUND EFFECTS. Off-stage sound effects have been employed since drama began, but their complete integration into theatrical forms is comparatively recent. In the Japanese kabuki theatre (popular since the early 17th century) off-stage music (*geza-ongaku*) is played behind a curtain or screen to one side of the stage (*see* JAPAN, §VI, 3). The concealed musicians play, sing and make sounds to create a sense of location or mood appropriate to the drama; the large *ōdaiko* drum, in particular, is used to evoke natural sounds such as wind, waves, rain and thunder. In Western theatre from the same period until the 19th century the principal sound effects were also those of weather, produced by specially constructed devices such as the WIND MACHINE; some old theatres still have a sloping wooden 'thunder run' or 'thunder gallery' with irregularly spaced transverse ridges, down which heavy balls are rolled; a more portable machine, the 'bronteron', consists of a hand-operated revolving barrel containing heavy balls. From the 1890s various devices for creating sound effects formed part of the 'traps' (contraptions) of the percussionists in many theatre orchestras.

Since the beginning of the 20th century sound effects have come into their own with the advent of recorded art forms such as the (originally 'silent') cinema, radio and television. A number of elaborate machines were constructed to create sound effects, but humbler devices (coconut shells for horses' hooves, bells, creaking doors etc.) have been and continue to be used. Percussion instruments were first used for such purposes as long ago as the 1790s: large automatic instruments of the ORCHESTRION type, which imitated the instruments of the orchestra, included percussive sounds, and 'Janissary' effects in the form of a drumstick striking the base of the soundboard, cymbals and tuned bells, were added to some pianos in the early 19th century. But it was not until around 1910 that special machines and instruments were made in any numbers. The Allefex, invented by A.H. Moorhouse and manufactured in Britain from 1909 by

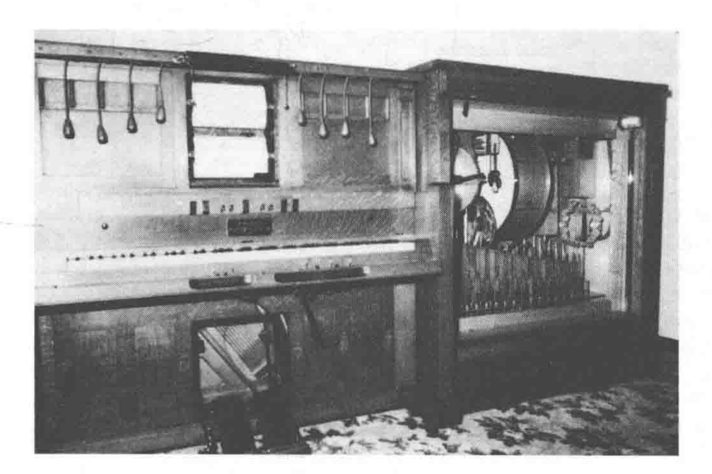
A. & H. Andrews, produced some 50 different effects (many operated by crank handles); it was followed slightly later by a machine for the cinema, the Kinesounder, and in the 1920s by another, invented by R. Effner in Berlin. From the same period many keyboard instruments incorporating sound effects were produced for use in the cinema with silent films and in the theatre; many of them were automatic instruments such as the player piano and mechanical organ (they included the Biorkestra, Cinechordon, Cinfonium, Clavitist-Violina, Filmplayer, Fotoplayer (fig.1), Movieodion, One-Man Motion Picture Orchestra, Orchestrion and Pipe-Organ Orchestra), but devices were also added to cinema and theatre pipe organs in the 1920s and 30s. The effects these instruments could produce ranged from the sounds of pistol shots, flames, wind, waves, thunder, breaking china, steam engines, trains, cars, chains, animal cries and horses' hooves to conventional percussion, whistles, bells and Morse code buzzers.

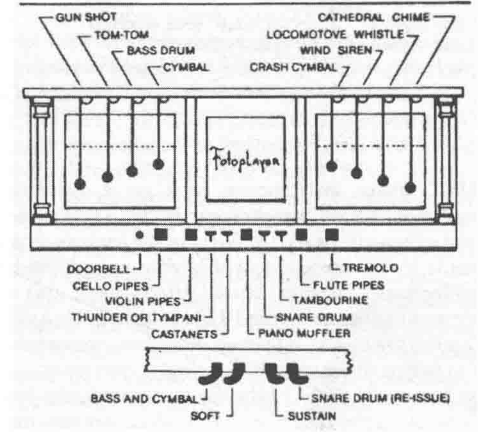
Parallel to the development of special machines, percussionists and later sound-effects men (often working in teams) used a great variety of objects and materials to create realistic sounds for films (both silent and with soundtracks) and radio shows; by the 1940s the Walt Disney sound-effects department had assembled 8000 objects and musical instruments. From around 1930, in the early days of sound film, film makers and musicians explored creative applications of the newly available resources in the cinema: early sound collages on film included Walter Ruttmann's *Weekend* (*c*1930), a film without visuals, in Arthur Honegger and Arthur Hoerée's soundtrack for *Rapt* (1934), and in several Russian films, such as Dziga Vertov's *Entuziazm: Simfoniya Donbasa* (1930). Musical sound effects were also used: a night-club scene in the film *Ball of Fire* (1941) features the jazz drummer Gene Krupa playing on heating pipes and drumming with matchsticks on a matchbox.

After World War II commercial gramophone recordings increasingly replaced other methods of producing sound effects. Several electronic instruments were devised that could be used for the purpose, including the Singing Keyboard (*c*1936) and the Mellotron (1962–3), which used respectively lengths of pre-recorded film soundtrack and magnetic tape; the Kantaphon (*c*1934), invented by Brandt, in which a microphone placed against the throat picks up the operator's humming and passes it to filters and volume controls; the similar Sonovox (*c*1939), by means of which human vocal quality could be imparted to any sound; and the Shumofon (*c*1955), which synthesizes a wide range of natural and man-made sounds. Synthesizers can also be used to produce sound effects, though not specifically designed to do so.

2. Musical sound effects to 1950. While instrumental and vocal imitations of non-musical sounds may be found in music of all ages, the introduction into the orchestra of special instruments to create sound effects occurred only rarely before the 20th century. One of the earliest examples is in Marc-Antoine Charpentier's music for Molière's *Le malade imaginaire* (1673), which makes percussive use of apothecaries' pestles and mortars. The first widely-used sound effects instrument was the anvil, found in Western music from the early 16th century; it appears in several 19th-century opera scores, including Wagner's *Das Rheingold* (1853–4), and is featured in anvil choruses by Verdi (*Il trovatore*, 1851–3) and in Riccardo Zandonai's *I cavalieri di Ekebù* (1923–5). Leopold Mozart included rifle shots in his *Sinfonia da caccia*, and Johann Strauss (ii) featured both gunshots and jingling spurs in some of his dances. In Rossini's overture to *Il Signor Bruschino* (1813) the violinists are instructed to tap the tin reflectors of their candlesticks with their bows. In 1840 the conductor Louis Antoine Jullien added a 'rattle', consisting of dried peas shaken in a tin box, to performances of Beethoven's Pastoral Symphony to imitate the sound of hailstones; he also used sound effects extensively in his own compositions and in arrangements, including rattles, crackers, fireworks, cannon, muskets and revolvers. Thunder and wind machines have become comparatively familiar in dramatic works (for illustrations *see* Thunder machine and Wind machine). Other musical sound effects are related to folk traditions of banging kitchen utensils in celebrations and protests, and many such found or home-made instruments feature in Swiss folk music.

From about 1900 burlesque orchestras and American comedy 'corn bands' often made use of sound effects, and this style of playing may still be seen in humorous cartoon





1. *(a) Fotoplayer (Style 20) by the American Photo Player Co., 1920–25 (private collection); an automatic instrument for theatres and cinemas, consisting of a player piano with organ pipes, percussion and sound effects; (b) diagram of the Fotoplayer, showing the position of the controls for the different sound effects and percussion instruments*

TABLE 1

Composer	*Work*	*Date*	*Sound sources*
Maurice Ravel	L'heure espagnole	1907	three clock pendulums (MM 40, 100, 232) operating simultaneously (opera introduction)
Carol-Bérard	Symphonie des forces mécaniques	1908	motors, electric bells, whistles, sirens, noises on gramophone records
Manuel de Falla	El amor brujo [Love the Magician]	1915	metal bars, clock chimes ('Sortilegio (A media noche)' [Midnight: Witchcraft], in original *gitanería* version, not its better-known revision as a ballet)
Erik Satie	Parade (ballet)	1916–17	lottery wheel, typewriter, Morse key, two sirens, pistol, 15-note bouteillophone
Arthur Honegger	Le dit des jeux du monde (incidental music)	1918	bouteillophone
Edgard Varèse	Amériques	1918–22	original version incl. steamboat whistle, crow call, two sirens (prem. 1926); 1929 rev.: one siren
George Antheil	Ballet mécanique (originally for a film)	1923, rev. 1925, 1927, 1953	two aeroplane propellers (manually rotated against ratchets), car horns, electric doorbells, buzz-saws, anvils
Ottorino Respighi	Pini di Roma	1924	Gramophone record of a nightingale
George Antheil	Mr Bloom (opera)	1925	motors, amplifiers
Ernest Bloch	America	1926	car horn, wooden box
Aleksandr Vasil'yevich Mosolov	Zavod [Iron Foundry]	1927	steel sheet
Jacques Ibert	Divertissement	1927	football and police whistles (final movement)
Michel Brussmans	Bruits d'avion	1928	recording of aeroplane noises
George Gershwin	An American in Paris	1928	car horns
Ernst Toch	Bunte Suite	1928	radio sound effects
George Antheil	Transatlantic (opera)	1928–9	typewriters, telephones
Werner Janssen	New Year's Eve in New York	1929	car horns, siren, klaxon
Heitor Villa-Lobos	Suite sugestiva	1929	metronome
Michel Brusselmans	Scènes provençales	1931	car horn
Henry Brant	Music for a Five and Dime Store	1932	kitchen hardware
Ferde Grofé	Tabloid Suite	1933	typewriter
Benjamin Britten	Coal Face (film music)	1935	compressed steam, sandpaper, miniature rails
Harold Davidson	Auto Accident	*c*1935	siren, smashing glass
Benjamin Britten	Night Mail (film music)	1936	blocks of wood, chains, cups of water, film rewinders
Ferde Grofé	Symphony in Steel	1937	locomotive bell, pneumatic drill, compressed-air tank, two pairs of shoes, two brooms
William Russell	Made in America	1937	found object percussion, tin cans, suitcase, washboard, brake drums
Sergey Prokofiev	Cantata for the 20th Anniversary of the October Revolution	1936–7	two cannons, machine gun, alarm bell, marching footsteps, siren (partial premiere in 1966, complete in 1992)
Kurt Weill	You and Me (film music)	1938	tuned glasses and bottles
John Cage	Fads and Fancies in the Academy	1940	washtub, waste basket, alarm bell, metronome, whistling, handclaps (score lost until 1992)
John Cage	Living Room Music	1940	furniture, books, papers, windows, walls, doors
Francisco Mignone	O espantalho [The Scarecrow] (comic ballet)	1941	steam siren, police sirens, train whistle
John Cage	The City Wears a Slouch Hat (for radio play)	1942	orig. version (lost) for live and recorded sound effects; revised version (not broadcast; lost until 1990): alarm bells, tin cans, steel coil (spring), washboard, pod rattle, whistles, car horn, foghorn, metronome, steel pipes, music stands, 'variable frequencies'
Vieri Tosatti	Concerto della demenza	1946	noise ensemble
Leroy Anderson	The Typewriter	1950	typewriter
Jón Leifs	Sinfónia nr.1 (Söguhetjur) [Saga Symphony]	1950	large struck stones, anvils

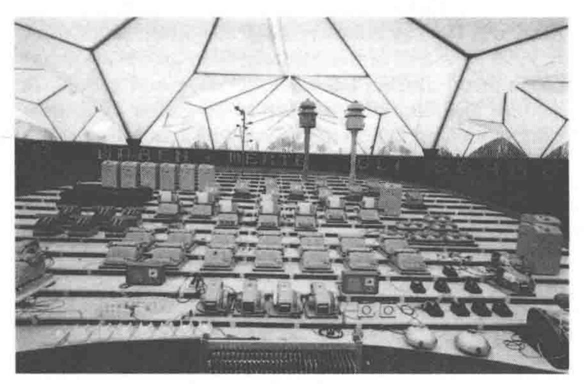
films, using instruments such as a galvanised iron washboard with attached car horns, saucepans and lids and a SWANEE WHISTLE. Early in the century street organs made by Gasparini incorporated a xylophone-like 'bouteillophone'. Musical sound effects were also exploited by popular bands: in the 1920s British music halls Edward Stanley De Groot, a trained musician, presented his Horn Orchestra of Stanelli, consisting of two dozen car horns; and from the early 1940s the drummer Spike Jones made prominent use of unusual and jokey instruments, including tuned car horns, based on his experience as a session musician. Special effects, such as train noises and animal and bird sounds, have been produced on the Hawaiian guitar and on the pedal steel guitar, particularly models with multiple necks.

From around the beginning of the 20th century many composers were inspired by new industrial sounds. In 1913 Debussy wrote of 'the incredible sound' of a steel mill; similar sentiments were expressed by Ravel in an article 'Finding Tunes in Factories' (1933). Among other composers, Michel Brusselmans composed short works for chamber orchestra in 1927–8 with such titles as *La foule*, *Dans la jungle*, *Bruits d'usine*, *The Railway* and *Bruits d'avion*. The Italian futurists fiercely advocated industrial sounds; from 1913 Luigi Russolo constructed an ensemble of *intonarumori* ('noise intoners'), and

TABLE 2

Composer	Work	Date	Sound sources
John Cage	Imaginary Landscape no.4	1951	12 radios
John Cage	Speech	1955	five radios (with newsreader)
John Cage	Radio Music	1956	one–eight radios
David Ahlstrom	See you can say – Oh	1959	three radios, vacuum cleaner, amplified metronome, alarm clock, electric shaver, toy gun, birdcall (with six singers)
John Cage	Cartridge Music	1960	amplified small objects
Toshi Ichiyanagi	Music for Electronic Metronome	1960	three or more electric metronomes
La Monte Young	Poem for Chairs, Tables, Benches, Etc.	1960	chairs, tables, benches, etc.
György Ligeti	Poème symphonique	1962	100 metronomes
Rolf Lieberman	Symphonie 'Les échanges'	1964	156 office machines, including typewriters, calculators, telephones, telex machines, tape punchers, cash registers (fig.2)
Joji Yuasa	Kansoku	1964	amplified dice (with breathing)
Maurico Kagel	Pas de cinq – Wandelszene	1965	five performers with walking-sticks on a stage made of various materials
Walter Marchetti	La caccia	1965	birdcalls
Robert Moran	Titus no.1	1967	amplified automobile (five–15 performers)
Mauricio Kagel	Synchronstudie	1968–9	sound effects (with one or more singers)
Christian Wolff	Sticks	1969	sticks
Christian Wolff	Stones	1969	stones
David Bedford	Balloon Music 1	1973	two–1000 balloons
Mauricio Kagel	Bestarium	1974–5	birdcalls
György Ligeti	two fanfare preludes in Le grand macabre (opera)	1974–7	12 car horns
John Cage	Child of Tree	1975	amplified plant materials
John Cage	Branches	1976	amplified plant materials
Hugh Davies	Natural Images	1976, rev. 1992	amplified plant materials, stones, pebbles, sand, sea shells, toy instruments, two electronic oscillators, tape
Paul Panhuysen	Engines in Power and Love	1991	five amplified dot-matrix computer printers
Alvin Lucier	Two Stones	1994	two pieces of basalt (solo performer)
The User [=Thomas McIntosh and Emmanuel Madan]	Symphonies #1 and #2 for Dot Matrix Printers	*c*1998	network server computer controls 12 PCs and associated amplified printers

around 1919 he developed a method of controlling the volume and timbre of an aeroplane engine for use in Fedele Azari's futurist 'aerial theatre'. In the 1920s Russolo developed four versions of the *rumorarmonio*, which combined elements of his earlier individual noise instruments. Two motorcycles accompanied one of the futurist *Balletti meccanici* of Ivo Pannaggi in 1922. Two dadaist works from 1919 featured kitchen utensils, Jef Golysheff's *Antisymphonie (Musikalische Kreisguillotine)* and Hans-Jürgen von der Wense's *Musik für Klarinette, Klavier und freihängendes Blechsieb*. In 1918–23 several open-air performances in the Soviet Union commemorated the October 1917 revolution with 'noise symphonies', for at least one of which Arseny Mikhaylovich Avraamov composed his *Simfoniya gudkov* ('Symphony of Factory Sirens', 1922), which included a calliope-like steam-whistle machine. In the same period the theatre director and choreographer Nikolay Mikhaylovich Foregger introduced his *Machine Dance*, featuring his Noise Orchestra, which combined drums, jew's harps and vocal sounds with broken glass, packaging, scrap metal, etc. Similar noise ensembles played in a variety of theatrical productions and in concert works such as Grigory Smetanin's symphonic poem *Fabrika* ('The Factory', ?1923), the collectively composed oratorio, *Put' oktyabrya* ('The Path of October', 1928), by the group Prokoll, and in Vladimir Mikhaylovich Deshevov's opera *Lyod i stal'* ('Ice and Steel', 1930). In films, factory hooters and klaxons accompanied a scene featuring Lenin's funeral in *Plan velikikh rabot* ('Plan of Great Works', 1930), factory klaxons and the whistle of a steam turbine appeared in *Vstrechnyi* ('Counterplan', 1932), similar noise makers in *Dela i lyudi* ('Men and Jobs/Deeds and People', 1932), and six ship's klaxons in *Desertir* ('Deserter', 1933).



2. Automatically controlled office machines assembled for the première of Rolf Liebermann's 'Symphonie "Les échanges"' (Swiss National Exposition, Lausanne, 1964)

John Cage was particularly eclectic in his choice of instrumentation for his works. From 1939 he used all sorts of percussive devices in pieces such as *First Construction (in Metal)* and *Imaginary Landscapes nos.1–3* (1939–42); the last of these was the first work to use a radio receiver, and Cage extended the idea in *Imaginary Landscape no.4* (1951) and later works (see Table 2 above). The earliest studies by Pierre Schaeffer in what he later called *musique concrète* (*see* ELECTRO-

ACOUSTIC MUSIC) were produced in 1948 as an attempt to compose a noise symphony (*Symphonie de bruits*) and were presented under the title 'Concert de bruits'. Table 1 shows some of the unconventional 'instruments' used to create sound effects in concert works before 1950; other works featured a SIREN.

3. MUSICAL SOUND EFFECTS AFTER 1950. Since 1950 the range of unusual sounds introduced into their works by composers has grown enormously, especially in the area of percussion. The sounds produced by all sorts of objects – from radios and typewriters to motorcycles – and materials – both natural and man-made – have been added to those of conventional instruments. Many of the objects listed in Table 1 have continued to be used, including the typewriter (by Krzysztof Penderecki, Peter Maxwell Davies and others), the siren, and the metronome (in works by William Russell and John Tavener; a set of four metronomes in works by Davies and David Bedford, in Per Nørgård's *Unendlicher Empfang*, 1998, and, on tape, in Alfred Schnittke's *Lebenslauf*, 1982). Car horns, which are of two types: staccato (operated by squeezing a rubber bulb) and sustained (electromechanical), continue to be used, for example in Ennio Morricone's music for the 'spaghetti Western' film *Il mio nome è nessuno* ('My Name is Nobody', 1973), in which they play a version of Wagner's *Ride of the Valkyries* or in Wendy Chambers' performances on a specially-constructed car horn organ. An 'anvil effect' may be obtained by striking a length of railway track, as in three works by Penderecki from the early 1970s and Giya Kancheli's Symphony no.4 (1974), while other composers call for a large metal bar such as a length of scaffolding (Davies and Mark-Anthony Turnage). A wooden cube is struck in Galina Ivanovna Ustvol'skaya's Composition no.2 'Dies Irae' (1972–3) and Symphony no.5 'Amen' (1989–90), and in all three parts of James MacMillan's *Triduum* (1995–7). Stones are struck in works by Jón Leifs, Xenakis, Bedford, Alberto Ginastera and Tan Dun, and feature, with whistles, güiro-like scrapers and other small percussion devices, in Cornelius Cardew's *The Great Learning* (1968–70). Other noise makers include clickers, gun shots, chains (used earlier by Schoenberg, Havergal Brian and others), a bursting paper bag (György Ligeti) and many different types of whistle. Toy instruments and similar simple instruments, such as the kazoo, swanee whistle and bird whistle have also been specified by a number of composers.

R. Murray Schafer's orchestral work *North/White* (1973) features a snowmobile (as a protest against its extreme noisiness), while a motorcycle appears in Ferde Grofé's *Hudson River Suite* (1955), Simon Desorgher's *The Infernal Clanking of the Chains and Cogs of Beelzebub* (1982), which includes amplified sounds played percussively, and, on tape, in Jan Sandström's *A Short Ride on a Motorbike* (1989). Stockhausen's *Helikopter-Streichquartett* (1992–3) features the members of a string quartet aloft in four helicopters, the amplified sounds of both elements being mixed together for listeners on the ground. In Misha Mengelberg's *Methwelbeleefde groet van de kameel* (1971–3) the orchestra plays while the composer saws a wooden chair into several pieces, which are then reassembled in the form of a camel. Broken glass is rattled in a tin in works by Peter Maxwell Davies, glass fragments are crushed while others are dropped into a 'bottle tree' in Annea Lockwood's *Glass Concert* (1966) and crockery is smashed in Ligeti's *Nouvelles aventures* (1962–5) – which also includes the destruction of a plastic cup, a tin can, a wooden lath and large sheets of paper – and in his opera *Le Grand Macabre* (1974–7). A selection of sound effects is called for in Wilhelm Killmayer's opera *Yolimba* (1964), and a vocal 'sound effects chorus' is specified in Bedford's *The Rime of the Ancient Mariner* (1975–6). Cars are played percussively in Robert Moran's *Titus No.1* (1967) and Hans Werner Henze's *Der langwierige Weg in die Wohnung der Natascha Ungeheuer* (1971), while in Mathias Spahlinger's *Ephémère* (1977) and the percussion consists largely of 'veritable' instruments (household objects such as saucepans and bottles); other composers have specified that the performer be a 'bruitiste' or noise maker, as Julio Estrada in 'Mictlan' from his opera *Pedro Páramo* (1992). Several percussionists have specialized in 'junk' percussion, including Donald Knaack, Roger Turner and the Zero group in Leningrad. Comparable examples are found in lighter music. On a record album made in 1973 the singer Barbra Streisand is accompanied in the song *The World is a Concerto* by over 20 domestic (mainly electric) appliances, including orange juicers, electric toothbrushes, a pop-up toaster and a kettle. Tom Waits has employed in song accompaniments the humming of a sewing machine, a squeaking door and a spinning washing machine.

Not only have composers combined sound effects with ordinary instrumental sounds, they have composed works scored solely for noise-making devices and objects (though in some cases voices are included). Table 2 shows some of these. A simple list of objects used in this way does not, of course, give any clue as to how fully the work is notated and structured, or the degree of imagination exercised by the composer. In many instances it is impossible to distinguish between an array of such devices assembled for one composition and a newly invented instrument. Where a single sounding object may produce a noise or sound effect, several like objects of different sizes or tuned to a scale may become an instrument (a set of tuned coconut shells or anvils, for example); the same is sometimes true of groups of heterogeneous objects. Some of the new instruments and sound sculptures described elsewhere in this dictionary are borderline cases, as are certain examples of Cage's work.

Several successful theatrical shows in the 1990s were based on choreographed highly energetic group percussive music performed on stage. Tap dance (which dates back to the mid-19th century and derives from earlier stepping dances such as clog dance) is the main element in the Australian group Tap Dogs; the British team Stomp (formed in 1991 by Luke Cresswell and Steve McNicholas) by 1998 consisted of five eight-member groups, performing on metal dustbin lids and buckets, metal and plastic dustbins and larger barrels (up to 50-gallon oil drums), broomsticks, rattled matchboxes and assorted crockery in water-filled steel kitchen sinks worn around the performers' necks, as well as clapping and foot-stamping; the latter two, as well as body percussion, are prominent in performances by Gumboots, from South Africa.

Many humorists have produced versions of familiar instruments that are made from everyday materials, have an unusual appearance, are outsize or miniature (favoured by the clown Grock), or are played unconventionally. Some acts are formed around music played on such instruments. The Argentine group Les Luthiers, for example, uses a tin violin ('Latín'), the 'vibromatófono di amore', and the 'cello leguero' (the body of which consists

of a *bombo leguero*: a type of drum audible up to three miles away), as well as a typewriter for a keyboard, a cardboard trombone on wheels and a hosepipe trumpet, all constructed by Carlos Iraldi. Three musical humorists have specialized in adapted and invented instruments and sound effects. The band of Spike Jones, which first became popular in the early 1940s, used such ad hoc instruments as washboard, doorbells, cowbells, anvils, saws, tyre pumps and toy whistles. Gerard Hoffnung realized some of the unusual instruments he had depicted in cartoons at two concerts in London (1956 and 1959); they included rifles, three vacuum cleaners and an electric polisher (in Malcolm Arnold's *A Grand Grand Overture*), a length of hosepipe (on which Dennis Brain played a movement of Leopold Mozart's Concerto for alphorn), tuned stone hot-water bottles and the hiss of compressed air. Peter Schickele has invented a number of instruments for the works of his imaginary composer P.D.Q. Bach; they include the Hardart (consisting of strings, balloons, shotguns, whistles, bicycle horn, blown and struck bottles and a cooking timer, all mounted on a frame), 'showerhose in D' and 'lasso d'amore' (one of the corrugated whirler tubes sold as toys during the 1970s).

The human body has been used to make many percussive sounds, from the tongued glottal click of the Xhosa language (made famous in the singing of Miriam Makeba, and borrowed by Stockhausen in *Refrain*, 1959) to whistling, hand-clapping, finger-snapping, foot-stamping and knee-slapping found in flamenco and other folk music and dance (and included by Stockhausen in the earliest sections of *Momente*, 1962–4). Hand-clapping is the only sound source used in Yasunao Tone's *Clapping Music* (1963) and in Steve Reich's *Clapping Music* (1972) for two performers, and is often used by singers and audiences in light music – so much so that some ELECTRONIC PERCUSSION devices include a synthesized hand-clap facility. Percussionists who have specialized in body percussion include Nana Vasconcelos and Knaack; Vinko Globokar's *Corporel* (1984) is performed by a percussionist on his own body. Sounds produced by the body have also been used for humorous purposes: in the French music halls between about 1891 and 1914 Joseph Pujol, 'Le Pétomane', made farting melodious; melodies have been played by creating an air pocket with a wet hand held under the armpit and squeezing with the free arm; and a number of entertainers (sometimes ensembles) have tapped out tunes on their teeth, or, by blowing through them strongly (often making use of gaps), have imitated musical instruments.

Instruments based on animal sounds have been described and illustrated since the time of Athanasius Kircher in the 17th century; in several instances they have been realized with trained animals. Several 19th century newspaper reports, as well as earlier illustrations, describe instruments, primarily with keyboards, that consist of cats, pigs, mice or other animals ordered inside separate compartments according to the pitch of their squeals when they are hit or picked or their tails are pulled; a sequence in the television series *Monty Python's Flying Circus* showed such an instrument in which white mice were struck by mallets. Since the early 1950s an ensemble of trained canaries – some specially bred for the lower voice parts – has existed in Kharkiv in the Ukraine; its repertory consisted of over 80 works of classical and light music. Training of a far humbler order is required to teach mynah birds and members of the parrot family to mimic human speech, or domesticated canaries, blackbirds, bullfinches, curlews and parrots to sing; various types of mechanical bird organ (*see* BIRD INSTRUMENTS) were invented for this purpose in the 18th century. Wild birds are still taught to sing in certain parts of the world, such as China.

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HUGH DAVIES

Soundhole (Fr. *ouïe*; Ger. *Schalloch*; It. *occhio*). An opening cut in the body of an instrument to enhance or vary its tone quality, to increase the volume of sound or to affect the pitch. The number, shape, positioning and function of soundholes vary widely.

1. String instruments and acoustics. 2. Other instruments.

1. String instruments and acoustics. Very early in the history of string instruments makers evidently discovered that soundholes modified the tone and increased the volume, and that a certain type of soundhole gave best results for a given instrument. In short, they found empirically that a soundbox which completely enclosed a volume of air was generally a less satisfactory resonator than a soundbox with soundholes. The truth of this may be confirmed by playing a violin or guitar with its soundholes covered or plugged; a marked deterioration of tone and volume results, especially at low frequencies.

The two most significant acoustic functions of soundholes are first, that in conjunction with a resonant cavity they have the effect of reinforcing certain areas of the instrument's tone range (a resonant cavity of this sort is called a 'Helmholtz resonator'); and secondly, when cut into the belly, that they provide a freer movement of the belly, which in turn acts as a more or less flexible support for the feet of the bridge (when present), the result being a further reinforcement of the vibrations. In guitars, lutes and other instruments with centrally placed round or variously shaped soundholes, only the first of these functions is effective, i.e. the creation of a Helmholtz resonator. Bowed instruments with C-holes, f-holes or flaming-sword holes function in both ways.

In good violins the frequency (pitch) of the Helmholtz, or air, resonance is close to that of the open *d′* string. The frequency of the air resonance helps to strengthen and reinforce the tones of the lowest octave of the instrument, and depends primarily on the relationship of the volume of the enclosed air to the area of the soundholes, but is affected also by the flexibility of the wooden shell.

The second function of the soundholes (to provide a freer movement of the belly) is also well illustrated by the violin. The soundholes make the top of the instrument, especially in the area between them, much easier to flex in connection with the rocking and torque-like motions inherent in the acoustical system. In this system the vibrations of the bowed strings are transmitted through the feet of the bridge to the top plate and thence, aided by the Soundpost and the Bass-bar, to the rest of the soundbox (*see* Violin, §I, 2(ii)). These flexing motions of the top are essential in all frequency ranges.

There are instances among the many different string instruments of the world where such acoustical rules are ignored, either because of the aesthetic tonal preferences of the musicians in a particular tradition or because they are irrelevant in other ways. Many of the bowed instruments described in this dictionary under the category Rabāb are not provided with soundholes. Parchment soundtables already provide for much greater flexibility than in the case of wood and are usually more fragile and would be further weakened if pierced. Where they are present in such instruments the soundholes tend to be small and widely spaced around the belly of the instrument well away from the bridge or made in the back of the resonator and not the belly. In the case of East Asian long-necked lutes such as the Shamisen, where the back as well as the belly are of skin, soundholes are evidently regarded as unnecessary and their absence may account for the rapid decay of the tone after plucking – clearly an aesthetic preference (which is further emphasized by a plucking technique which at times requires the plectrum to come to rest on the belly after plucking the string). One class of lute notable for the absence of soundholes is the sitār. The makers may consider that its long hollow neck and gourd resonator provide sufficient resonance already and that adding soundholes would amplify lower frequencies at the expense of the more favoured upper frequencies.

In instruments of the violin family the soundholes are f-shaped (a true 'f' on the bass side of the bridge, and a reversed 'f' on the treble side). In modern violins the bridge is located on an imaginary line connecting small notches cut roughly in the middle of the f-holes on either side. In the 16th and 17th centuries the bridge was often placed lower down towards the tailpiece, as is shown by a number of contemporary paintings.

Other bowed string instruments use different types of soundholes. Viols, for instance, generally have C-shaped soundholes, while the viola d'amore ordinarily has soundholes of a 'flaming-sword' pattern. Like violins, however, both viols and the viola d'amore have their soundholes in the central area of the instrument, the bridge being approximately halfway between the soundholes and roughly at right angles to them (although some viol players place the bridge between the lower ends of the soundholes). In all these instruments soundholes are essential for the insertion and adjustment of the soundpost (where present).

Most plucked string instruments (e.g. guitars and lutes) have one circular soundhole in the upper part of the body towards the fingerboard. However, some zithers have two soundholes; and large lutes (e.g. theorbos and chitarroni) sometimes have three holes. The soundholes of plucked string instruments are often highly decorated and are then called 'rose' holes (occasionally rose holes are found, primarily for decorative purposes, in viol and viola d'amore bellies). Similar soundholes (including rose holes) are occasionally found on harpsichords and large clavichords, but on these keyboard instruments, whose air cavities are in any case not enclosed, soundholes are used for aesthetic rather than acoustical reasons.

The size, shape and positioning of the soundholes are determined by the acoustical factors mentioned above and by the character of the instrument concerned. As already explained, the size of the soundholes is determined by that relationship between volume of soundbox and area of soundholes best suited to producing the optimum resonance in the Helmholtz resonator. Shape and positioning are affected by the available space and (in bowed instruments) by the need for maximum flexibility of the top plate without unduly weakening its structural strength. For instance, the soundholes of the violin must be in the area of the bridge, they must avoid cutting into or weakening the area bounded by the bass-bar and the soundpost and they must not go too near the edge of the instrument. The resulting slit-like, f-shaped form, capable of numerous graceful variants, cuts along and across a considerable amount of grain in a slightly diagonal direction, without substantially weakening the structure. Soundholes cut in the centre, the back or in the ribs have been tried in violin making but with unsatisfactory results.

While f-holes are evidently the best design for the soundholes of violins, it is not at all clear why C-holes

have generally been preferred for viols or flaming-sword holes for the viola d'amore. In plucked string instruments, the position and typical circular shape of the soundhole are related to the fact that there is no bass-bar (which is replaced by a system of struts) or soundpost to restrict its placement or to suggest its shape. Other possible factors are the flat belly and the far lower tension on the bridge and belly.

Bamboo tube zithers of Malaysia and some parts of Indonesia have two types of soundhole. One (a feature of the *Karanting*) is simply cut through a natural node inside one end of the tube. The other type is often rectangular and over it is mounted a rectangular plaque, held between a pair of taut strings by means of a groove down either side; an example of this is found in the *Gendang Kacapi*. When the plaque or either of the strings is plucked the vibrations of the plaque produce a resonant booming tone from the instrument (*see* ZITHER and MALAYSIA, §§I, 2, II, 1 and III, 2 and 3). To some extent the principle resembles that of tube-resonated xylophones (marimbas) and metallophones where the vibrations of the wooden or metal key are amplified by the air in the tube below, acting as a Helmholtz resonator. On the related *valiha* zither of Madagascar, however, the soundholes are long thin slots which are not covered.

2. OTHER INSTRUMENTS. Box-resonated African lamellophones of the *likembe* type are usually given two soundholes, one on the underside of the box which can be opened and closed with a finger to produce a vibrato-like effect, and another in the end of the box facing the player's body (*see* LAMELLOPHONE, fig.6).

Many flageolets, early oboes, shawms and bagpipe chanters have extra holes (out of reach of the fingers) drilled in or near the 'bell'. Variously called soundholes, vent holes, timbre holes and (in the case of the Turkish *zūrnā*) 'devil's holes', their musical or other function has not been satisfactorily explained, though it is clear that their position and size largely determines the pitch of the lowest notes. Some East Asian flutes also have similar holes and in the case of the *di* an extra non-fingered hole (near the embouchure hole) is covered with a thin membrane which acts as a mirliton, giving a nasal quality to the timbre of the flute.

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DAVID D. BOYDEN, PETER COOKE, GABRIEL WEINREICH

Soundpost (Fr. *âme*; Ger. *Stimmstock*; It. *anima*). A small spruce dowel inserted vertically between the belly and back in bowed string instruments, located under the treble side of the bridge. The usual position for the soundpost for optimum tone is at a distance of half the thickness of the bridge behind it, and slightly inside the outermost edge of the bridge foot. The soundpost is placed so that its grain runs at right angles to that of the belly, and is wedged in position – never glued – between the converging curves of the belly and back. Generally the soundpost should be fitted snugly enough that it will not fall even when there is no string tension on the instrument, but can be loosened by a light pressure across the middle bouts. However, a wide range of adjustments to the sound of the instrument can be made by appropriate changes in position and tightness of the soundpost.

Early instruments seem to have been designed to function without either soundpost or BASS-BAR. It is not known when the modern arrangement was devised, but it is probable that both soundposts and bars were introduced as different answers to the same problem of making the belly thinner and more responsive, but strong enough to support the string pressure. A musician by the name of James Soundpost appears in Shakespeare's *Romeo and Juliet*, written before 1596, so the idea must have achieved common currency by that time, but the earliest surviving description is by Mersenne in 1635–6 (*Harmonicorum libri*). In the Talbot manuscript (*c*1695, *GB-Och* Music 1187), the soundpost of a violin is described as being as thick as a goosequill. The diameter has increased through the years; an example belonging to a violin made by Richard Duke in 1766 is 4·1 mm thick, and modern practice is to use as large a post as can be fitted through the soundhole, i.e. about 6·5 mm for a violin. This is as much as anything to broaden the area of contact with the fragile grain of the front, lessening the possibility of cracks in this heavily stressed and delicate area of the instrument.

The acoustical function of the soundpost is quite complex. It helps to transmit the vibrations of the belly to the back of the instrument, but more importantly, its off-centre position makes the belly vibrate in an asymmetrical manner. The vibration of the strings tends to produce a rocking motion of the bridge in its own plane. If the instrument were symmetrical internally, the belly would vibrate with the bass side moving in opposite phase to the treble side, and the sound waves generated by the two sides would tend to be cancelled out and diminished. The soundpost produces a relatively immobile point on the belly, so that the bridge rocks about this point rather than the centre line. Thus the tendency to cancellation is reduced and the sound is stronger. With the post removed the sound becomes thin and nasal, especially in its lowest register. The importance of the soundpost to the sound of bowed instruments is reflected in the fact that in both French and Italian it is referred to as 'the soul' (*see* AME).

JOHN DILWORTH (with J. WOODHOUSE)

Sound sculpture. A sculpture or construction that creates sound, not always of a musical nature, by means of its own internal mechanism, or when it is activated by environmental elements such as wind, water or sunlight, or when it is manipulated. This article also discusses newly invented instruments intended for display or permanent installation indoors or out of doors, since it is not always possible to draw a clear distinction between these and true sound sculptures from the method of sound production employed or appearance. For lack of suitable terms in northern European languages to match the French 'lutherie nouvelle' and the Italian 'nuova liuteria' (in the English-speaking world a 'luthier' builds only string instruments), other newly invented instruments that less closely resemble sound sculptures are surveyed in other entries; *see* INSTRUMENTAL MODIFICATIONS AND

EXTENDED PERFORMANCE TECHNIQUES; *see also* ELECTRONIC INSTRUMENTS, §IV, 6; MICROTONAL INSTRUMENTS and TOY INSTRUMENTS.

1. History. 2. Methods of activation: (i) Fire, water and wind (ii) Mechanical systems (iii) Electronic circuitry (iv) Other systems. 3. Vibratory mechanisms. 4. Musical performances. 5. Environmental sound installations.

1. HISTORY. Although sound sculptures were probably created in prehistoric times, the earliest datable example is the statue of one of the Colossi of Memnon, Amenhotep III, erected around 1375 BCE in Thebes; it became famous throughout the ancient world when an earthquake in about 27 BCE dislodged the head, which then 'sang' through its cracks every sunrise, until the Romans repaired the statue around 200 CE. Legends exist in many countries of similar singing and speaking statues. Other pre-Christian examples of sound sculpture, such as the water clocks of Ctesibius (3rd century BCE; *see* HYDRAULIS and WATER ORGAN) and that attributed to Archimedes, employed hydraulic mechanisms, often with moving automata; hydraulic principles continued to be applied, as in the astronomical clock (976–9 CE) of Su Sung (or Chang Ssu-Hsün), the mechanical devices of al-Jazari (13th century, Mesopotamia), musical fountains of Renaissance gardens (such as the Singing Fountain, 1564, outside the Belvedere, Prague Castle) and the many versions of the WATER ORGAN. Several of the curiosities illustrated in Bonanni's *Gabinetto armonico* (1722, partly based on the work of Athanasius Kircher in the mid-17th century) border on sound sculpture, as do the AEOLIAN HARP, various speaking machines, Charles Wheatstone's Acoucryptophone and Diaphonicon (1821 and 1822), which were systems for conducting musical sound from one room to another, Joshua C. Stoddard's Calliope of 1855 (*see* CALLIOPE (ii)) and other 19th-century instruments using steam, G.F.E. Kastner's Pyrophone (1869), which was based on gas flames, and some of the earliest electric instruments (*see* ELECTRONIC INSTRUMENTS, §§II and III, 1).

Such isolated examples, however, have had little to do with the explosion of activity that occurred in the area of sound sculpture in the 20th century. The tone for these developments was set by the futurists in the early years of the century, and in particular by LUIGI RUSSOLO, whose 'noise intoners', housed in brightly coloured boxes with large horns projecting from them, explored the sounds produced by systems based on that of the hurdy-gurdy. Environmental sound performances that harnessed industrial noise began to be mounted shortly after World War I, and are most spectacularly represented by the series of events organized in the USSR between 1918 and 1923 under the general title Concert of factory sirens and steam whistles.

The 1930s saw a gradual expansion of involvement by musicians and composers in the invention of new instruments and sound-producing constructions. The instruments of HARRY PARTCH, though intended for concert use, were created not only as sound makers but also as works of visual art; Partch's approach to the choice and use of materials for their sculptural as well as sonorous qualities has been perpetuated by a growing group of musicians in California who construct and perform on their own instruments (*see* MICROTONAL INSTRUMENTS, §4(i)). I.A. MacKenzie went further than Partch in that he altogether abandoned composition and performance and devoted his energies to the construction of open-air sound sculptures that exploited the elements of wind (in particular), water and fire. The earliest works of the Swiss sculptor Jean Tinguely to include sound date from around 1938, though it was the mid-1950s before he began to concentrate on this aspect; it is interesting to note that his sound sculptures of this period were compared with the recently introduced *musique concrète*. Also in the 1950s the Baschet brothers produced the first of their *structures sonores* (in which steel rods are set in vibration by rubbing, with wetted fingers, glass rods that are attached to them), and David Jacobs and (slightly later) Harry Bertoia created isolated works in the medium, though neither began to specialize in it until the mid-1960s.

The rapid growth and popularity of kinetic art in the 1960s marked a move away from the traditional concept of the fixed and unalterable work of sculpture (just as in music new freedoms such as aleatory aspects, improvisation and all the resources made available by electronic technology gave rise to new attitudes to composition and performance). Sounding elements were soon adopted by several sculptors previously involved in kinetic techniques, who decided to exploit rather than ignore or attempt to disguise the incidental sounds produced by mechanisms and materials. The practitioners in this area have not only been sculptors: musicians have been responsible for much highly original work on sound environments and even some sculpture.

The first exhibitions to survey a range of activities related to sound sculpture were mounted in Vancouver, Edinburgh, Ghent, and Oakland, California, in the mid-1970s, since when such events have become increasingly frequent and popular. Most sound sculptures function independently (by means of one of the driving forces described in §2(i–iii) below), but a few are designed to be operated by the public, or incorporate controls so that the visitor may modify their operation (see §2(iv)). Works of this type must be robust and able to survive minor damage, but a number of sculptors have explored this area because of the rewards that the active participation of the 'consumer' can offer.

2. METHODS OF ACTIVATION.

(i) Fire, water and wind. Considerable use has been made of two of the three volatile elements for operating sound sculptures. Fire has, not surprisingly, found little application, though it was used in one work each by I.A. MacKenzie and Annea Lockwood, as well as in constructions based on the Pyrophone including ones by the Bow Gamelan Ensemble, Norman Andersen, Andreas Öldorp, Trimpin (Fireorgan), Michel Moglia (Orgue à feu) and Bastiaan Maris (Large Hot Pipe Organ).

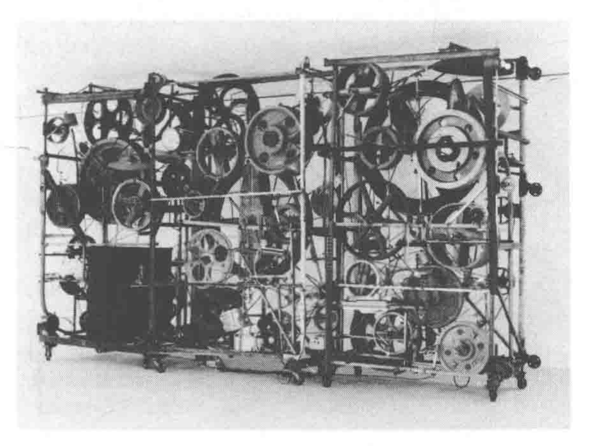
Water has regained the importance it had up to the Renaissance, both in gallery exhibits and in open-air environments. Rain falling on resonant surfaces is the basis of Luis Frangella's *Rain Music II* (which has antenna-like beaters) and Peter Appleton's *Rain Microphone* (based on amplified strings); water dripping on resonant objects forms the basis for Trimpin's computer-controlled *Liquid Percussion* and, from melted ice, in Mineko Grimmer ('audible sculptures'). Flowing river water activates the strings of the *Hydrophone* by Max Eastley, and the rising tide varies the pitch of his aeolian *Marine Organ*. Water inside a sealed container produces pitch and timbre glissandos in Richard Water's *Waterphone*, while containers with small holes produce patterns

of drips in environmental installations and performances by George Brecht, Brian Eno and Eastley. Modern versions of more traditional applications of water are found in the fountains of the Baschet brothers and the water clock of Andy Plant and Tim Hunkin. Water is pumped through tubing in Max Neuhaus's *Water Whistle* (1971) and has also been used in sound sculptures and installations by I.A. MacKenzie, Douglas Hollis and Jacques Dudon (over 100 works).

The aeolian principle has been very widely employed, mostly in variants of the AEOLIAN HARP. Reinterpretations of the traditional design have been executed by Robert Archer, Douglas Ewart (in bamboo, metal and plastic), Sverre Larssen and Richard Waters. Giant versions of the aeolian harp have been constructed: an early example was Abbot Giulio Cesare Gattoni's 'armonia meteorologica' (*c*1783), a giant 15-string aeolian harp that functioned as a barometer, strung from his house to a nearby church tower. Recent ones are by Douglas Hollis, Bill and Mary Buchen (the quadrant-shaped, 60-string Wind Bow, which stands 3·5 metres high, and the Wind Antenna), Giuseppe Chiari, Ward McCain (who built a harp about 6 metres high on Cape Cod), Ron Konzak's Puget Sound Wind Harp (7 metres high), William Louis Soerensen's two 2 Hanstholm Vindharper (1985) with 6 strings of 15 metres and 3 strings of 17 metres and the Gigantic Aeolian Harp of Thaddeus Holownia with Gordon Monahan (8 strings of 18 metres) by the Bay of Fundy; Mario Bertoncini made a group of aeolian harps up to 7 metres high, of unusual shapes and tunings, for his composition *Vele* (1974). Eastley has also made ground harps and tree harps, as well as aeolian monochords.

Besides string constructions, the aeolian principle has been applied in sculptures based on pipes (as in Eastley's 'aeolian flutes', which consist of sets of up to 27 pipes) and various types of chime (such as the 'swinging bars' of Harry Bertoia and Skip La Plante's wind chimes assembled from found household objects including keys and forks). Other outdoor aeolian instruments and constructions have been built by I.A. MacKenzie (who made a total of 53, based on strings, pipes, chimes, bells and drums, sometimes variously combined), Paul Burwell, Kan Masuda and John Gibbon (Bell Garden); the Baschet brothers have built musical windmills.

(ii) Mechanical systems. Automatic operation of sound sculptures, in many cases similar to that employed in a MECHANICAL INSTRUMENT to produce sounds, have been achieved in a variety of ways. Mechanisms involving punched paper tape, pinned barrels and drawn sound notation, as well as computer programmes, have been used to control electric, especially electropneumatic, systems (sometimes adapted from vacuum cleaners), and to operate percussion devices; artists who have explored such methods include Norman Andersen, Stephan von Huene, David Jacobs, Martin Riches, Stephen Goodman, Trimpin, Chico MacMurtrie's lifelike musical robots, Godfried-Willem Raes' ensemble of Pneumafoons and installations by Peter Bosch with Simone Simons. Pipe organ-like installations have been constructed by Horst Rickels, Yoshi Wada, Günter Demnig (infrasonic sounds), Ivan Levasseur and Hans van Koolwijk. Electromechanical timers are an essential part of the sound-producing process in some of Jacobs's work and in the Electromagnetic musical series by Takis.



1. *Jean Tinguely's Méta-harmonie II, 1979 (Kunstmuseum, Basle)*

Electric motors have proved a versatile source of motive power, and some of the ways in which they have been applied are represented by the work of Joe Jones, Jean Tinguely, Eastley (including the Centriphone family), and in individual works by Bertoncini and others. In some cases the supreme regularity possible with a motorized system is tempered by suspending the motor itself so that its changing momentum or the striking action of a suspended beater (especially where this is more distant from the motor, such as more than one metre) affects its position relative to the sounding element; in others the interaction of various parts of the sculpture, not all controlled directly by the motor, may provide a random element. Motors have been used to create a wide range of sounds and visual effects, from Eastley's dancing stick figures to the often comical cavortings of Tinguely's cumbersome machinery in, for example, the four enormous *Méta-harmonie* constructions (fig.1) and the slowly rotating steel strips used by Len Lye. In the music machines of Remko Scha suspended electric guitars are played by ropes that are rotated by means of electric drills. Since the early 1980s electromechanically or computer controlled (sometimes keyboard-operated) motorized 'orchestras' have been constructed by Jacques Rémus, Peter Sinclair, Pierre Bastien, Frédéric Le Junter, Kent Tankred, Ernie Althoff, Peter Vogel, Ken Butler, Matt Heckert, Erwin Stache and the sounding robots of Maxime de la Rochefoucauld (Maxime Rioux). Sound is more incidental in the work of artists like Rebecca Horn, in whose *Concert for Anarchy* (1990) the keys of an inverted suspended grand piano are alarmingly disgorged and then retracted, and the visually-designed Fonics string instruments of Jean Weinfeld.

(iii) Electronic circuitry. Electronic oscillators and sound-modification and -patterning circuitry are used in many sound sculptures. Among the earliest were the *Musikmaskin I* (1961), the prototype for the equipment in the Elektronmusikstudion in Stockholm, and the series of electrically powered mobiles, incorporating oscillators, built by the French composer Marcel van Thienen from 1963. Most systems of this sort are either fully automatic, using sequencers, memories or microcomputer control (as in the work of Stanley Lunetta and Max Neuhaus), or their operation is modified by changes in the environment. Solar panels are used to produce varying amounts of electrical current to power the sound-generating systems in Alvin Lucier's Solar Sounder installation and in work by Peter Appleton, Liz Phillips and James Seawright, and sensors such as photoelectric cells that respond to changes

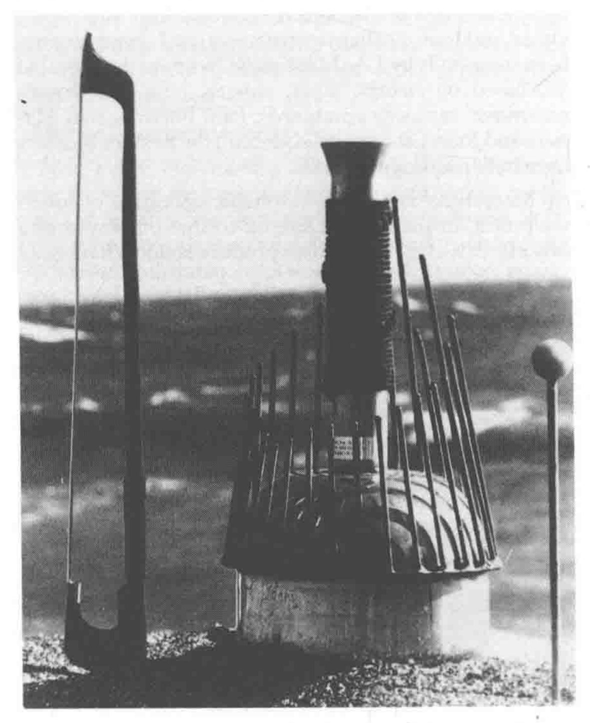
in the level of light they receive, whether caused by the varying intensity of daylight or by shadows cast by passing people, have been used to supply variable resistance in other works by Appleton, Phillips and Seawright, as well as by Dale Amundson, Eastley, Howard Jones and Lunetta (for descriptions of other similar environmental installations, *see* DRAWN SOUND); sensors for wind speed and direction control aspects of pieces by Lunetta, Neuhaus, Phillips and Seawright. The Pygmy Gamelan of Paul de Marinis and works by Juan Downey respond not only to movement but also to radio transmissions. The arrays of loudspeakers in Dick Raaijmakers' *Three Ideofonen* (1967–71) are activated not by electrical signals but by rolling balls and swinging plates coming into direct contact with their cones. Felix Hess' 100 suspended electronic 'frogs' become more vocally interactive in quiet situations. More self-contained are the small installations of Rolf Julius and Takehisa Kosugi. Large-scale electronic installations such as David Tudor's *Rainforest IV*, despite their sculptural quality, are closer in function to musical instruments and are discussed in ELECTRONIC INSTRUMENTS, §IV, 6.

(iv) Other systems. Sound sculptors have explored various possibilities for involving exhibition visitors interactively in the creation or modification of the sounds produced by their constructions. At their simplest such systems require only a touch to set them going: of this type are the pieces by the Baschet brothers, Bertoia, Kan Masuda and Charles Mattox in which motive power is derived from springs, curved surfaces or pendulum-like mechanisms that run for a certain time until they lose momentum. In Manos Tsangaris's *Kugelbahn* installations (Bowling Alley, 1997), pulling a handle activates a rolling ball which triggers a variety of sounds in a three dimensional labyrinth. Various sound makers are activated by stepping on different parts of a carpeted surface in Horst Gläsker's *Tret-Orgel-Teppich-Objekt* and the Association Cerf-Volant's *Musique au sol.* Edmund Kieselbach's sound works mostly consist of pairs of large wheels (up to 84 cm in diameter) which have rattles, chime bars and cymbals mounted on the crossbar that connects them; the sounding devices are set in motion or struck as the wheels rotate. In both concert and 'promenade' versions of Richard Lerman's *Travelon Gamelon* (1979), and Raes's Dudafoon (modelled on Marcel Duchamp's dadaist sculpture *Roue de bicyclette*, 1913), the sounds made in various ways by the spokes of the wheels as they turn are amplified; in the *Fietskraker* of Michel Waisvisz dynamos activated by bicycle wheels power small oscillator circuits.

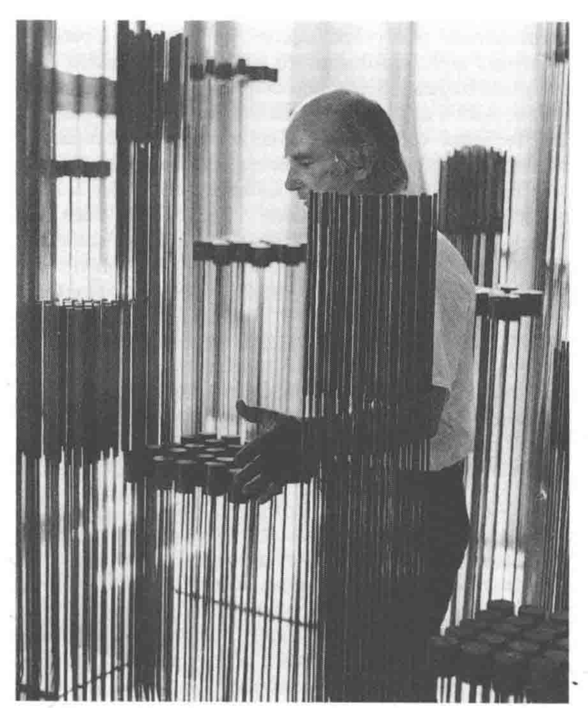
A number of electronic and electro-acoustic systems have been designed in which members of the public play some part in generating or modifying the sound. Waisvisz constructed several such pieces, some based on his Kraakdoos synthesizer, in which the operator makes connections by means of touch-plates between different parts of oscillator circuits; Ken Gray's perspex sculptures function in a similar way, while individual works by Downey and Mattox are controlled by photoelectric cells or theremin antennae. In some of the works of Vogel and Walter Giers the electronic circuitry is meticulously arranged in parallel lines – for example, vertically or as a square – and framed like a picture, with controls for parameters such as speed and volume mounted on the front. In cases where the operator not only initiates the activity of the sound sculpture but continues to interact with it, the sculptor sometimes adds another dimension in the form of different surfaces to give variety of tactile experience. Both Waisvisz and Gray have included such elements in their work, as has Hugh Davies in his acoustic and electro-acoustic sculptures, in particular the series of Feelie Boxes constructed in collaboration with John Furnival.

3. VIBRATORY MECHANISMS. The devices used by sculptors to generate sound are inherently no different from those at work in musical instruments, but since the nature of sound sculpture is to please the eye as well as the ear, artists have often exploited more unusual vibratory mechanisms or the most extreme aspects of familiar principles. Materials include those developed in the 20th century, such as new metallic alloys, plastics, nylon and other fibres, as well as traditional materials little used in more standard Western instruments, such as bamboo, glass, ceramics and stone.

The friction rod principle on which the NAIL VIOLIN is based is one that has been little applied in conventional instruments, but it has proved a fertile source of ideas for sound sculptors. Metal, wooden or glass rods, fixed at one end, which may be rubbed, struck or plucked, have been used in many different ways, notably by the Baschet brothers in their *Structures sonores*, in the Waterphone (fig.2), the series of Bow Chimes and Buzz Chimes constructed by Robert Rutman, the 'Sonambient' sculptures of Bertoia (fig.3) and Reinhold Marxhausen's small sea-urchin-like brass and stainless steel doorknobs and 'headphones' against which the listener's ear is pressed, as well as small sculptural boxes in which, when inverted, small stones (Robert Rauschenberg's *Music Box*, 1953, two versions) or balls (Joseph Sorrell, various) fall past protruding internal nails. In some cases the rods are as much as 6 metres long and very thin in proportion to their length. Another aspect that contributes to the visual



2. Waterphone with bow and mallet, by Richard Waters, 1967

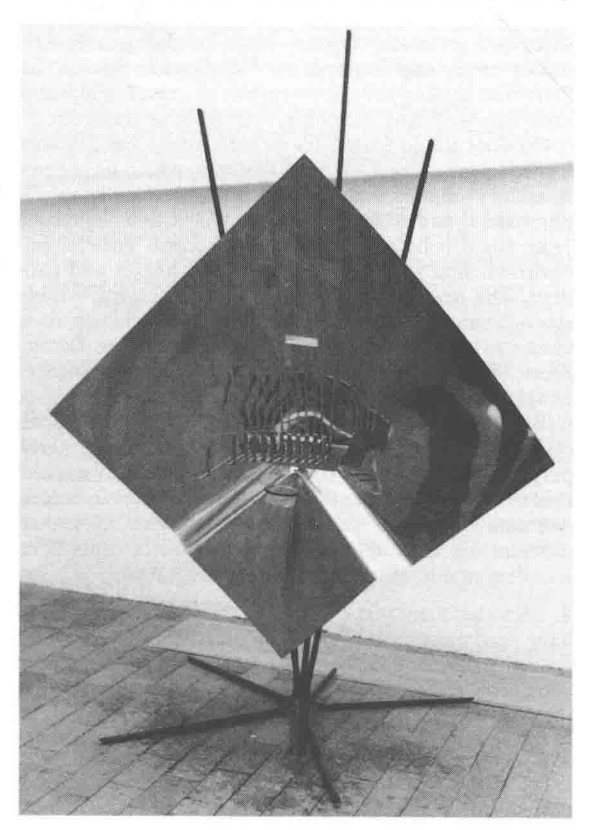


3. *Harry Bertoia playing one of his Sonambient sound sculptures, c1978*

aspect of certain works of this kind is the resonator, which may be quirky and ingenious or simply aesthetic: the metal sound radiators sculpted by the Baschet brothers are beautiful as well as functional (fig.4).

A good example of an extreme application of traditional principles is the use of very long strings (see also the giant aeolian harps discussed in §2(i) above). A long string cannot achieve the tension of the strings of a conventional instrument; this means that though the fundamental and some of the lower harmonics may be too low to be audible, a rich overtone spectrum (based on normally inaudible longitudinal vibrations) is created by the imbalances between the tension, gauge and length of the string. In some instances the strings are at a very low tension, as in Eastley's aeolian Elastic Aerophone, which has strings of extruded latex between 20 cm and 15 metres long, and one version of Akio Suzuki's Analapos, in which the vibratory mechanism is a coiled spring at least 8 metres long. Long monochords, having strings of about 10–15 metres, made of piano wire, with suspended resonators at one or both ends, have been set up by Paul Burwell, while albrecht/d. has installed similar constructions about 11 metres long in outdoor sites. Ellen Fullman has developed several forms of her Long String Instrument since 1981, the principal version consists of 175 strings of up to 30 metres in length, tuned to 43 divisions of the octave. Amplified strings are used in Kagel's Rahmenharfe, which has five electric guitar strings 6 metres long, Gordon Mumma's *Megaton for William Burroughs* (1963), in which they are set in motion by small objects that move along them, this also occurs with loudspeaker 'cable cars' in Rolf Lange bartels's *Seilbahnmusik* (1987) and model railway engines in Nicolas Collins's *When John Henry was a Little Baby* (1993–6), an engine's pantograph varies the sounding length of a struck string in Collins's *Under the Sun* (1984), and some of the *Snareninstallaties* of Paul Panhuysen, originally with Johan Goedhart, in which strings of twine, dental floss, nylon or steel, up to 100 metres long, are stretched across a floor or between floor and walls or ceiling in parallel or fan shapes. A monochord about 27 metres long is driven by an electronic oscillator in Lucier's *Music on a Long Thin Wire* (1977), and a similar technique is used with shorter strings in several sound sculptures by Appleton. Several artists have installed string environments in gallery rooms: *Magic Carpet* (*c*1970) by Alvin Curran and Paul Klerr has strings of cotton, waxed wool, gut, nylon and steel, from some of which are suspended groups of tube and bar chimes; and Terry Fox (several since 1976). In William Louis Soerensen's *La Fonction Sonore* (1982) the public plays long string instruments from 30 to 70 metres in length. Appleton's Wind Harp (1985) is a 40-metre flat sprung steel strip stretched over a Volkswagen Beetle car as a resonator. Alan Lamb made a number of impressive aeolian recordings (1976–84) of the wind blowing through abandoned and subsequently disintegrated telephone wires in his 'Faraway Wind Organ'. Other long string installations made of 'found' materials include Atle Pakutsch Gundersen's bowed and struck 'transport wires' (typically 200 metres long) for remote Norwegian farmhouses high up on mountainsides (*c*1990) and Jon Rose's wire and barbed-wire fences (up to 20 metres).

Sounds produced by percussive means, using both new versions of traditional instruments and materials that have not for the most part been exploited in musical contexts, have been very widely explored. Gongs of different shapes, sizes and materials have been made by



4. *'Cristal', one of the 'orgues de cristal' by François and Bernard Baschet, 1979 (Musée des Arts Décoratifs, Paris)*

Bertoia, Frederick Kiesler, Arthéa (Franky Bourlier and Goa Alloro), John Grayson, Bob Wilhite and Annea Lockwood (in her *Glass Concert*), while Takis built electromagnetically struck gongs up to 3 metres across and applied the same principle to a series of found objects in Big Tube and to giant wooden beams in a number of works made since the 1970s. Paul Fuchs' Ballastsaite and Holzblockwagen expand the scale of concert instruments for outdoor installation, and Robert Rutman's Steel Cellos are large upright monochords with steel resonators. Bells, klaxons, car horns, sirens and other sound signalling devices have been incorporated in many sound sculptures, including the Bellenorgel of Raes, Wendy Chambers's Car Horn Organ, and Arthur Frick's Beep Mobile, a three-wheeled construction to which over a dozen car horns are attached. Bell-like sounds are produced by stroking, hitting or 'sweeping' the suspended brass and aluminium tubes up to 3 metres long in Bruce Fier's series of works called *Soundings*, one of which, the Sound Spiral, has 254 tubes. More conventional applications of bell-like objects are found in the bell-towers of the Baschet brothers. Scrap materials and found objects have been widely used in sound sculptures, mostly to make percussive sounds. Much of Tinguely's work uses such materials, as do the 'adventure playground' constructions of Volker Harlan and David Sawyer's work with Echo City, John Gibbon's Bell Garden and the 24-note Musical Carillon by Tony Price, which consists of tubular bells about 6 metres long made of scrap material. Long plastic tubes function as sounding tubes or resonators in outdoor installations by Soerersen. More incidental sounds are produced by some sculptures, including several works by Yaacov Agam. Stone sculptures are struck or rubbed: Elmar Daucher slices dark green serpentine or black Swedish granite into square or rectangular 'rods' or 'bars', while Amalia del Ponte has created several ensembles of carved sculptural lithophones, mostly in marble, serpentine or travertine.

Outdoor sound sculptures include Alfons van Legelo's Dance Chimes (*see* TOY INSTRUMENTS) which have been installed in many countries, and Bill and Mary Buchen's four-acre sound sculpture at Lake Placid, NY. In recent years small bells and chimes have become popular for environmental situations like domestic homes and gardens. The percussionist Garry Kvistad founded Woodstock Chimes, which manufactures wind chimes in a choice of tunings (including Gregorian, Ancient Greek, Blues, 'Partch', four 'Feng Shui' scales – Fortune, Energy, Imagination and Peace – and several oriental scales), as well as small temple bells and garden bells (flower-shapes on stalks); other companies have produced similar general purpose wind chimes. The Hiroshima and Nagasaki Peacebell and the Cosanti Bronze Windbell (Paolo Soleri; Arcosanti, Arizona) fulfil similar functions. A rather different use of simple environmental instruments is in jewellery of miniature harps and percussion such as bells.

4. MUSICAL PERFORMANCES. A number of composers have used existing sculptures as percussion instruments in their works or have commissioned from sculptors new constructions for use as instruments. In 1944 John Cage included sounds played on mobiles by Alexander Calder in his soundtrack for the film *Works of Calder*, and 20 years later Calder created the mobile *Chef d'orchestre* for Earle Brown's *Calder Piece* (1966). Performance on sculptures by Armand Vaillancourt is accompanied by a tape based on similar sounds in each of Pierre Mercure's compositions *Structures métalliques* (1961); the same combination with tape occurs in Herbert Deutsch's *Contours and Improvisations* (1963, with welded steel sculpture by Jason Seley) and Leo Nilson's *Skulpturmusik* (1966, with a sculpture by Olle Adrin). Three performers are required to play the Artaudofoon, a percussion sculpture amplified by 40 contact microphones, which was built by Frans de Boer Lichtveld for Peter Schat's music theatre work *Electrocutie* (1966). Taped electronic compositions based on sounds produced by sculpture include Toshi Ichiyanagi's *Mixture* and *Music for Tinguely* (both 1963, based on works by Jean Tinguely) and Andrés Lewin-Richter's *Baschetiada* (1980, using sound sculptures by the Baschet brothers), as well as Roberto Gerhard's *Sculpture I* (1963, John Youngman) and Josep M. Mestres Quadreny's *Peça per a serra mecanica* (1964, Moises Villelia). Since 1987 Derek Shiel's percussive sound sculptures have been featured in works by Julia Usher and others.

5. ENVIRONMENTAL SOUND INSTALLATIONS. Outdoor installations of a sculptural nature that produce musical sounds are known in many cultures. Typical examples are the water-powered systems found in East Asia in which tuned bamboo tubes on pivots fill with water until they topple over, striking stones or other bamboo tubes as they fall or as they return empty to their starting position (e.g. the *tang koa* of Central Vietnam), and wind chimes of different materials used for scaring birds or simply for decoration.

Many Western musicians and artists, especially since 1960, have designed not only instruments for permanent installation in or out of doors, but special sound environments carefully tailored to the specific location; an exhibition of documentation on such projects, some of which have been extremely ambitious, was held in Rimini in 1982. The development of interest in the creation of new sound environments (often linked with the various visual equivalents that are known by names such as 'land art' and 'arte povera') has been matched by an increasing concern with the quality of the existing sound environment; this has been fostered particularly by the work of the World Soundscape Project, founded in 1971 by R. Murray Schafer at Simon Fraser University in Vancouver, which has issued a number of publications.

Specially constructed sound environments are of several types. In many cases sound-producing systems (such as those discussed in §2 above) are permanently installed or exhibited and function constantly, intermittently or when manipulated, depending on their design. Of this type are various special parks containing simple sturdy instruments such as gongs and large ground harps, a permanent environment for handicapped children installed in Vancouver in the mid-1970s by John Grayson (who also published plans for a sonorous Exploratorium), unusual acoustic situations designed by Hugh Davies, Bow Gamelan Ensemble's scrap metal installations, the work of Echo City, and the soundscapes that result whenever sound sculptures are exhibited together. Other projects, such as those presented at festivals in Essen and Linz, the seaside, forest and town events mounted by Trevor Wishart, and presentations organized by composers such as Charlie Morrow and Pauline Oliveros in which many participants interact with the sounds of a certain environment by making musical sounds of their own, are more in the nature of outdoor concert performances. Stuart Dempster, Oliveros and others have explored the long natural echoes (over ten seconds' duration) in old

buildings and various underground spaces such as water reservoirs that have been temporarily emptied (e.g. for cleaning). Max Eastley began to build whirled instruments (like the BULLROARER) from 1978, assembling with the group Whirled Music over 200 appropriate instruments and sounding objects. Llorenç Barber composes town-wide church bell pieces that involve groups of performers.

A different approach is found in permanent or semi-permanent sound environments based on multiple tape recordings (often in the form of tape loops or cassette tapes), digital recordings, radios, gramophone recordings or electronic sound-generating devices. Sculptures and environments of this type by Lucier, Michael Brewster, MAX NEUHAUS, Seawright, Christina Kubisch and others have been set up in airports, train stations, banks, streets, pedestrian and road tunnels, at busy traffic intersections and other locations.

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HUGH DAVIES

Soundtable. *See* BELLY.

Soupir (Fr.). A crotchet REST.

Sources, MS. A manuscript source is one that is written by hand. Before the invention of printing, music was preserved either by oral transmission or by MS copies. There is no reason to believe that oral transmission

preserves the same music for more than a few centuries, at least in the West, so that all our knowledge of medieval and early Renaissance music depends on MSS. From the start of printing until the work of Petrucci in 1501, almost all printed music was monophonic, mostly chant: even thereafter, however, there has remained a living tradition of the MS copying of certain repertories where printing would not have been economically feasible.

The present article comprises a preliminary discussion of the nature of MS sources and their significance for present-day musical research, followed by a series of sections that review the character and repertory of the main classes of MS in use before 1600. These are arranged by subject matter and also chronologically. Three further categories are discussed in adjacent articles: SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, SOURCES OF KEYBOARD MUSIC TO 1660 and SOURCES OF LUTE MUSIC; *see also* PRINTING AND PUBLISHING OF MUSIC.

I. Introduction. II. Western plainchant. III. Secular monophony. IV. Organum and discant. V. Early motet. VI. English polyphony, 1270–1400. VII. French polyphony, 1300–1420. VIII. Italian polyphony, *c*1325–*c*1420. IX. Renaissance polyphony.

I. Introduction

1. The nature of manuscripts. 2. The functions of manuscripts. 3. Preparation and copying. 4. Historical survey: up to 1600. 5. Historical survey: from 1600. 6. The study of manuscripts. 7. The content of musical manuscripts. 8. Manuscripts in musical society.

1. THE NATURE OF MANUSCRIPTS. The most obvious distinction between a manuscript and a printed source is, of course, that one is prepared by a writer, using pen and ink or similar tools, while the other involves the use of a printing press. Indeed, this is the only distinction that seems to have any absolute validity. It is not, however, one that is of much value to the student of either type of source.

A more useful distinction, which can stand as a generalization, is that the MS is a unique object, while printed sources exist in many copies; that a manuscript represents the requirements of a single purchaser or owner, while printed sources must cater to many purchasers with diverse interests; as a corollary, that a manuscript contains a distinctive set of versions of the music it contains, while each copy of a printed edition purports to contain exactly the same material; and that a manuscript is normally produced to order, and passed to its owner by some personal contact, while printed sources require almost industrial connections between printer, publisher and subsequent owners. In practice, however, each of these distinctions is no more than a generalization and is subject to so many exceptions that it cannot be used as a general yardstick.

A discussion of these distinctions, and of their value for musical manuscripts, provides the central argument of much that follows in this introduction. But the more central distinction that they imply needs to be addressed: that the manuscript lays claim to being unique (not the same as any other manuscript, in form or content), while the printed copy sets out to be the same as other copies of the same edition. This distinction, while the most generally received one, is fatally flawed on both sides, and particularly so for musical documents. With MSS, the pattern of mass-production of standard works, common when dealing with commentaries to the scriptures or with newsletters during the 17th and 18th centuries, can also be found in the preparation of chant books and (much later) copies of operas. Even more significantly, during the early 19th century, scribes made multiple copies of Italian opera arias, which were placed on sale exactly in the manner of printed copies. (Aspects of this issue are covered in Love, 1993, dealing with musical and other MSS prepared in England in the 17th century.) On the other hand, many printed editions conform in intention and style to the pattern presented by manuscripts, as gifts for individuals, at weddings or funerals, even on the occasion of election to a mayoralty or receiving a degree. More generally, while multiple copies of a printed edition will have the contents arranged in the same order and with an attempt at internal consistency, very rarely before the mid 18th century can they be assumed to be identical. (For some discussion of these points as they affect printed books, *see* BIBLIOGRAPHY OF MUSIC and PRINTING AND PUBLISHING OF MUSIC, §1.)

In practice, however, the distinction works in most cases: only rarely are two MSS identical, even in intention. One chant MS might well be intended to cover the same material as an earlier one, being written for the same institution and containing essentially the same music. In the same manner, the central copies of Machaut's music, or replacement copies of polyphony (such as survive for the Vatican Chapels), might contain the same repertory arranged in the same order. But the nature of the manual copying process ensures that there was rarely any attempt to match the precise arrangement on the page or the placing of notational details of the earlier source. This was an essential result of the process: the scribe's hand was unlikely to match that of his predecessor, in size or writing, in his practice, or in his arrangement of details; as a result, in most cases the layout on the page would be different, and so would the number of pages. Further, no scribe could hope or expect to copy any MS without variation or the addition of errors. Finally, in many kinds of music (among which chant seems to have been the most important exception), the scribe was apparently accorded a more important role than that of a mere copyist: the freedom with which he was expected to make substantive changes in the musical text being copied was a reflection of the extent to which that text was not seen as being sacrosanct in all its aspects.

This apparent uniqueness of MSS and their content is made more evident by the almost random pattern of their survival. Very few polyphonic sources dating from before 1600 can be shown to contain holograph copies of music (though see Owens, 1997), or even to lie close to the composers whose works they contain (*see* MACHAUT, GUILLAUME DE): similarly, relatively few can be shown to have been copied from other surviving MSS. (One instance concerns the MSS *D-Rp* A.R.62 and 65, apparently copied from the same library's A.R.886.) As a result, each manuscript comes to be seen as representing something itself unique – a moment in the history of music, in the history of performing practice, and in the history of the composer of the music, or of the institution or patron who owned the manuscript. The study of manuscripts, therefore, has had to face the problem of relating them to other sources – as perhaps copied by the same scribe, and therefore connected even when they contain different music. Other manuscripts have the same works in very similar readings, and so presumably represent similar moments in the history of the music. Yet others show

signs of having been prepared for the same institutions, or for specific performances. Such manuscripts tell us something about their function, the reason why they were copied in the first place. And it is this aspect – the function of the MS – that most clearly distinguishes it from a printed source and from other MSS.

2. THE FUNCTIONS OF MANUSCRIPTS. A printed source, almost by definition, cannot fulfil a specific, different function for each of its readers. It is mass-produced, and arranged according to a scheme that the publisher believes will appeal to the greatest number of purchasers.

In the period of copying by hand, each book was more laborious to produce. There were scriptoria, from as early as the Carolingian renaissance, both in monasteries and university towns, which produced multiple copies of the standard legal, classical and theological texts, and also scribes employed as specialists at court. This idea of mass-production undoubtedly had an effect on styles of script, an effect that is not found in music, for music scribes were seldom concerned with making more than one copy of a text at a time. Even in other fields, while MSS were bought or ordered for many of the reasons that still prevail, fewer people bought them other than for study. Rich patrons could afford to commission lavishly copied volumes, illuminated with miniatures and floriation, which were then handsomely bound, either as additions to their collection, or as a valuable gift for a neighbouring prince; probably a disproportionate number of these have survived. Such volumes apart, however, books were meant for hard use. Scholars and priests, students and the devout, all owned a few books that they needed (the average private library was much smaller than today), often copied in a routine script with a regular and mechanical though no less well-balanced layout to the page, and with no use of colour beyond the occasional necessary rubrication.

The same range of situations appears to apply to musical MSS. Some were apparently presentation copies: there are such sources from the hand of PIERRE ALAMIRE and others, which survive in most of the erstwhile court libraries of Europe (*D-Ju* 4, for example, was probably intended as a gift to the English ruler; for illustration *see* ALAMIRE, PIERRE). There is usually no way of telling whether such gifts were intended for use unless clues are provided by occasional marks in them. Similar to these are MSS prepared for a specific institution, written by someone employed there. The Vatican has many MSS written by the scribes attached to the Sistine Chapel, and later the Cappella Giulia also employed a full-time scribe. The Old Hall MS (*GB-Lbl* Add.57950; for illustration *see* OLD HALL MANUSCRIPT) appears to have been copied for a rich English institution, although which is not known. There are similar MSS copied for the Duke of Berry in the 14th century or the Holy Roman Emperor in the 16th. Lavish polyphonic MSS seem to be a new phenomenon, emerging, generally speaking, in the 15th century; decorated chant MSS survive from earlier. So, too, do other basically monophonic and secular MSS. Chansonniers of the 15th century are often finely prepared, perhaps for presentation or for the collection of the purchaser; Machaut's works are preserved in several finely worked copies, comparable to the beauty of the one musical source of the *Roman de Fauvel* (*F-Pn* fr.146; for illustration *see* FAUVEL, ROMAN DE).

Later, many of the richer cathedrals and monastic foundations had MSS of the Office with as much decoration as those owned by the chapels of contemporary princes. It is reasonable to suppose that these must have been prepared for some range of use, for they cannot have been designed solely for display: but it is impossible to know whether they were ever used in the choir stalls before the 16th century, whether they were used merely for learning the music and as a guide to the memory of the chapelmaster, or indeed whether they were used at all except when a new singer had to learn the chant. During the 14th century and later, there are many more illustrations of church musicians standing at a lectern, apparently reading from the music. While earlier illustrations often show the performing of chant by one man or by a very few, these later, particularly after 1500, begin to suggest that polyphony was being read (see also Page, 1997). They probably represent a trend in the use of MSS, itself almost certainly the result of two related phenomena, a growth in musical literacy and the rapid and sudden increase in the use of a choir for polyphony, instead of the soloists whose prerogative it had been earlier.

There were, of course, other levels of MS production. Many MSS survive, often in a fragmentary state, that confirm the existence of a continuing market for the 'functional' MS, one that was not heavily decorated but would serve the purpose of transmitting or preserving a repertory. Some were apparently copied for performance use, and often they are composite, copied over a period of time, perhaps by several scribes, and bound when the collection was large enough. This is true of the cathedral MSS still at Bergamo and Casale Monferrato, copied in the early 16th century, and, among earlier MSS, perhaps the Ivrea Codex (*I-IV* s.s.) or the Cambrai fragments. (Such sources are equivalents of the 19th-century album.) Others were copied more or less at one session, either because the total repertory was known and available (this is true of most chant sources) or because the MS became large enough and perhaps included all the future owner wanted – such may include the Chantilly MS (*F-CH* 564) and the early 15th-century source at Bologna University (*I-Bu* 2216), as well as some of those 15th-century chansonniers that were not made as presentation copies.

There are also MSS that appear to have been compiled for reference or study. This is certainly true of the anthologies made by Tschudi and Glarean when young, and perhaps also of some of the German keyboard collections of the early 16th century. For many others, the true function cannot be determined: they may have been compiled quickly or over a lengthy period, may be lavish or cheap, may be aimed at the scholar or patron, and indeed may look like any other sort of MS. The three early Notre Dame sources now at Wolfenbüttel (*D-W* 628 and 1099: W_1 and W_2) and Florence (*I-Fl* Plut.29.1: *F*) carry a repertory that was in part old and only in part up to date, and that cannot have been planned for performance directly from the source. There are many places in all three where that would have been impossible, and the music contained could not all have been intended for use, even from memory. The MSS also are composite, copied from several earlier ones (which do not survive), and it may be that they were designed as repositories collecting and preserving a corpus of music. This is perhaps also true of the Squarcialupi Codex (*I-Fl* Med.Pal.87), where the music, in a style that, it seems,

was already largely superseded when the source was copied, is arranged by composer, as if presenting an early attempt at an *opera omnia*. Alongside these may be placed those copies of a composer's works that seem to have been planned by the composer (although they are not autograph): examples are Jehannot de L'Escurel, Thibaut of Navarre, Adam de la Halle, perhaps Machaut, Festa and Isaac. Also belonging here are the MSS written for those lesser churches where the *maestro* was also the principal or only composer; Bergamo is a case in point with Gasparo Alberti.

Once music printing became cheaper, during the 16th century, the range of MSS produced began to decline. There are significant changes in what has survived from after the beginning of printing. Presentation and chant MSS continued to be written well into the 19th century, and many were copies of earlier MSS written for the same institution. The present-day market in single leaves from such MSS, especially of Spanish provenance, is fuelled by the vast number of them that were copied, and that often can hardly be dated, so consistent and long-lasting were the detailed techniques of production. But with the expansion of the use of printing for standard repertories and for music that would have a market, MSS came to be used more as working documents. Among those that survive are an increasing number of private anthologies, copied over long periods, sometimes by professionals for their own use (as had been some of the lute and keyboard MSS of earlier times) but more often by amateurs with a repertory that either pleased them or seemed to be within their capabilities (Wendel, 1993). Such MSS continue long into the 19th century, and present the music in often idiosyncratic form, and with attributions and other identifications that sometimes tell more about the owner's taste than about the music's origins. These MSS eventually died out as the cheap songsheet and piano folio saturated the market. It is unlikely that such MSS will ever again become the norm, with the advent of photo-reproduction. Similarly, occasional MSS copied for didactic purposes have virtually ceased to exist. While modern examples are again unlikely to appear in any number, earlier MSS of this sort were more often used and then thrown away. Some have survived because they were the work of distinguished composers (such as Bach, with his Anna Magdalena Book), or because they were then retained in the Amerbach collection in Basle: see Kmetz, 1994.

Working MSS continued to be produced well into the 20th century and seem to have survived. During the Baroque period they include study of other composers' works and also performing scores and parts. Bach's autographs of Italian music are well known and several copyists' scores survive, for example, of Handel's *Messiah*, with markings from different performances. A number of operas from the period survive in printed form only as vocal scores with MS full scores and parts. During the 19th century, manuscript parts and conducting scores of operas, especially in Italy, provide the most reliable evidence of an opera's performing history: at the same time, MS vocal scores of popular numbers were prepared in bulk and published for sale.

A final group of working MSS, that of composers' drafts and sketches, has survived in increasing numbers for recent centuries. To some extent this is a result of the new view of the composer's supreme authority and the desirability of any later version to be as close an approximation as possible to his own; but it is also a result of the views of history and scholarly antiquarianism that developed during the 18th century, to be bolstered by Romantic concepts of genius during the 19th.

It is almost impossible to generalize about the style and appearance of a composer's sketches and drafts. Much will depend on the place of any individual MS in the line of progression from the initial idea (usually in a sketch), through expansion, development, the linking together of ideas (often in a draft), to orchestration and fair copy. Many such MSS undergo changes in function, as certain ideas fall into place in the composer's mind during the process of copying, or as sections seem to need further revision. Individual composers respond to these needs in different ways, so that, while it is possible to create a typology of compositional MSS (Bailey, 1979), we can not generalize about the detailed form and appearance of any one type. Comparison of the sketches, drafts and fair copies written by Mozart, Beethoven, Chopin, Brahms, Mahler, Berg and Webern will reveal a complete range of possibilities. On one hand, the first sketches may appear as no more than a few notes, or a serial row, both of which then undergo major transformations. On the other, complete melodies with partial orchestration may appear to have been perceived very quickly. In the same way, potential fair copies can be subjected to changes in scoring, occasional changes of octave transposition or of individual pitches, and every possible level of change up to major rewriting or changing the order of sections of a work.

Each function, as outlined in the preceding paragraphs, leads to specific physical characteristics in the sources: while we may know nothing about the detailed patterns of MS use, the evidence of the MSS themselves shows that they were prepared in different ways for different presumed uses. Some MSS also indicate changes in function during their history: some are now merely composite MSS, layers with different dates (and even purposes) that happen to have become bound together; one example is the famous 'keyboard' MS at Faenza (*I-FZc* 117); another is perhaps the set of *Vier ernste Gesänge* of Brahms (*A-Wgm*), where the last song was written on a different paper. In others, the original plan is to some extent obscured by additions of different types of music: such is the case with the early 15th-century MS at the university library in Bologna, where secular songs were fitted into empty spaces in an otherwise sacred MS. Yet others (such as *I-Bc* Q15; fig.1) show changes in plan during their making: this MS apparently arose from a commission for an attractive, carefully written MS, but it was not completed in that form, deteriorating into a working MS, roughly copied by the same man, on poorer paper and without the use of the coloured initials that grace the earlier layers. The various layers of work were carefully intertwined, so that they now present a fairly coherent sequence of repertories. In this case, as in others, the changes of plan left their mark on the physical appearance of the MS, showing the tight connection that exists (for all MSS) between the intended use and the processes of preparation and copying.

3. PREPARATION AND COPYING. The manual copying of music was a highly regarded skill, and was until the 19th century almost always the province of professionals, copyists or musicians. During the Middle Ages scribes were often members of guilds, or else composers and



1. Bologna, Civico Museo Bibliografico Musicale, Q15, ff.123v–124r (originally 119v–120r), c1420–30: last section of a Credo by Johannes de Lymburgia and a Kyrie by Du Fay. F.123v marks the end of a section in the construction of this MS, with nine staves to the page, calligraphic initial letters (some, as here, pasted in) and a distinctive text hand. The next section was inserted into the MS late in its preparation: it has a different number of staves, is less carefully prepared (note the absence of decorative initials) and lacks the original folio numbers. The '120' at the head of the page appears on several subsequent folios, showing that all were to be inserted at this point

musicians employed by noble or monastic establishments. They were therefore working in a milieu which encouraged standardization, and they developed different patterns according to the character of the music to be copied and the needs of the destination of the MS.

The nature of the copying process governs many of the detailed aspects of the finished MS; but the reverse is equally true. The more formal a MS is to be, the more carefully will its layout be planned, and the less will it show of the nature of its own origin, or of the exemplars from which it is copied. A MS for presentation to a ruler will require a higher standard of visual quality, while one for the church lectern will be concerned with legibility. Both may be intended to be lavish in production, worthy tributes to the destination, and both therefore will require a high level of non-musical organization. A similar process of planning, though dealing with very different factors, governs MSS prepared for performance or for study. At the same time, the copyist is always (at least potentially) in the position of an editor: consciously or not, he is always changing the material being copied, either by providing different emphases with the different arrangements he adopts (the placing of an accidental in a Renaissance source), or by error (the omission of a bar in the only MS copy of Schubert's Sonata D505/625, second movement, which can be supplied only from the otherwise defective Diabelli first edition), or by deliberate editorial decisions (there exist three different endings to ?Compère's *O bone Jesu* in three Spanish sources, none of them found elsewhere). In many cases, such decisions are taken by someone other than the scribe, though they are still important for tracing the function and date of the specific copy, as in study of the scores of Donizetti and Bellini (where the decisions were presumably dictated by the singers employed for the performance concerned).

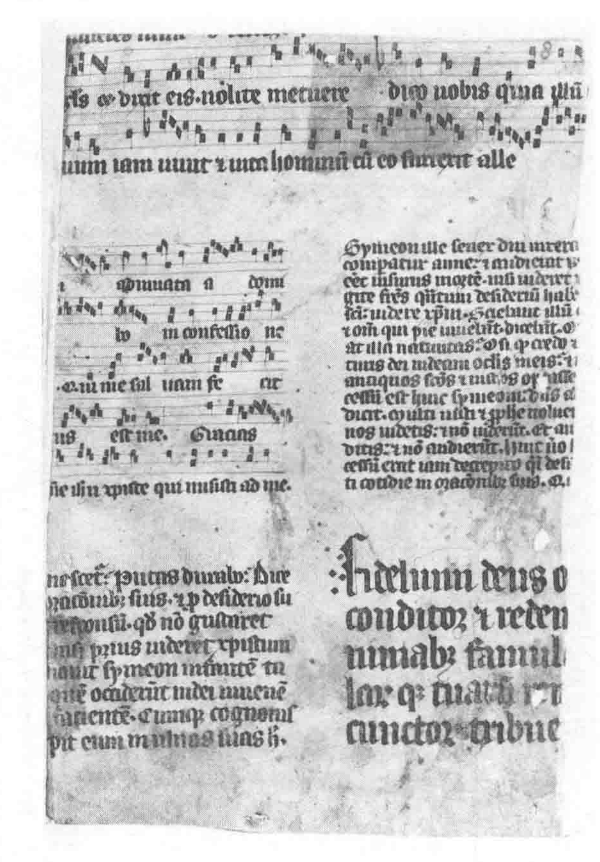
In many cases, the copyist planned the arrangement of his MS in advance. When the cost of materials was relatively high (generally before 1800), the detailed layout of the MS was critical to the cost of the work, and sometimes can be shown to have been adopted to save space. Layout is also important for performing materials: the sequential arrangement of voices in some of the motets in the Florence and Wolfenbüttel MSS (*F*, W_2), involving page turns, precludes performance from the source alone. Similar problems can still arise, for example for performers of string quartets.

In an anthology, the arrangement of pieces or of groups will usually be finalized at this stage, with decisions as to how many pages each is to take and whether spaces are to be left for later additions. Interesting exceptions to this include the copying of some Renaissance masses and some 19th-century opera scores; in each case, every movement was copied on to a separate group of leaves (or fascicle) and these were later arranged in order. The modern student has to distinguish these from the MS made up from separate and distinct small MSS (*GB-Bu* 5001 is an excellent 17th-century example).

The copyist is then able to collect together his paper or parchment. Although some 18th-century professionals, like Smith, and perhaps the larger Renaissance and medieval scriptoria, would have had a large and continuous supply of paper to hand, most scribes collected a uniform batch of paper or parchment which would be sufficient for the MS on order (this applies to at least one of the larger Renaissance musical scriptoria, the Cappella Giulia). Much evidence for this exists in the correspondence of professional (non-musical) scribes. Early printers followed the same pattern. The paper or parchment would then be subjected to two processes, one before the other, the order apparently depending on the relative sizes of paper and MS and on the scribe's habits. The material would be gathered into groups of sheets and folded into gatherings (often of four or six sheets, although frequently of five in Florence), which would provide the spine for later binding; guide-lines would be ruled upon it for the writing. This latter was a complicated process, involving fine judgment on the scribe's part. Complex patterns for the relations between height of music and text and size of page seem to have been established as early as the 14th century, if the surviving advertisement page of an Oxford scribe is any guide. The relationships were of course governed by the function of the MS – solo or ensemble performance, private reading, or gift. The proportions have remained important and still govern what we accept as attractive relationships between the height of the staves, their distance apart and the length of note tails.

The scribe would normally rule first the vertical lines that define the margins to the page, often with dry-point but sometimes in ink (as in *D-Mbs* Mus.ms.3725, the Buxheimer Orgelbuch). Within these, he would also draw the horizontal lines that marked the placing of the text, and sometimes the staves. In the Oxford advertisement (*GB-Ob* e Mus.198*; fig.2) a slightly more sophisticated pattern prevails. This MS is a display of the various scripts, both text and music, that the scribe had on offer. After ruling the vertical guides, he seems to have ruled a series of regularly spaced lines across the page. He could then arrange for each size of script to take up a different number of lines. This technique is designed for liturgical MSS, in which more than one size of script would often be used on a single page, and where the amount of music on the page varied considerably. It appears to be the normal procedure in all MSS where music did not appear consistently throughout the gathering, even down to secular ones of the 14th century. The only refinement regularly adopted was the ruling off of a small area at the top left to take an ornate capital letter, often a calligraphic initial drawn by the scribe.

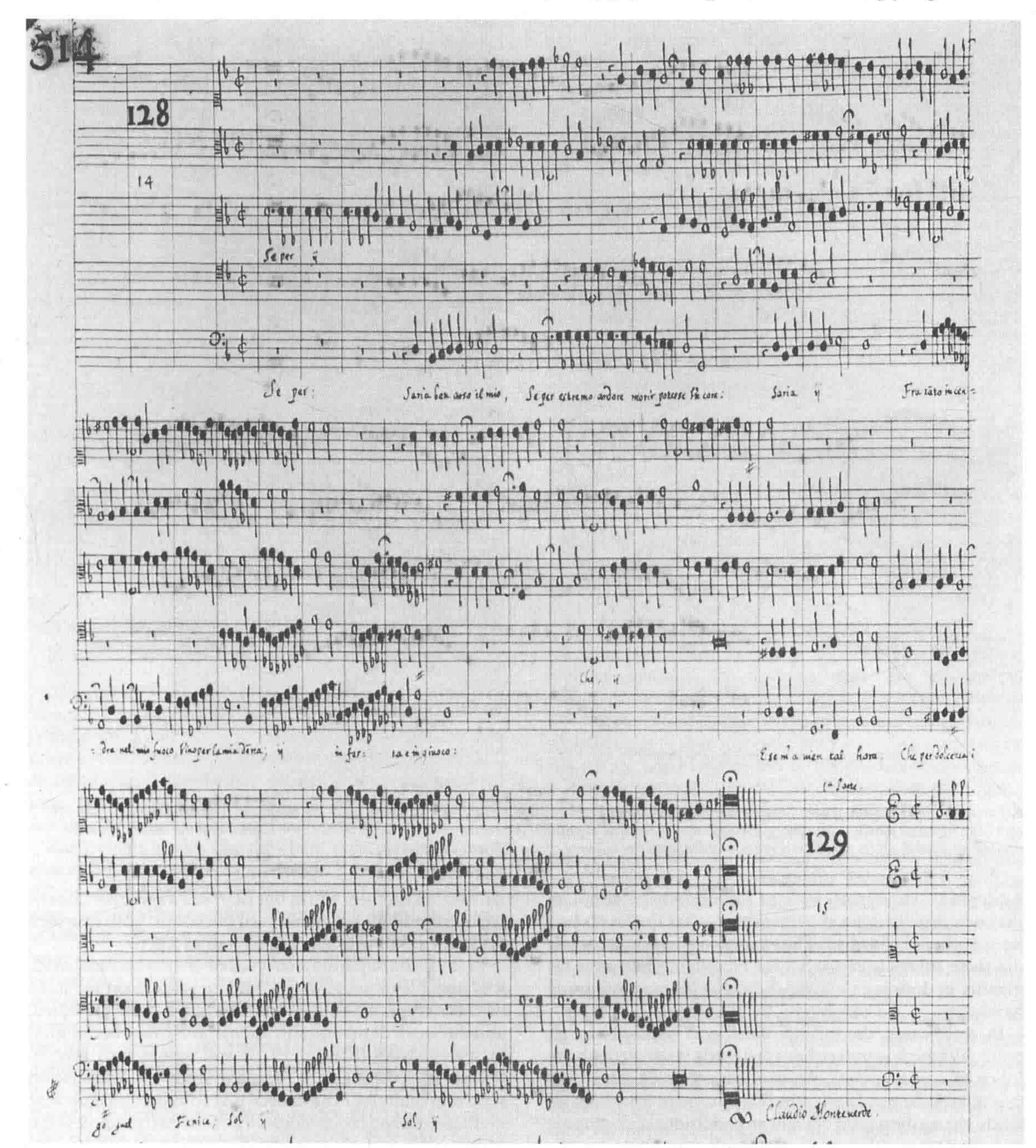
However, it seems to have been the practice to rule the staves after all the guidelines had been ruled, and to align them by eye. The ruling normally involved the use of a rastrum, a multi-nibbed pen drawing one or more staves at a time (*see* RASTROLOGY). Four-, five- and six-nibbed pens were common, to cater for the normal range of lines to a staff; there is also evidence of rastra for drawing several staves at once. Once bar-lines became common, in the 16th century for scores and later for parts, scribes sometimes ruled them at this stage, as in the two scores copied by Tregian (*GB-Lbl* Eg.3665: fig.3; *US-NYp* Drexel 4302), with occasional consequent problems of spacing and crowding. There are detailed ways in which the procedure was slightly different for tablatures. The



2. Oxford, Bodleian Library, e Mus.198, f.8r: part of a scrivener's advertisement sheet (bound with a 14th-century gradual), displaying his range of scripts; two sizes of chant notation are shown.*

average lute tablature could be prepared in exactly the same way, but new German tablature for the organ, for example, required a different approach. So too did some choirbooks, where the arrangement of the parts on the page affected the spacing of the staves. In some cases, most probably, the staves could not be ruled up for more than one opening at a time, so that the layout of the parts could balance according to how active each part was musically.

Once the scribe began to copy, his skill and personal preferences had more scope. An experienced copyist contrived to space the material so that the minimum of paper was wasted: bars reached the ends of lines, and movements the ends of pages, without significant squeezing or spreading of the music to confuse the reader, rather than spreading on to a virgin page for just a few notes or bars. (J.S. Bach was both very economical and surprisingly inaccurate at this: many of his copies have a few extra bars squeezed on to an additional line at the foot of a page: *see* BACH family, fig.8.) Whether text or music was to be copied first was a decision made on the basis of the nature of the piece. A syllabically set text, where the words would take more space than the music, would prompt the scribe to write the text first and space the music accordingly (as scribes seem to have been aware from the earliest extant MSS); although there are many cases where a copyist had to cramp one to accommodate the other, there are more where he seems to have been able to copy one or the other first in different places

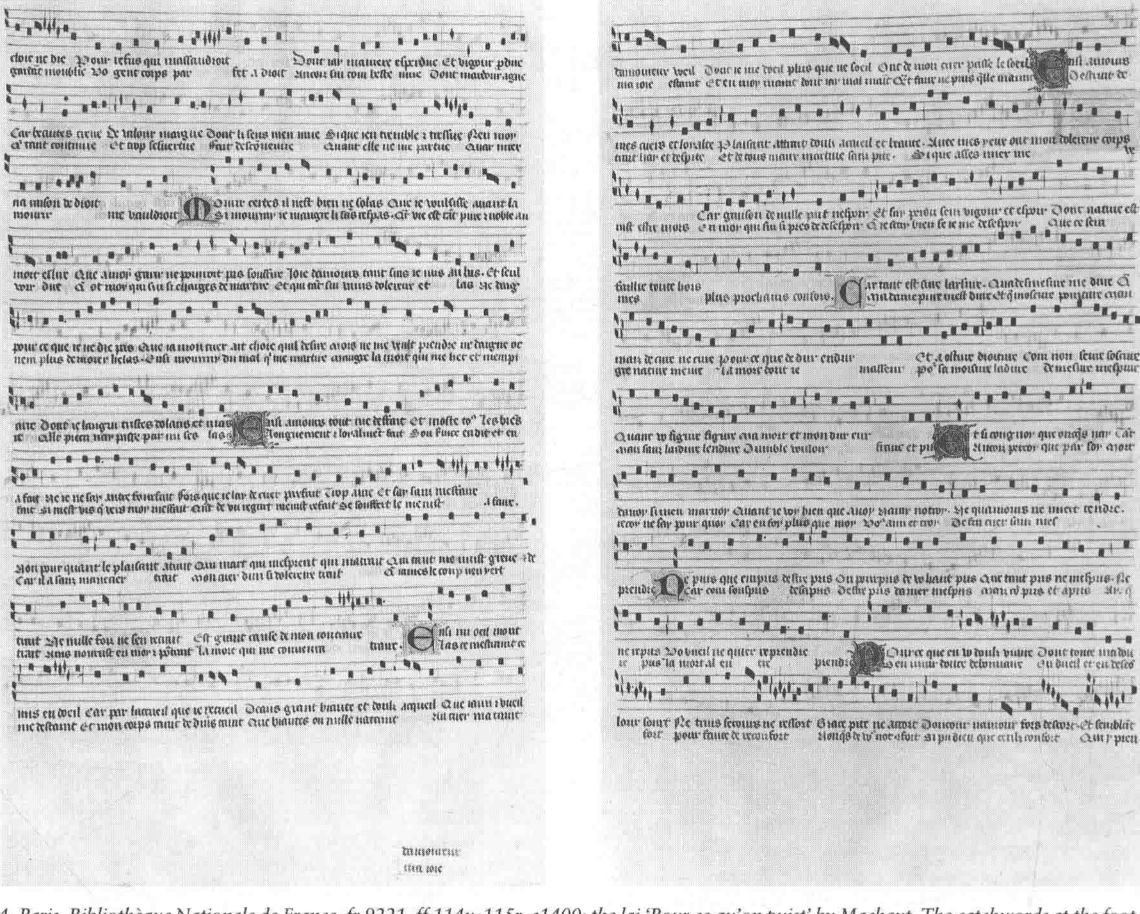


3. London, British Library, Eg.3665, f.261v (= p.514), c1615: 'Se per estremo ardore morir' by Monteverdi, from his 'Terzo libro de madrigali' (1592). Part of a large MS attributed to Tregian: the bar-lines were ruled in advance, which affected the spacing of the music and placing of breves; it also necessitated a free use of the tie, sometimes to a repetition of the note, sometimes only to a point

according to the musical style. In most 18th- and 19th-century MSS the music appears to have been written first.

In many MSS of the 14th and 15th centuries there are red and, rarely, blue sections in the musical notation. The use of rubrication (a term derived from the Latin *rubeus*, 'red') for texts is older and more widespread. In such situations the scribe often seems to have left space for the later addition of the red sections, rather than keep two colours of ink available all the time.

While working through the MS the scribe made a number of additional marks on the page, usually as reminders for a later stage. These may include small guide initial letters, to tell the illuminator where to place his decorative work and which letter was required (normally covered by the decoration); indications, in the margin, of errors to be corrected later; a catchword, the initial word of the next sheet or gathering, to ensure that they were arranged in the right order (fig.4), at the foot of a verso; small numbers at the foot of the last verso of a gathering to ensure that the binder collected the gatherings in the correct order (in some MSS these also appear at the starts of gatherings, as for example in the Fayrfax MS, *GB-Lbl*



4. Paris, Bibliothèque Nationale de France, fr.9221, ff.114v–115r, c1400: the lai 'Pour ce qu'on puist' by Machaut. The catchwords at the foot of f.114v (the first words at the top of the next sheet) acted as a guide to the binder in the arrangement of the sheets; in some cases they were needed because the folio numbers were not added until the copying of the MS was completed

Add.5465). He might also add folio numbers, although that was usually done at a later stage, after the leaves had been gathered together. The manner in which a copyist did these things is as crucial for identifying him as is his manner of drawing clefs and directs or his text and music hands.

In most cases, the scribe's work was finished at that point, although some scribes apparently went through the folios to correct errors. An economical or domestic MS might now be ready for binding; in some intermediate kinds, the scribe would draw in any additional calligraphic initials; and in other types the work was ready for the illuminator. The only exception, common to all classes, was where the scribe prepared an index of contents. This, of course, could be done only after the MS was completed (or after a composite one had been compiled) and sometimes even after binding. Often individual gatherings would be sent to the illuminator when completed, rather than held until the whole was completed.

As regards illumination, the tradition of music MSS joins with the main line of MS preparation. The illuminator does not generally seem to have been the same person as the scribe, although evidence in the Vatican Archives suggests that he sometimes was (Sherr, 1975). Many scribes, of course, used colour and occasionally the more complicated gold leaf to draw filigree and simple decoration on their work, but that was a different class of work from illumination or even floriation, both of which demanded skill with a brush as well as a pen.

Because illuminators also worked on non-musical MSS, it is possible to assign many MSS to schools on the basis of their style. While some scribes have been identified, and the work of others, still anonymous, have been found in several MSS (Rifkin, 1973) and assigned to specific towns, it is through the detailed study of illumination style that many MSS have been placed geographically and even sometimes chronologically. Two early sources, the Montpellier and Florence MSS (*F-MOf* H196: *Mo*; *F*), have now both been assigned to schools of painting in Paris and other later MSS associated with known illuminators (Slim, 1972; Avril, 1978). It is of course possible for MSS to travel from the scribe to a different centre for illumination, although the principal case recently advanced for a musical one (the Medici Codex, *I-Fl* Acq. e doni 666) has been fairly convincingly refuted (Rifkin, 1973).

With binding the position is similar: no binder made a living binding merely music. There is however much less evidence here, for many MSS have survived fragmentarily, sometimes even having been used as padding, wrappers or end-papers for later bindings. Further, there was no reason for MSS to be bound when copied and kept at the

same place (particularly as many were kept as separate fascicles, unbound until enough had been collected). A similar situation prevails over later collections of salon music or chamber music parts that were not bound until a convenient number had been collected. Other collections seem only to have been bound once the music had ceased to be used. Some bindings, however, were clearly made at the time of copying, and these can yield as much information about the source and its origins as can the illuminations. The most unfortunate (from the scholar's point of view) part of the binding process is that in which the leaves were gathered together and trimmed to provide a series of pages of uniform size and placing. Even in MSS surviving in their original bindings, this has often resulted in the cutting away of writing. Actual music is comparatively seldom lost, but the names of composers regularly disappear, as do marginal annotations. With the repeated bindings (and hence trimmings) that some MSS have undergone, the page can have shrunk so much that even music may be lost.

4. Historical survey: up to 1600. In all periods and locations, there have been roughly standardized sizes and formats for music MSS of the same type. The early Notre Dame sources are surprisingly small; many Renaissance choirbooks are very large. Early polyphony tends to follow certain arrangements on the page, whereas the very use of the term 'choirbook' and 'partbook' for later sources implies different, specific arrangements. The oblong (landscape) format that emerged around 1500 became almost standard for opera scores, persisting well into the 19th century for both editions and MSS in Italy, while a different, upright (portrait) format prevailed in France and England. Collections of dance tunes and American hymn books had similar shapes, designed for long coat-pockets, while hymn-books from elsewhere followed traditions with quite different proportions.

Early chant books, like the chant repertory itself, have many consistent patterns of design. The arrangement of the books, like the liturgy they carried, shows changes that are relatively minor compared with the more noticeable changes in notation. The earliest surviving sources, described below (in §II), still show signs, in their appearance, of the motivations that led to adding pitch indications for texted music, as well as of the limited needs which that notation was expected to fill. In many, the source was clearly planned and laid out as a textual manuscript, and the musical symbols were added (perhaps later), fitted between the lines of text. It is only as the musical requirements grew more detailed, and the notation equally more complex and subtle, that MSS had to be planned with the notation in mind. This was not achieved by creating special layouts and formats or by providing different rulings for the text and the music: rather the page was ruled up as before, and the music took up a predetermined number of ruled lines. Early chant MSS of this type assign the equivalent of one textual line to the music: with the development of stave lines and precisely pitched notation, music took up proportionately more space, and more text-line equivalents were allocated to it. In addition, space had to be allocated for the rubrics, sometimes written below the staves, but often in short gaps between two sections of staff. In such situations, the precise location of music and staves on the page could not be known in advance. The staves could only be ruled as and when needed (fig.5). These MSS, then, tend to have a uniform appearance, although over the centuries there were marked differences in music notation and in size. The early MSS are small in size, and French ones seem to be larger than German. That pattern does not continue; later there is a wide range of sizes. These were presumably related to the needs of the foundation that was to use the MS.

An interesting exception to the normal patterns is provided by a small group of *Exultet* rolls (for illustration *see* Exultet) written in southern Italy during the 11th century. Here the chant, to be sung by a soloist, is interspersed through the roll with miniatures, which are upside down. As can be seen from a miniature in the roll at the Biblioteca Capitolare in Bari, the roll dropped over the front of the lectern, unrolling so that the paintings, scarcely miniature in size, would be the correct way up for the onlookers.

The emergence of polyphony imposed changes on the general pattern, although the separate voice parts were not always copied together if the evidence of the Winchester Troper (*GB-Ccc* 473) is any guide. Here the parts to be sung with the chant are copied in separate sections of the MS. Most MSS, however, keep the parts at least adjacent, and often in score. The scribe then found, of course, that the music took up much more space than the chant had on its own. The music tends to become cramped (as in W_1 and W_2), staff lines are close together (sometimes they are almost continuous in score pieces) and less space is left between works for ornamental calligraphic initials. Indeed, in these, and in the Florence MS (*F*), the music is often fitted around the capital letters, which suggests that the letter may have been written by the scribe. The Florence MS is of considerable interest in a study of scribal attitudes and work: while the organa are copied in score, other works are laid out with consecutive parts, with page turns intervening; the MS also shows evidence of having been copied in sections, with spaces left, presumably for later additions. The layout and notation also suggest that it was copied from several other sources, but that the scribe attempted to make the arrangement of his new MS as systematic as possible. He also took great care over the details, for there are many erasures and corrections.

The changing nature of polyphony led to changes in the way in which it was arranged on the page. While some pieces continued to be written in score (and indeed score notation survived in England until the 15th century), works in which the tenor moved markedly more slowly than the upper parts began to be copied with the voices separated. The two upper voices of a three-part piece, often roughly equal in length, would be copied in two columns, on one page or on facing pages, while the tenor was written beneath the other two, in lines across the foot of the page. (This highlights the manner in which changes in sources are as likely to reflect changes in the musical style as changes in performing practice.) This pattern seems to have been adopted at the very end of the 13th century (it is found in some layers of the Montpellier Codex: *Mo*) and to have been preceded by an intermediate stage in which all the voices were written in adjacent columns, regardless of the number of notes involved. In this situation (also to be found in the Montpellier Codex) the columns with the tenor would often have few notes, consequently saving very little space over the older score

5. London, British Library, Add.30058, f.18v, late 13th century: the end of the first Mass and beginning of the second for Christmas Day from a Sens missal; the guidelines for the two columns were ruled in advance, but the staves could not be ruled before copying had reached the point where they were to appear (the rubrics are red, the capital letters red and blue)

arrangement; that is presumably why the new pattern was adopted.

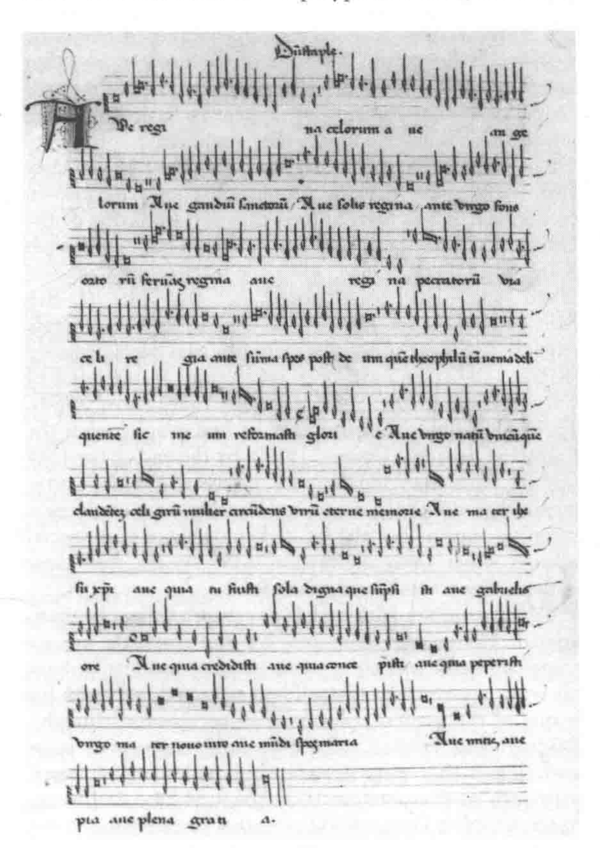
Such layouts seem to have remained customary only briefly. The Machaut sources of the late 14th century show both of them still in use, alongside the two more orthodox patterns that were being adopted and that form the basis of the compromise arrangement of the next century or so. In the Machaut sources the scribes faced several particular problems, and, because they appear to have written several of the MSS in separate layers or fascicles, they could use different solutions. The bulk of a copy consisted not of music but of the long poems for which Machaut was most highly regarded in his day; these were often written in two, and once in three, columns to the page. When a section was set to music, it was not convenient to have such short lines; so the music staves were regularly ruled across the page. In this situation, a polyphonic piece had the parts arranged consecutively, one beneath another. In monophonic pieces, the distance of the staves from each other had to vary, depending on whether there were one or two lines of text to each musical line. Some of the purely musical sections follow the same pattern, so that the consecutive arrangement of parts becomes one of the accepted layouts. However, the Mass, in four voices, was treated differently: here the scribe used the practice of having one column for each voice, or, in one case, the then new choirbook pattern, in which two voices appear on each face of an opening of the MS, one written beneath the other. It can be seen that this is a compromise between older patterns and the sequential arrangement, and it appears to have been adopted partly because of the length of some movements: all four voices could not be fitted on to a single page, as could the great majority of motet parts.

In the 15th century this choirbook pattern gradually became the norm. For the three-part pieces that form the bulk of the secular repertory, patterns of arranging the voices developed that can almost be described as national in origin; and naturally they were related to musical style. While the English, with a style using at an early date two

equal upper voices, tended to write these parts at the tops of the two pages of an opening with the tenor beneath the right-hand, shorter part (fig.6; although they would still write in score if convenient), the French frequently placed the tenor at the head of the right-hand page (see fig.39 below); the contra would then appear beneath the tenor. The Germans seem to have retained an early layout even with four-part writing during the early 16th century with the bassus under the superius and the tenor beneath the altus on the facing page. In all styles the superius seems to have been kept at the top left. There are a few cases where the music is written across both faces of an opening, from top left to the right, particularly in German keyboard tablatures.

There are also a few MSS of this period that appear to have been parts of rolls (*F-Pn* Coll. de Picardie 67; *GB-Ctc* 0.3.58; *GB-Ob* Bodley 652, if the evidence of the stitch-holes can be taken). Each of these contains a different repertory, suggesting that rolls may have been more common than has been thought. There is some iconographical evidence for the use of rolls in polyphony (Page, 1997), although they are more often shown used by angels or in other situations that are clearly not realistic (perhaps reflecting a traditional view of the transmission of the scriptures).

The internal organization of the MS also came to concern scribes as they developed ways of handling polyphony. Monophonic sequence collections sometimes show evidence of having been arranged alphabetically, but that is less common in polyphonic MSS, no doubt because few concentrate so intensively on one form or genre. Some later English sources of motets may have been arranged approximately alphabetically (that is, within the pattern of alphabetical arrangement that the medieval scribe also used for indexes). From the 13th century onwards, however, many MSS show signs of some sort of arrangement of the material. The Notre Dame sources gather together organa, conductus, clausulas and motets into different sections, planned as such; all but one of the central Machaut sources arrange his music by genre, and within that in an order that is consistent, and claimed to be chronological (Keitel, 1976); in MSS of the late 14th and the 15th centuries the material is arranged by form, mass movements being followed (for example) by other sacred texts, with the secular items in another fascicle. This obviously helped the scribe, for he would be able to work on more than one section at once, or to leave a section until the next batch of music became available (as in fig.4). Many later MSS show space left at the end of a section for the addition of music. This is particularly true of those arranged according to the number of voices; in both the Medici Codex (*I-Fl* Acq. e doni 666) and a set of partbooks in Munich (*D-Mu* 4° Art.401) there are blank pages at the ends of the sections with staves ruled ready for copying. In such a situation the scribe could retain control of the plan of his MS only if he worked in sections, regarding each as self-contained, and ready to receive new music until such time as the MS was deemed to be complete.





6. Modena, Biblioteca Estense e Universitaria, α.X.1.11 (formerly lat.471), ff.85v–86r, mid-15th century: 'Ave regina celorum' by Dunstaple, from a continental choirbook which shows English influence in the arrangement of the parts, with the tenor at the foot of the right-hand page. The original foliation (86) appears at the top of the recto

The existence of such gaps may sometimes relate rather to the well-attested medieval practice of universities and stationers, whereby they held sources of the more popular texts in separate unbound gatherings (or *pecie*) which were then rented out one at a time for copying; this enabled more than one person to work on the MS concurrently. Some music sources show clear evidence of this in the way the text is spaced and in the placing of blank or partly filled leaves. This practice is not to be confused with that involved in the theory advanced by Hamm (1962), according to which small fascicles of music were mobile, carried about Europe by itinerant scribes or musicians, providing the copy from which resident scribes worked. There is evidence of such small fragments from later periods. Some MSS of the 16th century in Basle, Wolfenbüttel and other libraries, as well as the 17th-century source *GB-Lbl* Add.30931, confirm that such small MSS were sent or carried around.

Other factors of arrangement gradually became more important. Some of these are the result of music taking its place alongside many other fields, as a suitable subject for MSS of the highest quality, in both materials and presentation. While early chant MSS already show the ostentatious display bestowed on Books of Hours, for example, one of the first polyphonic sources to display rich illuminations on high-quality parchment is the only musical source for the *Roman de Fauvel* (*F-Pn* fr.146: for illustration, see FAUVEL, ROMAN DE). Similar elegant MSS preserve the works of Machaut, of English composers (the Old Hall MS), or (in the Squarcialupi Codex) those of Italian Trecento composers. Few similar MSS survive from the middle of the 15th century (although they include some for the music of Wolkenstein), but soon afterwards they began to be produced in relatively great numbers. The new affluence of both princely and religious establishments encouraged their production as a manifestation of their owners' importance. Thus such MSS survive from chapels of the Holy Roman Emperor, Frederick the Wise of Saxony, the court of the Medici in Florence and the Vatican in Rome, as well as from a number of cathedrals. Similar MSS were also deemed to be suitable as lavish gifts. The Cordiforme Chansonnier (*F-Pn* Rothschild 2973) or the Lucca MS (*I-La* 238) are early examples, and Margaret of Austria, Regent of the Netherlands, seems to have made a particular habit of using a musical scriptorium to prepare rich MSS for distribution all over Europe (*see* ALAMIRE, PIERRE; see also §IX, 16 below).

This certainly affected details of the arrangement of material in the MS. An important anthology designed for presentation to a potentate would, if possible, open with something appropriate. This procedure, related to the practice of dedicatory odes in collections of poetry, had become customary by the late 15th century; the choice of text or composer was apparently made with care, having a function analogous to the choice of saint to be honoured in motets in other collections. In the same way, a secular chanson source often began with a piece to a religious (if not liturgical) text. The pattern is so pronounced that Slim (1972) could argue, on the basis of the pieces placed first and last in the motet sections of the so-called Newberry partbooks (*US-Cn* Case VM 1578.M31), that their destination may have changed during the time of their preparation; much the same could be argued for *GB-Lbl* Roy.8 G.vii, where the first two motets relate to the French and the English courts, but the second has had the names in it changed, after copying, from those of the French circle to those of Henry VIII and his then wife.

In some cases the process of choice was carried further, even to the selection of the whole. In the Old Hall MS, blank pages were left for specific pieces, apparently predetermined, for the ornamental initial letter was provided. A chansonnier for Margaret of Austria (*B-Br* 228) contains music principally by composers associated with her court, in particular La Rue. The index page of the Medici Codex shows that certain pieces were included so that their initial letters could form part of an acrostic; ones that did not belong in the sequence were relegated to the next page of the index. Such a plan was often distorted, and might thus be concealed from the modern reader, by changes of plan, by lack of time for completion, or by the subsequent loss of a part of the MS.

By this time the status of the copyist had to some extent changed. With the emergence from the shadows of composers of polyphony, and the establishment of more and more institutions that could perform the music, composers and chapel members began to be named in the archives as copyists. Du Fay apparently copied music, as did many later composers. Spataro at Bologna, and other *maestri di cappella*, had MSS copied for their cathedral and sometimes took part in the work themselves. Senfl was employed at the imperial court for a while as an assistant to Isaac in the copying of his music. While professional text scribes (such as Coluccio Salutati) had achieved considerable status even late in the 14th century, few music scribes reached a similar standing. Alamire, working in Burgundy, was one of the exceptions; other known scribes, such as those employed at Trent, the papal chapel or similar institutions, appear to have been rated lower than the singers whom they supplied.

It is from the 15th century, too, that the first evidence appears of what may be autograph copies by known composers. It has been argued that certain layers of the Old Hall MS may be holograph, or at least have autograph corrections (Bent, 1966), while the inscription 'Ysaac de manu sua' has been noted in one MS (*D-Bsb* Mus.ms.40021; see Just, 1962; Owens, 1994). A single page probably in the hand of Pietrequin has been identified (Rifkin, 1973), as have been corrections in the hand of Carpentras (*I-Rvat* C.S.42; see Sherr, 1975; Dean, 1984). There is an increasing number of holographs from the following decades (Owens, 1997); by the end of the 16th century, the changing balance between MS and print means that more MSS that might be assigned to composers begin to appear; but the limited evidence of composers' writing other than in musical MSS means that their authenticity is often hard to confirm.

Also during the 15th and 16th centuries there begin to appear MSS made, it seems, for the copyist's private study. Glarean was clearly not the first theorist to base his work on music he himself had collected, although his is one of the earliest collections to survive (in Munich). Baldwin and Tregian were both later copyists of large anthologies that were apparently not designed for performance or presentation (*GB-Lbl* R.M.24.d.2; *Lbl* Eg. 3665, *US-NYp* Drexel 4302); another example in score is the so-called Bourdeney MS (*F-Pn* Rés.Vm 851; see Bridgman and Lesure, 1958–61). The nearest to this in earlier periods may have been the conscious preservation

of specific repertories such as survive in the Squarcialupi Codex.

The earliest copies that can firmly be said to have been prepared for the use of performers also date from the late 15th and early 16th centuries (if such collections as the Robertsbridge fragment, *GB-Lbl* Add.28550, are left aside, together with the few 15th-century German keyboard sources). Among the earliest are some written in German keyboard tablature (e.g. the Amerbach tablatures) or anthologies made by lutenists (of which Capirola's, *US-Cn* Case VM C.25, is a particularly attractive example). Their arrangement and choice of repertory makes clear that they were not prepared for public show. However, even in larger sources (such as Jan z Lublina's organ tablature, *PL-Kp* 1716), some method is normally apparent in the process of copying and the arrangement of the repertory. There is, of course, no parallel to most of these categories in early printed sources.

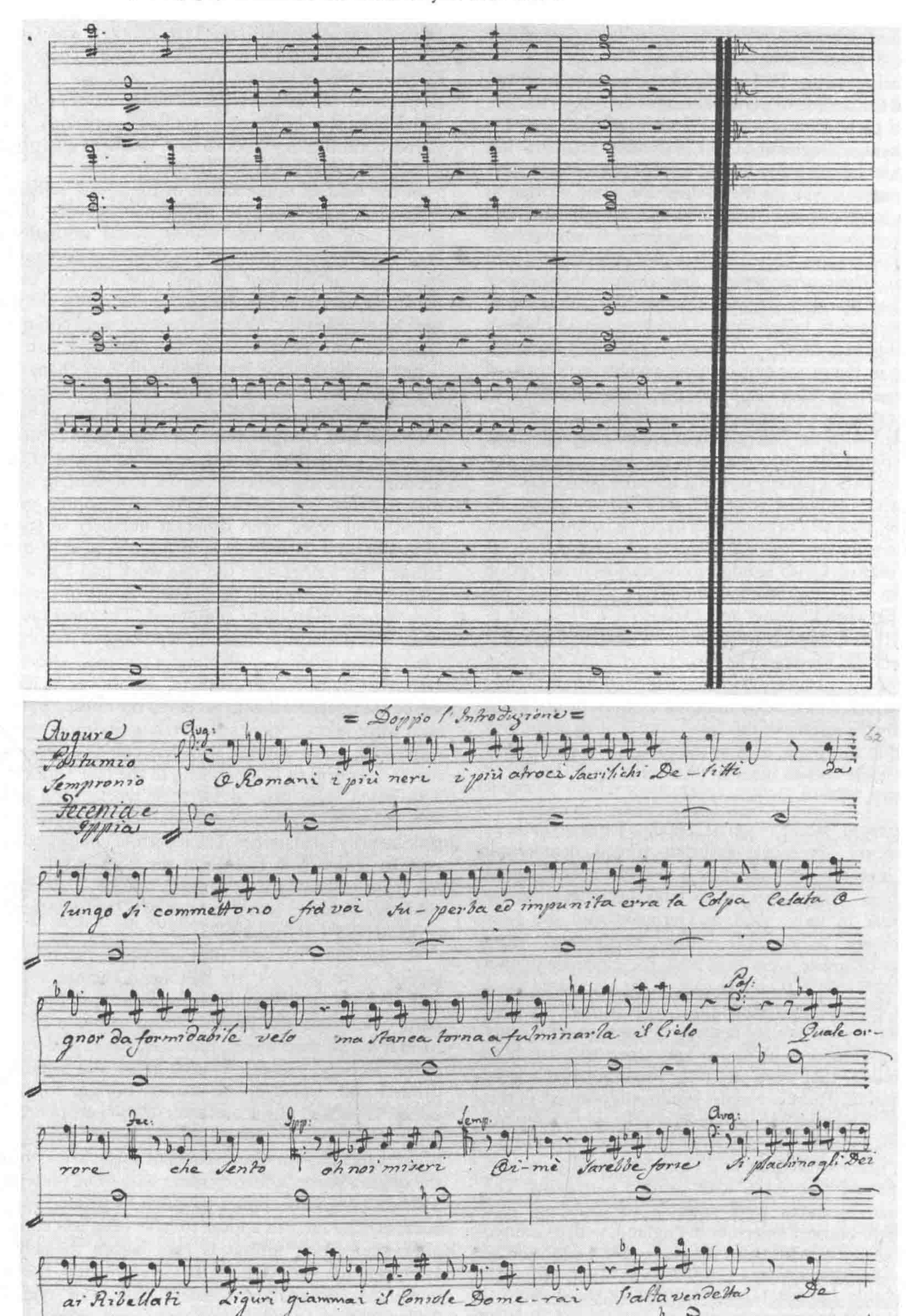
Coupled with the emergence of copies that may have been prepared for performance is the appearance of the partbook. This is usually one of a series of books, each of which carries only one voice of a set of compositions. By definition, such sets of books are likely to be intended for performers, for they are of little use to scholars or students and are seldom lavish enough to be seen as presentation MSS. (An early exception is the set of partbooks now divided between Cortona and Paris – *I-CT* 95–6 and *F-Pn* n.a.fr.1817 – which were probably prepared as a gift to Giuliano de' Medici.) The earliest partbooks date from the end of the 15th century, characterized by an oblong format, which was quickly adopted by both printers and scribes. By the middle of the 16th century most music was prepared in this form, so that the printing of Gesualdo's music in score was an unusual phenomenon at the end of the century.

5. Historical survey: from 1600. During the later 16th century, as music printing spread throughout Europe, it was accompanied by a change in the range of MSS. Music printing seems to have become relatively cheap, first in Italy, then in Germany and the Low Countries and, in the next century, in England. More collectors of music were thus able to afford their own printed copies: MSS therefore came to be associated more with the process of composition, with performance, or with repertories of limited market, rather than with study or presentation or with those few repertories (such as church music) that were relatively small but had a wide dissemination. There are many significant pointers in this direction. While the papal chapels continued to have MS collections, because the repertory did not go beyond the Vatican, other cathedrals and churches in Italy increasingly replaced their MSS with printed partbooks. The new sonata textures were suitable for printing, too, although the consort repertory in England, with its limited market, stayed in MS. Until the widespread adoption of engraving, little keyboard music was printed, although that was more a matter of the technical problems involved.

However, throughout the Baroque era there were still many scriptoria and establishments employing professional scribes. The collection of MSS made under the aegis of Philidor (now dispersed to Paris, Versailles and Oxford) comprises a wealth of music, both operatic and sacred, from the period of Lully, Campra and Lalande. These MSS were copied in a uniform format and bound in sets, each with a different-coloured cover. A leading English scribe of the later 17th century was Gostling, whose partbooks survive (*GB-Y* M1/1–8). There appears to have been a prolific circle of copyists in England throughout the century, particularly of church music, which seems – with a few notable exceptions, such as Barnard's anthology – not to have ventured into print (see Morehen, 1969; Love, 1993).

In the field of opera much of the music remained in MS, principally because performances with different singers and in different towns would normally have contained different items and recurring ones would have been sung at different pitches. The copying of opera presented particular problems for the scribe during the next three centuries. As long as operas were composed of separate numbers, sometimes with distinct recitatives, the composer or director was always able to change either whole numbers or parts of them. The scribe attempted to arrange his copying so that substitution was as easy and economical as possible. Numbers were often copied on to separate gatherings; the paper for each was chosen to accommodate the scoring (fig.7). Consecutive numbers may therefore be preserved, in the same source, on paper of different types, with different numbers of staves, in different-sized gatherings, and often copied in different hands. The scribes who did this work had a new status, often being on the staff of an opera house or retained by a composer or group of composers. The most famous of them was perhaps J.C. Smith, who copied (or organized the copying of) many of Handel's works. Others were employed by publishers; others, themselves members of the opera house staff with access to the music, 'published' their MS copies of opera arias. Perhaps the most important publishing house dealing with MS copies of operas was the Naples firm of Marescalchi, in the late 18th century. Title-pages were printed for their works by a separate firm, Alessandri & Scattaglia, but the contents were mass-produced by local scribes. The repertory comprised mainly popular arias from operas in the Naples repertory. A much earlier example, apparently unique, of an engraved title-page for a MS is that to Myriell's *Tristitiae remedium* of 1616 (*GB-Lbl* Add.29372–7).

During the 17th and 18th centuries, the format and layout of the average MS had again become somewhat standardized, although on different lines in the different parts of Europe. The French tended to retain an upright format for all their music, including opera and keyboard music. In Italy, parts for church music and sonatas were printed and copied in the normal upright format, but opera, keyboard music and later 18th-century orchestral music was copied in oblong. For the last the parts retained upright format, but vocal scores of single arias preserved the oblong shape, allowing more bars to be presented on a single line. This applies as much to printed as to MS sources. The English appear to have been less consistent, although oblong format is rare before the advent of Handel in the 18th century. In Germany, too, the change in format accompanied a general change in style. While Bach wrote most of his autographs in the vertical format (but the Brandenburg Concertos and much of the keyboard music are oblong, as indeed printed editions of the organ music still are), Mozart consistently used the other shape for his orchestral music. It is significant that, while he normally used oblong paper for his piano music, two of the sonatas he composed in Paris are in upright format.



7. London, British Library, Add.31777, ff.61v–62r: 'I baccanali di Roma' by Pietro Generali, copied apparently for a performance at Trieste in 1816. The left-hand page (top) shows the end of the opening tutti (2 violins, viola, flute, oboe, clarinet marked to double oboe, trumpet, bassoon with doubling trombone, timpani and, at the foot of the page, string basses), with staves for the soloists and the four-part chorus. The different paper on the recto (bottom) is for the succeeding recitative, which occupies only two sheets of paper; this is followed by 12-staff paper (two systems per page) for the aria 'Misera che fardeggio'.

The arrangement on the page of the parts for instruments and singers was also largely formalized during the 18th century, although not according to the pattern now prevailing (*see* SCORE). In a full score, the violins headed the page, with the obbligato instruments set out within the basic plan, followed by the lower strings. Solo singers and the keyboard in concertos were, quite logically, written immediately above the bass line (fig.8). This was clearly standard enough to allow the copyists to plan their work easily and rapidly. However, as a study of the Mannheim sources has shown (Wolf and Wolf, 1974), many other elements of the work followed absolutely traditional patterns: the supply of paper, the purely mechanical preparation of the page for the music, and the way of making up gatherings and fascicles are all consistent enough for the identification of the members of a scriptorium, and all show evidence of a long tradition linking them with earlier practices.

In the 19th century, the professional copyist was a full-time member of a musical establishment and the provider of performing copies of operas, orchestral parts or anthems for church use. Other MSS, increasingly, were amateur productions, and they show this both in the undisciplined character of the hand and in the apparent lack of experience in arrangement. Some publishing houses retained copyists on their staff who would also copy music for house composers; most still keep in stock much MS music, particularly parts for modern or less popular works, which it will never be economical to print. To some extent the printing of parts was facilitated once engraving became the cheapest method of preparing copy: engraved plates could be kept on hand ready for reprinting as needed, as type could not. This made the process much more economical for a publisher and expanded the range of repertories that were economically viable. In many ways, the engraver was the logical successor of the copyist; he had the same problems of layout and the same flexibility in adjusting the spacing of the work to produce a pleasing result.

The emergence of photo-copying techniques saw a revival in the role of the copyist in the wider dissemination of music, an effect that photo-lithography did not have. Universal Edition was an important publishing house to begin producing editions of music by modern composers that consist of reproductions of the composers' autograph, and the use of copyists' work for photo-reproduction has grown increasingly prevalent, particularly in fields (like early music editions) where sales are relatively small. As a result there was a slight revival of freelance copying, although most professional music scribes remained attached to large institutions, opera houses, professional orchestras or broadcasting companies.

New approaches to notation have raised a number of new problems for the 20th-century copyist. This, of

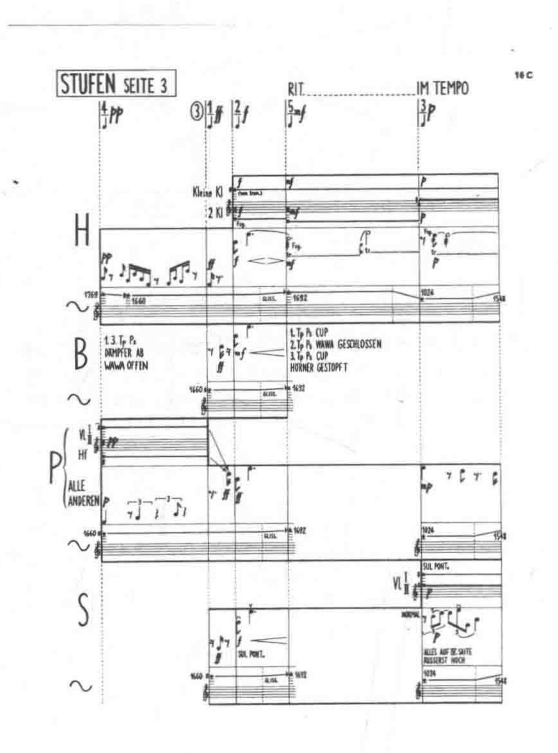


8. London, Royal College of Music, 402, f.20v: last movement of Mozart's Piano Concerto in C minor K*1786). The layout of the score is typical of the period, with violins and violas on the top three staves and cellos and double bass sharing the bottom one. The solo piano part occupies the two staves above the cellos (here Mozart wrote in a number of revisions on the staves immediately above), and the wind the central staves. No clefs or key signatures appear on such sheets within a movement*

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9. 'Treatise' by Cornelius Cardew (1967), p.183. On this page traditional symbols and layout are amalgamated with unorthodox shapes and placings. The relationship of the two can be clearly seen, but the composer does not intend it to influence the performer's interpretation of the notation

course, has happened in all periods, although since the time of Monteverdi there have been few changes in the basic pattern of music on the page. Even with the vastly more complex scores of the late 19th century, or the considerably more detailed notation of the early 20th, the copyist did not change the initial premises on which he based his work. The difficulties of reading many such scores are all a consequence of this traditional approach as, indeed, is some of the complexity of the notation itself, for composers strove to overcome, with their notation, the limitations of the score: many more accidentals, indications such as Schoenberg's 'Hauptstimme' sign, and the complexity of Boulez's rhythmic notations are symptoms of this. It is only with the emergence of truly new ways of treating notation that the scribe was compelled to break from tradition. Aleatory scores with special notations for random or improvised passages (Lutosławski), scores where staves appear and disappear or are arranged in a visually pleasing design (Bussotti), scores that no longer use the standard symbols for pitch or duration (Cardew's *Treatise* is a particularly attractive example; fig.9), those that include new information, perhaps for movements or actions (Cage, Ligeti) or require use of colour (Peter Maxwell Davies, String Quartet) all imposed on the scribe the need to look for new approaches to format and layout, in the way that those elements of modern notation that concern only the theorist (ways of writing accidentals, etc.) did not and could not. Among products of this new thinking were scores that modified the traditional pattern in minor though vital ways (Stockhausen's *Momente* and *Mixtur*, for example, where the use of staves is reconsidered; fig.10) as well as those



10. 'Mixtur' no.16 by Stockhausen (1964). The staves are not continued beyond the point at which they cease to be needed; this helps to make the score easier to read

where the whole arrangement of the music on the page needed to be tackled in a new way to assist legibility.

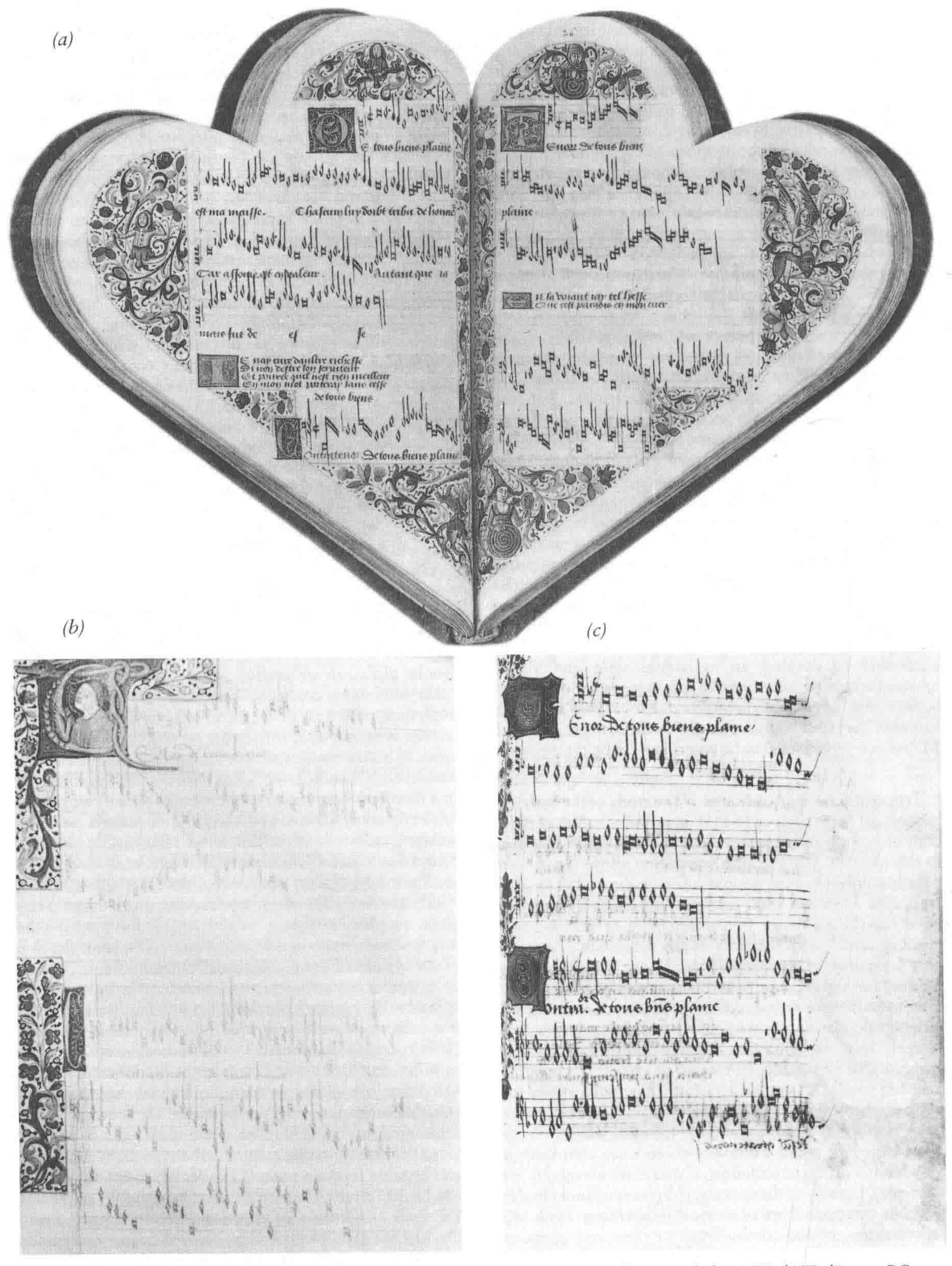
Some of these new approaches have gradually become conventions: an increasing number of scores drop staff-lines for silent bars, and the notations of aleatory and improvised sections have tended to become more consistent. This is partly a result of composers discovering which of the musical innovations of the middle third of the century seem to have a continuing musical validity. But it is also a function of the experience that they (and performers) have gained through looking at each other's notations. In this respect, copyists and their manuscript sources have had a significant impact on the contemporary development of music notation. Whether this will continue to happen seems questionable: indeed, the position of the copyist as a profession is less secure. As composers have increasingly used computers while composing, and as music software continues to become more sophisticated (producing excellent parts directly from the score), the need for the traditional copyist decreases. For the immediate future, some types of manuscript will continue to be produced: foremost among them will be the sketches and some other working documents of composers. Some other types of notation layout are still stretching the abilities of computer software, and making excessive demands on the time involved in input and layout. But, with the development of real-time input from keyboards, as well as the increasing pattern of storing all computer data as graphic files, it is probable that true handwritten sources will become rare, perhaps restricted to composers' sketchbooks. Presumably, within years, music-notation software will be sophisticated enough that it will allow each user to develop an individual style and visual appearance: then some of the characteristics of manuscripts that have been mentioned above will again be found in the latest sources. Until that time, the traditional MS source would seem to be entering a twilight existence.

6. THE STUDY OF MANUSCRIPTS. The study of the copying process, of the structure of MSS and of the habits of their copyists are prerequisites to the study of the actual music in the sources. Many of the comments above have been possible only because people have studied MSS in this way. The MSS are, after all, the only evidence that we have for the existence of a large part of our musical heritage, and many elements of the music are preserved only by virtue of the scribe's decisions. If the source is unique, the significance of annotations is obvious; however, even if there are concordant sources, containing the same music, the significance of structural detail of each is scarcely less. Any one may carry a number of musical variants that can hardly be classed as errors, but must be assessed (see fig.11 and ex.1). It may have indications for performance (written-out ornaments, accidentals, more text); it may have additional parts (Mozart's clarinets, or a *si placet* part to an otherwise three-voice chanson); it may have a different selection of music (in an opera, for example). In each of these cases, the circumstances under which it was copied are of musical importance. Each MS represents a unique combination of time and place of compilation; if this combination can be determined, the readings assume greater significance. Further, a study of the copyist's habits as seen in the MS may establish much about his reliability, his musical literacy, his taste and the type of thing he tended to change, and even the points in the source (such as immediately after changing line or page) where he was most prone to make mistakes. All these things will play their part in assessing the significance of the musical versions preserved in the sources – and this is no less true of a composer's autograph, for the composer was no less prone to error and accident than was his professional but probably disinterested colleague.

A MS has also to be considered in relation to any printed source of the same music. It may well be an autograph and yet carry less weight than a first edition that the composer supervised. That applies to certain Handel texts, and to several Mozart and Brahms works where changes (ornamentation, dynamic indications) were introduced with evident authority. Beethoven certainly saw proofs of some of his editions, and Tyson (1963) has argued that the London editions that he did not see still have some variant readings which should be given high authority. An analogous case in which the degree of authority of early MSS has been hotly disputed is that of Verdi's and Puccini's operas (see Vaughan, 1961). Few MSS that were demonstrably used as printer's copy survive from before the middle of the 19th century. When such exist (and the majority are now preserved in the archives of publishing houses; Ricordi has a large collection of opera scores, apparently with proof copies as well), they are instructive about the relationship between MS and print.

One of the most significant and perhaps most rewarding aspects of MS study concerns study of the copyist as an individual. Sometimes a copyist can be attached to a name, with a career and other MSS; more often he remains a cipher, an anonymous writer who can nevertheless be placed in an institution or a decade, or who has other MSS to his credit. In these cases, the significance of everything that can be learnt about the structure of the source is multiplied, for it can be placed alongside the work of his contemporaries or his own practice elsewhere. Recent and important work has been done in this direction in a number of periods. For the Renaissance a complex of MSS copied at the court of Margaret of Austria has been isolated, as well as a clutch of relationships among Neapolitan and Florentine MSS, that lead to detailed studies of repertory and scribal habits (Rifkin, 1973; Atlas, 1975–6). The study of the Mannheim sources has given an added authority to many MSS that preserve the music of composers active at that court. The identification of the scribes of many English 17th-century sources has, in a similar manner, thrown considerable light on the spread of new styles from the court to other circles around the country as well as on the influx of Italian influence (Willetts, 1961; Morehen, 1969). In the case of Gaffurius at Milan and Spataro at Bologna, the identification of the MSS that they arranged to be copied has provided valuable information about the music likely to have been performed at their churches while they were in charge. Identification of scribes can go further: for the Washington and London frottola source (*US-Wc* M2.1 M6 Case, *GB-Lbl* Eg.3051), the Cortona and Paris partbooks (*I-CT* 95-6, *F-Pn* fr.1817) and the Oxford and Cambridge fragments (fig.12), for example, the identification of an anonymous scribe, as much as the arrangement of the MSS, has enabled modern scholars to link fragments together as parts of single MSS that had become separated.

This identification is specially exciting when it concerns a known composer. The study of composers' autographs



11. (a) Paris, Bibliothèque Nationale de France, Rothschild 2973 (Chansonnier Cordiforme), ff.25v–26r, before 1477; (b) Washington, DC, Library of Congress, M2.1 L25 Case (Laborde Chansonnier), f.63r (tenor and contratenor only), c1465; (c) New Haven (CT), Yale University, Beinecke Rare Book and Manuscript Library 91 (Mellon Chansonnier), f.43r (tenor and contratenor only), c1476. These three versions of the popular chanson 'De tous biens plaine' by Hayne van Ghizeghem (transcribed in ex.1) differ in a number of particulars; such differences need not be regarded as errors, for they would probably have been acceptable to both composer and performer

Ex.1



is in some ways a little different from that of other MSS. It is more often concerned with the ways in which the autographs reflect the compositional process (Marshall, 1972; Bailey, 1979; Owens, 1997) or show the development of a composer's style. It may also throw important light on the order in which different works were composed; such techniques have caused radical changes in, for example, the accepted chronology of Bach's works and of details in Mozart's (Dürr, 1957; Tyson, 1987).

It is often not possible to identify a scribe or to relate him to that of another source. However, he can always be placed, both in a historical period and (more tentatively) in a geographical area, from a study of his style as much as from a study of the papers he used. The manner of laying out a page has changed over the centuries, as have such details as the normal manner of writing clefs, accidentals and directs or the patterns of text spelling and orthography: these can be used alongside an analysis of the handwriting and of the bibliographical format to give a close indication of when and where the copyist was working.

A change of scribe within a MS will more often mean a different layer of work than two scribes working together at the same time. There are times when the change coincides with changes in paper and repertory, and it is evident that two completely different MSS (with different origins and intentions) have been subsequently bound together. Especially in the case of late collections of songs and short piano pieces, some present-day bindings contain numbers of separate short MSS (and often also printed editions), each containing only one item, and all of various origins. But in other cases, where the change of scribe coincides with a change in paper or layout, we are dealing with no more than a break in the process of copying. Anthology MSS, often copied over a relatively lengthy period of time, regularly show changes in handwriting, while many 19th-century anthologies contain individual pieces entered by different scribes. However, analysis of handwriting has its own pitfalls, and changes in hand not supported by other evidence have to be handled carefully. Many scribes working before the mid-19th century (and later in German lands) regularly maintained more than one hand, and some (particularly obviously in non-musical sources) kept the two distinct, using them for different purposes or repertories.

Alongside the handwriting, other codicological evidence will often provide a clear demonstration of the number of layers into which a MS falls, that is the number of separate sequences of copying (regardless of whether or not they represent a continuation of the same original plan). One critical piece of evidence here is the paper. For many years, watermarks have provided an important element in the study of all paper MSS, although the limitations in their interpretation are becoming increasingly clear (*see* WATERMARKS). While the presence of a mark in a dated source says a little about the possible date of other sources with the same or 'very similar' marks, it seldom says with any certainty much more than can be deduced from a study of other elements of the source. However, the pattern of papers within a MS (or edition) may often be revealing. The marks in the last two gatherings of the Codex Reina (*F-Pn* n.a.fr.6771) are distinct from those in the rest of the MS. It is no surprise to learn that these gatherings were an independent fascicle, copied by a different hand; however, the earlier fascicles use four papers, one of which seems to be a later insertion, possibly to replace errors on the original pages. Similarly instructive is the fact that one paper in the Tregian MS (*GB-Lbl* Eg.3665) has a date in the watermark, but that it is one of the papers that was pasted over the original, to correct an error. The different marks in some Mozart scores (Tyson, 1987) have thrown interesting light on the order of composition, and the presence of certain marks has proved as useful as the identification of scribes in the Mannheim complex of MSS.

There are other strands of evidence that can help as guides to the chronology of a MS. Some are written on printed MS paper: changes in the rulings on the paper can be used to distinguish layers of a MS. This is particularly valuable for MSS of works which comprise distinct movements – for example, 18th-century opera, song-cycles, sets of piano pieces. If the copyist used a rastrum, it would sometimes need to be replaced. In the published facsimile of Stravinsky's sketches for the *Rite of Spring* rastra of different sizes can be seen, although it is by no means certain that they represent different stages of work. But a large MS will often show changes of rastrum and of other pens and inks. This sort of analysis has been used on Bach MSS and in the classic study (Köhler, 1967) of

12. *(a) Oxford, University College, 192, f.27ar: part of a Credo by Thomas Damett; (b) Cambridge, University Library, Add.5963(8)r: part of a Credo by John Cooke. These two fragments from an English 15th-century MS were used as padding in the bindings of later volumes after they had outlived their original function. The similarity of layout, staff-ruling, format and calligraphy shows that they belonged to the same source (now largely destroyed)*

the stages of composition of Acts 1 and 2 of *Le nozze di Figaro*.

Once conclusions on the order of work have been reached, the plan of a MS often becomes clearer. Then the scholar turns to the contents to determine how far the accuracy, the musical literacy and the independence of the scribe can be trusted. Few scribes sink to the level of an early 19th-century Englishman, an amateur who wrote a complete piece in 6/8 as if large sections of it were in 5/8; professional copyists preserve at least the appearance of accuracy. Even they, however, are prone to error: often there are sections in MSS that seem to make little sense or where the scribe appears to have attempted to cover up an error. Some scribes appear to have been sufficiently literate musically to realize when a source was defective and to abandon copying (as in the case of Hugo de Lantins' *Tra quante regione*, *GB-Ob* Canon.misc.213).

But errors are by no means the only ways in which MSS of the same piece can differ from each other, or raise problems for the modern editor. In all periods, there have been notational conventions, well understood in their time, that have not survived to the present day. Among well-known examples are the omission of dots of addition in some mensurations (a practice even found as late as the early 19th century), the simplified notation of double-dotted rhythms, or that of *notes inégales*. More obscure, and therefore sometimes less well understood today, are the apparently casual approach to accidentals in the 17th century and the handling of key and time signatures during both the 17th and 18th centuries. Alongside these are some pairs of notational devices which seem to have the same meanings for performers – the presence and absence of ligature patterns are an obvious example, as are some sequences of mensuration signs (a similar problem can be encountered with beaming patterns in 18th- and 19th-century music). For any given composition, these can vary from source to source. It must be assumed (unless the results are musically impossible) that the copyist, or an editor who guided him, was musically literate enough to make competent decisions, and to take into account the reactions of his readers. The modern scholar is thus faced with the dilemma of trying to discern a possibly different meaning for the performer in each of the versions. These variations correspond to those in literary texts, where such 'spellings' can similarly represent now obsolete patterns, or sets of contemporaneous variations, which may or may not have had significance for the reader.

Until such time as the composer's word was considered definitive (as late as the 19th century for some repertories), the scribe felt free to make adjustments, to add ornamentation, to alter anything that displeased him and generally to 'improve' on the copy from which he was working. The range of changes made by the scribe reveal much about his musical acuity or incompetence. But, in addition, they also reveal a great deal about his musical background. While some changes – adjustments to a melodic line to limit the range, for example, or the deliberate simplification of complex rhythms or notations – apparently reflect special circumstances, others are more probably to be seen as unconscious reflections of the scribe's own normal preferences. One scribe will tend, in a majority of cases, to add ornamentation while another will remove it; one will give extra guidance on *musica ficta* while another will indicate a different tradition, or will think such aids to performance unnecessary. In some cases these differences and patterns of change can be associated only with the scribe: in many others, however, they can be found in several sources, related by geographical area or by being associated with a single performing institution.

This sort of analysis goes hand-in-hand with traditional approaches to textual criticism, with filiation or stemmatics (*see* MUSICOLOGY, §II, 3), used to group sources. The grouping will reflect the readings found in the sources, making allowance for the editorial habits discernible for each scribe, as well as any limiting paleographical or codicological evidence. This grouping then tends to produce sets of versions of compositions which plausibly lie close to a composer's (possibly lost) version, as well as other sets that are further removed, perhaps because they reflect the regional or institutional performing tradition. Such work has been done for 15th-century chansons (Atlas, 1975–6) and for 19th-century opera (Gossett, 1970): similar studies have begun to reveal some otherwise unretrievable information about performance practice in various institutions during the 16th and 18th centuries.

Many MSS, now anthologies, were compiled from more than one earlier source, with the scribe selecting from each such pieces as he required. In these cases, the sorts of analyses outlined above have to be carried out separately for each composition, since each may have come from a different exemplar. In many MSS, now arranged sytematically by genre, number of voices, or approximate alphabetical order, adjacent compositions can have had very different provenances; similarly, any group of works that lay together in the exemplar could be far apart in the MS to hand. In others, the arrangement still shows some traces of the earlier sources: Hamm (1962 and elsewhere) has pointed to groups of pieces with consistent origins, which apparently travelled together and have survived together in extant MSS.

Coupled with the codicological evidence, this type of study can sometimes indicate that certain pieces were later additions to the MS: particular arias can be assigned to later performances, or short works inserted into spaces in a MS can be shown to be later in composition or in the versions as copied. In other cases, smaller changes are obviously made later: this is particularly true when corrections or additions are made by a different scribe in a later handwriting, or when a piece of paper has been inserted or pasted over the earlier text. A famous case concerns the revisions made to *Don Carlos*, in Verdi's hand but clearly later than the original (see Günther, 1972; Porter, 1971–2). There are instances, however, where the decision is much harder. Erasures or corrections of individual notes or words may appear to be in a different ink, but often there is not enough to determine whether they were written by a different scribe. In the case of the *Sumer* canon, the notation seems to have been radically altered, and it has been suggested that the notation of a piece in the *Roman de Fauvel* was altered by the addition of tails to some notes. Sometimes it is possible to point to deletions from a MS even where erasure has not left evidence on the page. This can be done by bibliographical analysis, detecting pages taken from the source, as in the Fayrfax MS (*GB-Lbl* Add.5465); by detailed analysis of the contents of the source; or by comparison with a concordant source (especially in the case of partbooks). It is always important to assess whether such changes were made during the process of

copying (perhaps as a result of checking for accuracy), or whether they represent a later decision, for example as a result of performing experience.

There is clearly a symbiotic relationship between codicological and paleographical study of a MS, on the one hand, and study of the textual contents, with all their unique or generic features, on the other. The former will almost certainly place the MS more accurately, geographically and historically; it will always provide details relevant to the merits and failings of both the MS and its contents. Study of the contents yields information about the music, about whether this version is acceptable or the directions in which it is biassed, and about its relationship to the versions in other sources. The two, taken together, may well raise a particular MS to the status of an authoritative source, sometimes a unique representation of a performing tradition, sometimes even a holograph; they may equally well relegate it (autograph or not) to an almost irrelevant position in the history of the music it preserves.

7. THE CONTENT OF MUSICAL MANUSCRIPTS. Because of the unique, 'one-off' nature of almost all music MSS, we have to examine and evaluate their contents in ways that differ from our view of printed sources. We can normally assume that any MS had a particular function, and that it was created in response to a specific need. Especially once printed editions became the principal medium for dissemination and use (sometime during the mid-16th century), any MS represents a particular unusual circumstance. Obvious examples include a composer's sketches and drafts, arrangements for special performing ensembles, or repertories which (like that at the Cappella Sistina) were not to be disseminated: but these are only special instances of a more general case. As a result, the details of the music in such MSS will also carry an additional significance. In other words, the MS is a document of unusual historical importance.

With composers' holographs this importance is self-evident, and even extends to the physical appearance of the MS. We feel that we can detect something of Beethoven's personality in the barely legible scrawl with which he covered the pages of his drafts, even coming to see the power of the inspirational force that drove him. In the same vein, we want to read something into the various handwritings and levels of organization and tidiness in other composers' holographs. However, this is far from being the real value of these documents: instead of inspiration, they show us the hard work of composition. A sketchbook by Beethoven or Berlioz, Webern or Stravinsky, shows thematic ideas being noted down, altered and tinkered with, or kept in reserve until a suitable context emerges. The context is itself often the focus of much hard work (visible on the page), as chordal progressions, instrumentation or details of the extensions to melodies undergo a series of changes. For many composers, the following stages of work, often scattered across a number of sources (containing longer sketches and drafts, experimental series of juxtapositions and developments of material), provide the best evidence we have for their musical priorities (Anderson, 1990). Other, complete copies, written when the music was apparently regarded as in an acceptably performable state, still often show changes of detail (and sometimes more). The piano part in the holograph score of Mozart's Piano Concerto K491 famously includes a number of variant versions for passage-work. Significant musical changes can also be found in what are otherwise fair copies of music by Bach, Handel, Schubert, Chopin and virtually every other major composer.

The details on these sources, and (equally importantly) the manner of their presentation, provide musical evidence on two levels: at the more obvious, each gives an insight into a composer's preferences – the merely acceptable giving way to a series of trial improvements, themselves sometimes later rejected. At the same time, the sources tell us a great deal about general compositional procedures and stylistic features of the time. Compositional sketches from the 16th century, while confirming that composers worked phrase by phrase and were concerned with imitation and text-setting, often show little evidence of large-scale thinking (Owens, 1997). The autographs of Mozart or Liszt, however, show in different ways how important formal structures had become for composers. Sketches and drafts by Webern stress the manipulation of the basic material, so that a satisfactory blend of form and content will be achieved, and also indicate the extent to which he was interested in creating a lyrical style: in the same way, his revisions to his fair copies show that musical concerns were always paramount (Meyer and Shreffler, 1996). The preparatory MSS for John Cage's works, though they often contain no musical notation, clearly reveal exactly how he went about creating/preparing a new piece (Pritchett, 1988).

The structure and format of these working holographs are necessarily a product of the special needs of the moment: a composer's first sketches are both more amorphous and more variable than orchestration drafts, and this shows in the layout on the page, and even in the pattern of staves and white space. MSS copied at a later stage in the compositional process will often be more systematic in organization and layout – at least initially: rulings will be more consistent, for example. This organization is still revealing, for it indicates the composer's expectations at the time, perhaps allowing (in the spacing on the page) for further revision, perhaps having to be modified as work progresses. Here, again, detailed study of the document shows that the content of the manuscript carries more information than a single straightforward version of a composition.

Indeed, almost all musical MSS do this. They give us information on several levels: first is the identification, or at least the characterization of the intended recipient or user; second is an indication of the type of use to which the MS will be put, perhaps a liturgical occasion, a Victorian drawing-room soirée, or a professional choral concert; third is some guide to the competence or specific technical weaknesses of the planned users; and finally there is some indication of the level of prestige accorded by the recipient to music in general and to this repertory in particular.

Most MSS will tell a scholar a certain amount about each of these elements of musical culture. MSS that contain anthologies of music will often tell a great deal more. The process of selection usually produces a collection that is homogeneous in one respect or another – music for Vespers, Renaissance love songs, Baroque duets that are suitable for two sopranos, virtuosic (rather than simpler) violin sonatas, or simple folksongs and semi-opera songs from around 1800 and within the range of an amateur singer. These define the function of the music,

or the skills and abilities of the performer. The selection will also reveal something of the musical milieu in which the anthologist moved: the motets may be all by Flemings, or musicians working in northern Italy; the violin sonatas may be collected principally from the Netherlands or the Austro-Bohemian orbit; the popular song collection may draw exclusively on material that had been published in London or Dublin just before its compilation.

These are simple, clear-cut cases: for many anthologies the situation is more complex, for the music and its sources or style are more varied: at the same time, analysis of the selection can lead to interesting historical conclusions: a manuscript copied in Rome in the 1510s and containing music by composers working at the French court (*I-Fl* Acq. e doni 666) is a testament to the popularity of things French in the circles of the then Pope, the Medicean Leo X; the presence of works by Dunstaple and many other Englishmen in the Trent Codices (and other contemporary sources) documents the enthusiasm with which many continental musicians and patrons responded to their music; copies of London stage-songs in a MS copied in Baltimore soon after 1800, or in American Moravian MSS of the same epoch, reflect the continuing enjoyment of English culture in the newly independent American states.

A MS of a single work – one opera, a symphony, a mass – would seem to offer less scope for this sort of historical enquiry, It is true that we can learn less about the milieu in which the MS was prepared, or about local tastes in music. However, such a MS can reveal as much as the anthology can about the affluence of the owner, about his or her musical competence, about the scribe's abilities and accuracy, or about the MS's destination, in performance or archive. Partly this is a result of the level of elegance of the MS, and of any evidence it shows of being intended for (or having been used in) performance.

But even more it is a result of a study of the contents of the MS, which may reflect a particular performing situation. For example, it has been argued that the absence of multiple vocal parts for Bach's Mass in B minor indicates that it was sung by solo voices; and that the lack of cello parts for Mozart's Haffner Serenade result from it having been composed for outdoor performance. An individual MS, after comparison with other sources of the same work, may reveal a different version, or a new set of ornamentation: this can sometimes be assigned to a performer, a city or a local performing tradition. Finally, especially in early music, the ways in which the contents differ from those found in other MSS or editions are a direct reflection of the transmission history of a composition, aiding us in understanding a possible original form and its evolution as tastes changed (*see* MUSICOLOGY, §III, 2).

It might seem that the content of some MSS is not significant to the same extent: such sources would be manuscript parts prepared from a score, or the MSS prepared in bulk (especially in 19th-century Italy) for sale in the manner of printed copies. Yet, in their own way, each is strongly indicative of its destination. The parts will carry many details not found in the score, and often will contain significant changes – deletions of sections or the addition of arias to meet local requirements. Recent study of Mahler's performing material for Beethoven's symphonies has provided a detailed picture of the taste of Vienna of the time. Similarly, MSS written in bulk will necessarily contain a very carefully judged assessment of the musical taste and abilities of potential purchasers, usually cultured amateurs.

For all MSS, therefore, study of the content, its arrangement, its defects and derivations from other versions, will present a picture of the user, the intended use, and the place of the music in local society. Coupled with a similar study of the paleography and codicology of the source, this will help to accord a MS its rightful place in the history of taste and style, and in the society which produced it.

8. MANUSCRIPTS IN MUSICAL SOCIETY. By virtue of its character, a manuscript presents very precisely the effects of social forces on music and its preservation. By its structure, the quality and level of its presentation, its repertory, its notational complexities or simplifications, its subsequent history, and most importantly its very existence, each manuscript carries evidence of many musical and social issues of its time. The copyist, as much as the originating force (patron, composer or performing institution), is responding to those issues and creating traces that we have recently begun to explore with increasing interest.

An important aspect of the existence of musical MSS, both of their creation and of their survival in collections, involves the interests and concerns of their original (and later) owners. Certainly, for much of the period before 1700, the ownership and use of books (of any sort) conveyed a clear message: at the least, with the possession of a Bible or psalter (in Reformed countries) or a Book of Hours, the implication was that the owner could, and did, read. In many households, there were few other books, although recent research (in, for example, collections of inventories at death) has shown that a surprisingly large proportion of the population did own a few books. At the other end of the spectrum were those who collected, and perhaps needed to use, a library of books. These owners largely fall into three groups – affluent collectors (royalty, nobility and the like) for whom beautiful books were another manifestation of their status; institutions (merchant companies and guilds, legal organizations, cathedrals) which needed manuals, textbooks on accounting, service books, or records of past deliberations, and who regularly produced manuscript accounts of their own decisions and doings; and scholars and professionals (lawyers, theologians, doctors and also members of monastic houses) who needed to have reference collections of scholarship as well as the basic texts and documents.

Most surviving musical manuscripts come from one of these three classes of owners: while this is evidently true for sources from before 1600, it remains so for later sources, if we include composers' manuscripts and professional performers' sets of parts. By contrast, there are few traces of notated music in the possession of the semi-literate or the average working household, at least before the 17th century, when psalters began to be notated and broadsheets with music circulated more widely. But the single major exception to the three categories listed above is that of the performer. While, by the 15th century, professional performers must regularly have owned music (or at least have had access to it, through an institutional collection), amateurs only gradually showed an interest in copying and owning specific compositions. The rapid growth of amateur music-making was primarily supported by the similar expansion in music publishing, and

has left only sporadic evidence of manuscripts in amateur possession. A number survive from German-speaking countries, and are a reflection of the different place that music held there after the Reformation, as a necessary and influential part of a general education. Another interesting example involves the presence of a collection of pieces in a 16th-century mariner's anthology (Leech-Wilkinson, 1981), but some other rough-looking books that include music among other items (such as *GB-Cu* Add.5943) can be shown to have belonged to institutions that would habitually own libraries. This pattern changes with time, of course, so that there are relatively many more MSS from amateur ownership dating from later periods: perhaps lute music is the repertory where this happens first.

For many owners, including institutions, the musical manuscript seems to have carried some special cachet: the idea appears early that the contents are important in some special way. Machaut, writing to Peronne, promises to send her a manuscript of his songs, to be sung exactly as they are copied: the early autograph of Henricus Isaac, with an owner's inscription, must be one of the earliest examples of a musical autograph being valued for itself, as much as for its contents.

But there are other signs that musical manuscripts were highly esteemed, and used for preserving special contents. A number of institutions chose to keep their music in manuscript: the most famous example is that of the Vatican Chapels, made notorious by the story of Mozart copying Allegri's *Miserere* after hearing it once. Since the music had not been published (and was in any case by then being sung in a different version), he could not otherwise have studied it. This attitude on the part of the Vatican authorities seems, in fact, to have developed relatively late: the musical repertory was certainly being printed during the 16th and early 17th centuries, although the Cappella Giulia and Cappella Sistina themselves sang from manuscript copies. Indeed, a number of institutions seem to have preferred to keep their music in manuscript, without feeling exclusive about the contents: manuscript copies survive, for the 16th century, from many of the major cathedral sites of northern Italy (Casale Monferrato, Milan, Modena, Padua, Ravenna and Verona), from a number in Germany and further east (Augsburg, Bártfa, Grimma, Jena, Munich, Wittenberg), and from a few in other parts of Europe (Cambrai, 's-Hertogenbosch and Montserrat are representative examples), and in a number of cases it can be demonstrated that these MSS were copied directly from printed editions of the music. In some cases, this may be because the printed sources were only available in a small format (and therefore not convenient for a larger choral body), but this is far from true in every case. The singers, or the institutions themselves, apparently preferred to have MSS copies, even when the printed books were easily available. While there are some cases of major collections of printed editions – for example, the one used by members of the Accademia Filarmonica in Verona – these seem to be in the minority, and to be tied to specific types of function, for analytical study, or more often for amateur music-making. Thus the personal collections amassed by Georg Knoff in Gdańsk or Paston in England were apparently made available to local musicians.

This apparent interest in collecting music in manuscript persists through the 17th and 18th centuries. It has to be distinguished from the very different situation in which whole repertories were deemed not economically viable for printing: Italian cantatas in the 17th century (as opposed to sacred motets and mass settings), solo instrumental music throughout the period (as opposed to ensemble canzonas and ricercars), and parts for orchestral music (as opposed to chamber music). To some extent, there probably was a smaller market for all these repertories: but the pattern sometimes also reflects the phenomenon mentioned above, that the owners of these compositions did not want them to circulate widely. In the case of solo virtuosos, for example, everything was to be gained by keeping show pieces from too wide a dissemination.

Indeed, the act of keeping a composition in manuscript made the music more personal, less 'public'. The music, or at least the version preserved in the MS, could not circulate among friends and rivals without permission, at least in theory, ignoring the possibility of unscrupulous copyists. Mozart was aware of this last problem, more than once sending MSS to his father with strict injunctions to control the making of other copies. In other cases, the version itself was the important factor, containing personal embellishments and ornaments, providing a different accompaniment, allowing one band or group to develop a distinctive sound. Something of this prestigious nature of the owned MS comes across with the occasional appearance of the name of a purchaser inscribed on the title-page of individual copies of published MSS of Italian arias, with the apparent implication that the MS was individually prepared for the purchaser.

If the possession of musical manuscripts tells something about the status of music, musicians and owners, so do many aspects of the way in which those manuscripts describe and present the music they contain. The pattern of making attributions to composers has changed over the centuries. Several significant instances of change all attest directly to the manner in which the MSS reflect music's status, and are themselves important bearers of social messages. For example, early MSS of polyphonic music rarely cite a composer's name, and many attributions come from elsewhere, from treatises (which do name the authorities they are citing, even when these are composers) or other writings. The first significant exception concerns those collections of songs which are found juxtaposed with poetry, in MSS that are planned primarily as poetic collections. Since poets were named much earlier, and since these sources seem to have served as repositories of the works of major poets, we find names also attached to the musical settings. In most cases, in the trouvère and similar repertories, it is not always clear that the composer was the same person as the poet, and some poems survive with different musical settings in different MSS. Evidently, the poet and his or her poetry still had a status that was not being accorded to the composer and the musical setting, and this holds throughout the greater part of the 14th century. Those works for which we assume the poet was also composer, by Jehannot de L'Escurel or Machaut for example, are regularly collected in, and presented as part of, a poetic anthology. The change to citing composers' names, found towards the end of the 14th century, implies a change in the status of the composer, and of the music vis-à-vis the text. The change can be found in Italian sources, after the mid-century Rossi Codex, and then with increasing frequency.

Since these sources supply attributions to earlier composers, it appears that the transition in a composer's status had occurred around the middle of the century (see §VIII, below). A similar change can be seen in French sources of the end of the century, with the interesting additional point that many polyphonic settings of liturgical texts also carry composers' names (see §VII). The change may have occurred even later in central Europe, to judge by the evidence of attributions to Wolkenstein's contrafacta of other composers' chansons. Some of the MSS for all these repertories may be archival copies, preserving the record of compositions of major artists, and others (such as the Squarcialupi Codex) are still arranged as were early poetical sources – with the collected works of each individual gathered together – but the presence of names must be indicative of a new status for music and musicians. No longer, apparently, was music an ancillary feature, a support for the liturgy or the necessary vehicle for poetry: it now had a status of its own, and (as a result) so did the composer.

As the composer acquired status, the habit of assigning composers' names to compositions itself gained in importance, and the message that the given name carries is increasingly significant. One of the ways we know that English composers and styles had gained enormous prestige on the Continent by the middle of the 15th century is that anonymous compositions are freely ascribed 'de Anglia', and even added to the catalogue of known composers (not always consistently: the same work can be ascribed to Benet, Dunstaple or Power in different sources). This habit of assigning works to well-known or popular composers continues for at least another century, adding considerably to the bibliographical problems facing scholars of the music of Josquin, for example. In these cases, the MS is telling us more about the status of the composer named, and about the desires of the owners of the source, than it is about the music itself. (There are still echoes of this view in the tendency of modern scholars to want to attribute anonymous works to the most famous of possible composers, and to link significant MSS to their milieux.)

Composers have also, at various times, been given their professional qualification: 'Dr Bull' in the early 17th century can be compared with 'Dr John Stevenson' in the 19th, or with the addition of phrases such as 'Master of music at' in the 18th. Each of these is asserting a certain kind of professional standing for the composer, of competence or brilliance for the composition, and a corresponding authority for the manuscript bearing the annotation.

Similar sorts of changes appear in other periods: one concerns the ways in which dance tunes are titled, the titles changed, and the names of patrons, dancers or composers attached. In the decades around 1600, a composition headed as *Almande d'amours* in several sources appears as *Die schöne Sommerzeit* in another; the French *Almande Nonette* is transferred to England as *The Queen's Almaine*; the tune *Hunt's up* also surfaces on the Continent as *Anglicum* or *Ein Anglicum: Kom mein Liebchen*. Other works acquire this specific regional association, indicating something about the provenance and fame of the original. For example, *Fortune my foe* is not the only one of Dowland's works to survive in continental MSS with the epithet 'Angloise' or 'Englesa'. Once again, the adjective implies a criterion of quality, or at least that English dances were admired and collected simply because they were English.

These sorts of changes are not primarily significant, in most cases, for the history of musical style: the compositions are paralleled by others that are similar, and with these others make up a stylistic picture. Rather, the changes and attributions are reflections of the social status of music and musicians, and sometimes of the relative status of music or composers from specific regions.

This evidence can be contrasted with a later phenomenon, found in MSS and printed editions alike, in which the composer's name becomes less important. MSS of the decades around 1800 and later, especially those for amateur use, frequently replace the composer's name with that of the opera or performance from which the music was taken, or of a well-known performer. Certainly, in some cases this practice reflects the printed editions from which the copyist was working, in which the composer's name may be given in smaller letters than the title, the singer's name or the dedicatee's, but this in fact enhances the significance of the pattern. While we could argue that the composer's name was too well-known to need copying, the evidence actually suggests that the performance, and the style of the performer, were more significant to users of the MSS, as indicators of the quality or style of the music.

Conventionally, MSS – and especially composers' autographs – have been studied for what they contain, for the music, for the versions presented, and for any evidence of performance practice. Many details of MSS, however, tell us more about the status of music and musicians, about taste in book-making and collecting, and about types and levels of culture in different strata of society. The appearance of the MS, the ways in which it was constructed and copied, and the ancillary information it carries (rather than the actual notes) are thus central to the history of music within society. MS study, having developed ways of examining musical sources, as outlined above, is increasingly concerned with what a MS represents, as well as what its musical contents represent.

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II. Western plainchant

1. General. 2. 9th and 10th centuries. 3. 11th century. 4. 11th–12th centuries. 5. 12th century. 6. 12th–13th centuries. 7. 13th century. 8. 14th, 15th and 16th centuries. 9. Mozarabic chant. 10. Old Roman chant.

1. GENERAL. The earliest plainchant sources containing a substantial number of notated melodies, such as *CH-SGs* 359, *F-LA* 239, *CHRm* 47 and *Pn* lat.1154 and 1240, are usually dated from the end of the 9th century to about 925. Beyond this, only a few scattered texts accompanied with neumes can be dated with relative certainty before the year 890. Distribution of the 10th- and 11th-century plainchant sources throughout medieval Europe follows a general pattern. These fragile books, which became obsolete so quickly, survive most abundantly from those politically stable areas of the Carolingian and Ottonian Empires where humanistic learning and well-established religious communities flourished. By the beginning of the 17th century, when copies of cheaply printed liturgical books conforming to the reforms of the Council of Trent were readily available, the scribal art of laboriously copying them by hand had nearly ceased. Since no modern census of these medieval chant books has ever been undertaken, there is no accurate information on the number of actual physical volumes that are extant. It can be estimated indirectly from the holdings of several large microfilm archives and a survey of library catalogues that probably well over 1800 can be accounted for that date from before the early 1600s.

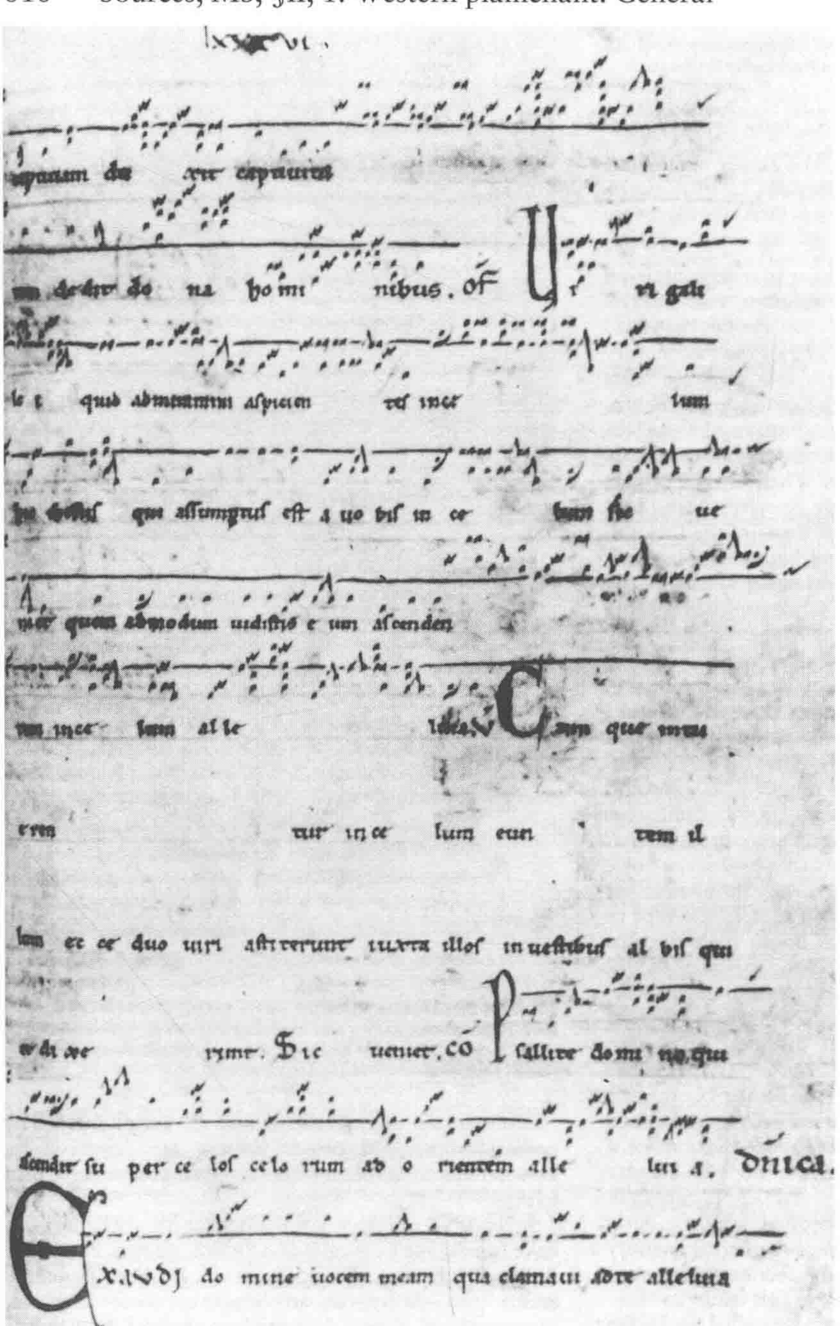
Plainchant sources can be conveniently grouped either by the nature of their liturgical content or by the type of their musical notations. Liturgical books from western Europe, whether notated or not, belong to one of the six major liturgical rites: Ambrosian, Beneventan, Celtic, Gallican, Mozarabic and Roman. The ancient 7th- and 8th-century Celtic and Gallican liturgies have been transmitted in such non-musical sources as the Stowe Missal, the Antiphoner of Bangor, the Book of Cerne, the *Missale gothicum*, the 'Mone Masses' and several dozen lesser fragments (cited by Gamber, 1963). Except for a few antiphons and Preces occurring in 11th-century Roman books, nothing is known directly of this music. In contrast, the notated sources identified with the early Ambrosian and Mozarabic rites exist in sufficient quantity for their musical repertories to be reconstructed with reasonable accuracy. Comprehensive lists of these Milanese and Spanish sources have been compiled by Huglo and Pinell. No complete sources of Beneventan chant have survived, only fragments of lost books. Further items of Beneventan chant were copied alongside Gregorian pieces in books following the Roman rite.

The great majority of medieval chant books belong to the Roman rite – a remarkably uniform and resilient liturgy considering the diversity of religious devotions that prospered within its general framework. About 80 notated sources are available in modern photographic editions; 17 of these appear in the series Paléographie Musicale. Basic information on nearly 750 Mass chant books has been published by the monks of Solesmes in *Le graduel romain*, ii: *Les sources* (1957). In his indispensable *Antiphonale missarum sextuplex* and *Corpus antiphonalium officii*, Hesbert prepared comparative textual editions of six early graduals and 12 antiphoners. The earliest troper and proser sources are described by Husmann, and Stäblein edited selected sources of Office hymns.

13. Paris, Bibliothèque Mazarine, 384 (748), f.185v, 11th century: table of antiphons, psalms and responsories from the monastic Office of St Cucufas (25 July) in an antiphoner without notation from St Denis, Paris

Inventories of important plainchant library collections have been made by Anglès and Subirá, Arnese, Bannister, Bernard, Van Dijk, Frere, Gottwald, Hesbert, Jammers, Stenzl and others. In an important new initiative, inventories of nearly 40 antiphoners have been made available in machine-readable and -sortable form in the project CANTUS directed by Ruth Steiner, and several of them have been published in print. Concise information on many hundred sources is encoded by Hughes (1994–6). As a result of the spate of recent research into tropes, much information on trope sources is to be found in the publications particularly of Planchart (1977) and the volumes of the series Corpus Troporum (*see* TROPE (i)). Useful but rare are lists of sources from particular churches or dioceses, such as those compiled by Hesbert (1955–6) and Villetard (1956). A catalogue of manuscript processionals by Huglo is being published.

The second method commonly used in grouping plainchant sources is their division into categories according to the type of musical notation. Depending on the

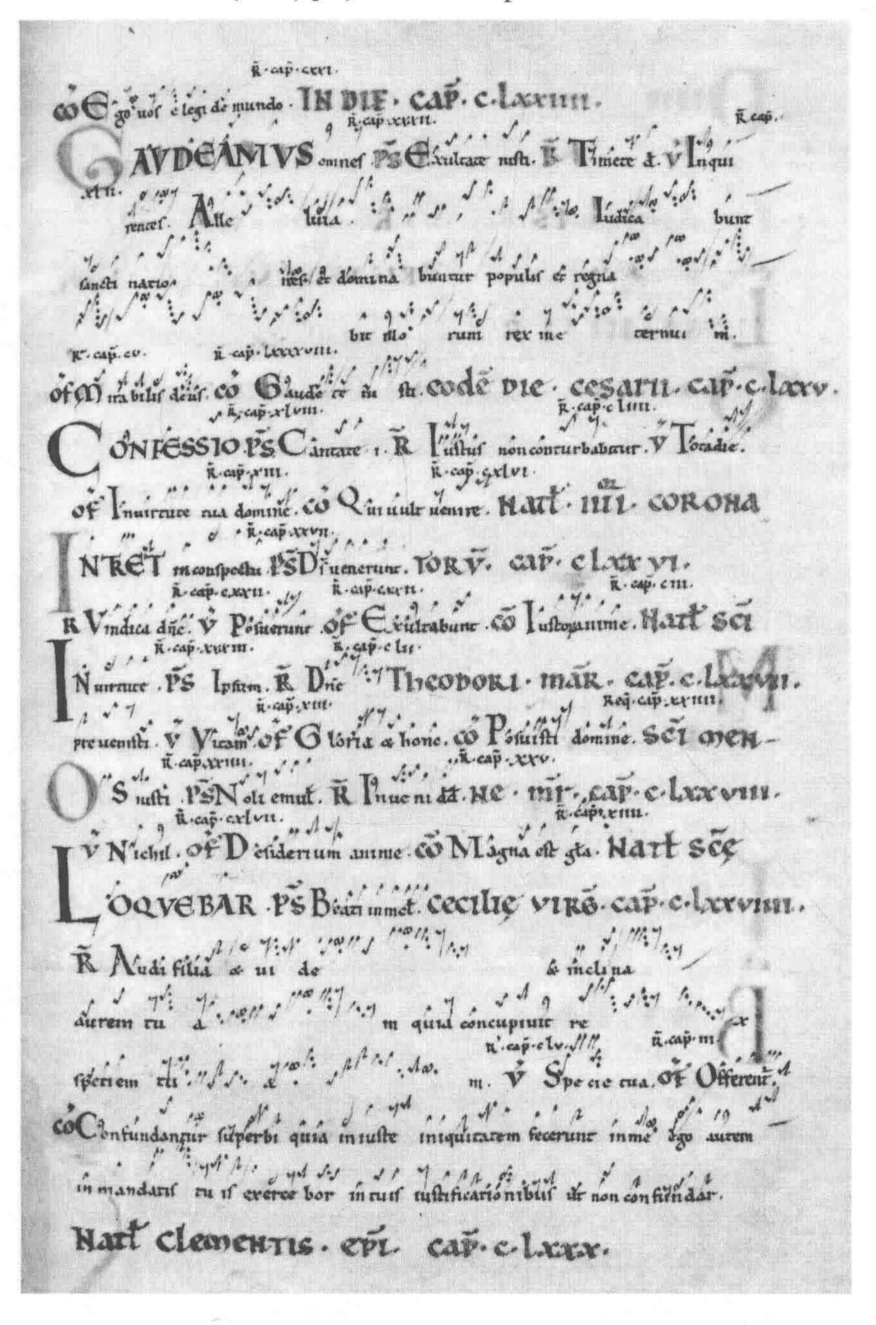


14. Brussels, Bibliothèque Royale Albert Ier, II 3823 (Fétis 1172), f.86, early 12th century: 'Viri Galilaei quid admiramini', offertory for the Mass of Ascension Day without verse melody in a Cluniac gradual from the Auvergne

criteria applied, some 12 to 15 notational families have been clearly identified, each corresponding to a local geographical zone in Europe. Certain groups, such as the Aquitanian, Beneventan and Mozarabic families, display such highly characteristic neumes that classification of these sources poses few problems. On the other hand, the wide variety of hybrid graphic forms used by notators in central and northern Italy greatly complicates their grouping.

While all the MSS belonging to a given notational family can be established with relative ease, the task of dating a single MS strictly on the basis of its notation is usually very difficult. A great deal of palaeographical research remains to be done in documenting the metamorphosis from the earliest 10th-century neume forms within each notational family to the point where they evolved into the highly stylized semi-quadratic and square forms that were in wide use by the mid-13th century. Until such processes are understood much more fully, many sources will remain poorly dated. (*See also* NOTATION, §III.)

Chant books were functional compilations of religious song designed to embellish the solemnity of a recited liturgy and to meet the needs of specific local customs and observances. Most sources, therefore, faithfully preserve a central core of liturgical and musical practice common to the rite as a whole, but are notable for the variety of their internal structure – a phenomenon totally obscured



15. London, British Library, Eg.857, f.50 (early 12th century): numbered Masses 174–80 for the feasts of All Saints (1 November) to St Clement (23 November) in a gradual from Noyon

in modern printed books. Based on content, there are several general categories of plainchant sources. The standard Mass books are the gradual and notated missal (fig.17). The Office books include the antiphoner and its counterpart, the notated breviary with psalter and hymnal. Some important early sources consist of no more than lists of the chants to be sung (fig.13). A few early books include only those portions of mass chants sung by a soloist (the verses of graduals and alleluias, tracts and sometimes also the verses of offertories), and such a book is often referred to as a cantatorium (see fig.19 below). Medieval festal liturgies were often made more solemn by the addition of supplementary chants such as sequences and tropes (including prosulas). (The older term 'paraliturgical' for such chants is best avoided, since they were no less liturgical than any others.) Since these were also primarily for solo performance, the term cantatorium is sometimes applied to collections of them. But the term troper is more usual. A collection of sequences is referred to as a sequentiary. (A distinction is sometimes made between the sequentiary, with sequence melodies alone, and proser, with sequence texts or proses.) From the 12th century onwards Mass Ordinary chants (some troped) were often gathered together with sequences, and these collections too are sometimes called tropers, although tropes occupy only a minor part of them. A late term for a collection of Mass Ordinary chants was the kyriale. Processional chants are often integrated into the gradual,

16. Oxford, Bodleian Library, Canon. liturg.297 (19395), f.189, 12th century: Office of St Nicholas (6 December) with full antiphon, invitatory lesson, oration and responsory texts and melodies in a notated monastic breviary from St Felicitas, Schwarzach, Austria

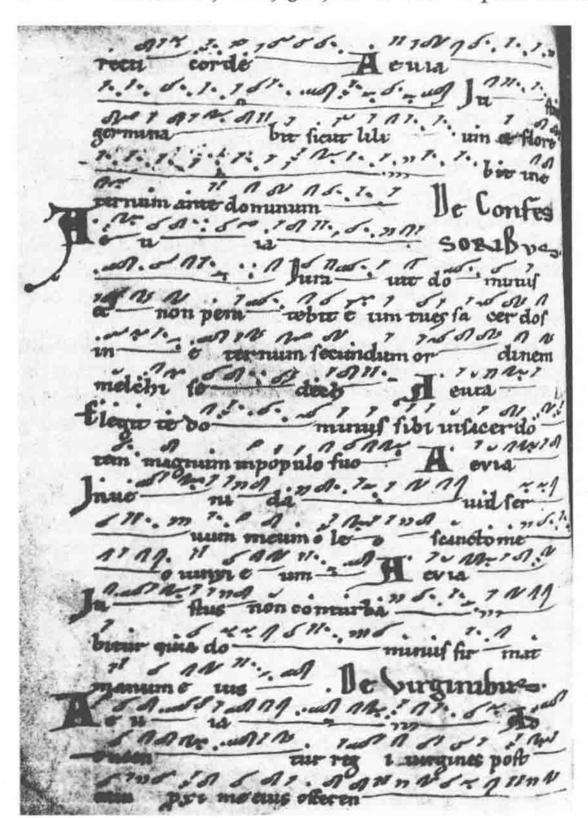
17. Rome, Biblioteca Apostolica Vaticana, vat.lat.7231, f.49v, 12th–13th centuries: 'Qui cum unigenite Filio tuo', preface for the Mass of Trinity Sunday in a notated votive missal from the region of Benevento and Monte Cassino

or sometimes gathered together in their own book, the processional. To these types of chant book may be added the tonary, a reference work typically establishing the mode of antiphons and the recitation tone and cadence of the psalms they framed. (*See* LITURGY AND LITURGICAL BOOKS, §II; see also Hughes, 1982, Huglo, 1988, Hiley, 1993, pp.287–339.)

In practice, elements from these various classes of chant book were brought together into single volumes in nearly every combination by their scribes and notators. Examples of regular antiphoners are *F-Pn* lat.12044 and *D-BAs* Liturg.23 (both 12th century). The former adheres to the monastic cursus of 12-respond Offices and the latter displays the characteristic secular Office of nine responds. The Oxford MS *GB-Ob* Canon.liturg.297 (12th century; fig.16) is a typical notated breviary with a Calendar and computus. In this type of book the notated chants of the antiphoner are fused with the recited texts of the Office breviary. Among the notated Mass books *GB-Lbl* Eg.857 (12th century; fig.15) is a gradual in the conservative tradition of the sacramentary with numbered Masses. Considerably more elaborate is *F-Pn* lat.903 (11th century), a gradual from St Yrieix near Limoges containing a series of prosulas, processional antiphons, Proper tropes, Ordinary tropes and a substantial number of *prosae*. *I-Rc* 1907 (11th–12th centuries) presents an interesting case where the Offices of the antiphoner and the Masses of the gradual are combined into one integrated liturgical cycle. *F-Pn* n.a.lat.495 (12th century) is a neatly organized collection of tropes and *prosae*. In contrast the highly complex troper, tonary, sequentiary and proser *Pn* lat.1084 (10th century) is further complicated by many additions in different hands. *GB-Lbl* Add.19768 (10th century) is representative of a certain class of plainchant source in that two entirely distinct prosers have been artificially bound together by a bookbinder.

Despite the heterogeneous nature of most plainchant books, a rather uniform bibliographical description of the individual MSS can be made once certain distinctive liturgical features are recognized. The winter and spring *Temporale* (temp.), which is often combined with the feasts for the *Sanctorale* (sanc.) from December to May, usually terminates with either Whit Saturday, Trinity Sunday or the Sunday within the Octave of Pentecost. Easter Sunday marks the liturgical apex of this first part of the liturgical year. It is then usual for the summer sanctoral to follow; this commences with the feast of St Marcellinus and St Peter (2 June), or in the case of the Office books with the feast of St John the Baptist (24 June), and terminates with one of several feasts – St Andrew (30 November), St Lucy (13 December) or St Thomas the Apostle (21 December). The 23 to 26 Sundays after Pentecost and the summer histories in the Office books form easily identifiable sections, except in some sources, particularly from Italy, where they are positioned individually among the summer sanctoral feasts. The Masses and Offices for Trinity, Dedication of a Church, and the Dead often served as clear division points between major sections of the liturgical year and are most helpful in clarifying the overall structure of the book. Like the summer *Sanctorale* and the Sundays after Pentecost, the Common of the Saints was an independent and movable division. Among the German sources, the Common was frequently reduced to a series of alleluias only (see fig.18 below). Many sources often concluded with votive feasts and prayers. These liturgical formulae, which generally lack melodies, are closely related to the special services found in the bishop's ordinal, the pontifical. There are few liturgical MSS that do not have missing or added leaves, erasures, changes of textual and notational hands, marginal additions or excisions and supplementary sections. The so-called 'supplement' is an unpredictable and often unusually interesting mélange of chants, prayers or rubrics, frequently added by several late hands, and it can appear almost anywhere in a book. Sometimes it is possible to detect a structured order to the 'supplement', but it is not uncommon to find a group of more or less optional chants, as, for example, in *F-Pn* lat.1240, ff.78*v*–90*v* (10th century).

In the descriptions of representative plainchant sources given below (based for the most part on data gathered from microfilms), each citation includes a general title for the MS and the basic physical information on number of folios, size, date and type of musical notation. Among the Mass books, a note is made of whether the offertories have verses or not (fig.14); recognition of this fact can often serve as a useful clue for dating the MS, since during the period 1075–1150 there was a strong trend towards abandoning these verses. Finally, the general contents of each source are given and the descriptions conclude with a selective bibliography of secondary sources. (Items that



18. *Vienna, Österreichische Nationalbibliothek, Vind.1909, f.64v, 12th–13th centuries: a Common of the Saints typical of German usage (alleluia series only) in a gradual from Admont*

appear in the main bibliography are cited in abbreviated form.)

2. 9TH AND 10TH CENTURIES.

Bamberg, Staatsbibliothek, Liturg.6 (Ed.III.7). Gradual and proser from St Emmeram, Regensburg; late 10th century. 98 ff.; 29·2 × 24·4 cm. German neumes with significative letters. Offertories with verses.

Ff.1–51*v*: winter and spring temp. and sanc. from Advent I to Whit Saturday (Easter, 40*v*); 52–62: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 62–62*v*: Trinity; 62*v*–69: Sundays after Pentecost; 69–70*v*: alleluias for Sundays after Pentecost; 70*v*–72: Common (alleluias only); 73–89: *prosae* (texts only) with sequences in the margins; 89*v*–98*v*: processional antiphons, *Laudes regiae*, selected Proper and Ordinary tropes, versus etc.

Le graduel romain, ii (1957), 30; G. Joppich, ed.: *Die Handschrift Bamberg Staatsbibliothek Lit. 6* (Münsterschwarzach, 1986) [facs.]; Hoffmann (1986), 280; G.M. Paucker: *Das Graduale Msc.Lit.6 der Staatsbibliothek Bamberg* (Regensburg, 1986)

Chartres, Bibliothèque Municipale, 47. Gradual from Brittany; 9th–10th centuries. 67 ff.; 29·5 × 21·5 cm. Breton neumes with significative letters. Offertories with verses. MS destroyed 26 May 1944.

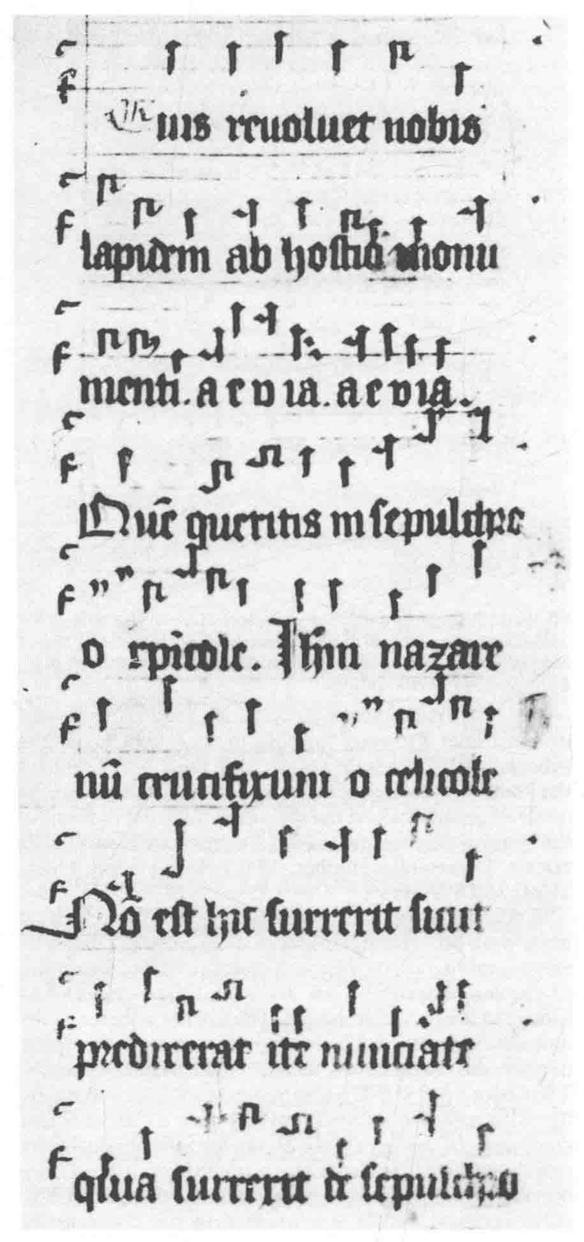
Pp.3–72: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 59); 72–88: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 90–91: Requiem; 91–100: Sundays after Pentecost; 101–2: Trinity; 102–34: alleluias for the liturgical year and sequences.

PalMus, xi (1912–21) [facs.]; G. Benoît-Castelli and M. Huglo: 'L'origine brétonne du graduel no.47 de la Bibliothèque de Chartres', *EG*, i (1954), 173–8; *Le graduel romain*, ii (1957), 43; Jammers (1965), 143; D. Hiley: 'The Sequentiary of Chartres, Bibliothèque Municipale, Ms.47', *La sequenza medievale: Milan 1984*, 105–17

Einsiedeln, Benediktinerkloster, Musikbibliothek, 121 (1151). Gradual, processional antiphons and proser, from Einsiedeln; late 10th century. 600 pp.; 15·3 × 11 cm. St Gallen neumes with significative letters. Offertories with verses.

Pp.1–267: winter–spring temp. and sanc. from Advent I (inc.) to Whit Saturday (Easter, 204); 267–310: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 310–13: Trinity; 313–40: Sundays after Pentecost; 340–42: Mass *De profundis*; 343–54: alleluias for Sundays after Pentecost; 354–70: alleluias for the remainder of the year and Common; 372–416: Rogation and votive processional antiphons; 417–27: communion psalm verses for the liturgical year; 429–33: Notker's *Cum adhuc* preface; 434–5: Mary Magdalen *prosa Laus tibi Christe qui es creator*; 436–599: proser (texts only) with sequences in the margins.

PalMus, iv (1894) [facs. of pp.1–428]; *Le graduel romain*, ii (1957), 59; RISM, B/IV/1 (1966), 51; O. Lang and others, eds.: *Codex 121 Einsiedeln, Graduale und Sequenzen Notkers von St. Gallen* (Weinheim, 1991) [colour facs.]



19. *Darmstadt, Hessische Landes- und Hochschulbibliothek, 871, f.86r, 13th century: 'Quis revolvet lapidem', Easter sepulchre dialogue in a cantatorium from the collegiate church of St Kunibert, Cologne*

Laon, Bibliothèque Municipale, 239. Gradual from the region of Laon; early 10th century. 89 ff. (ed. in PalMus; 178 pp.). Messine neumes with significative letters. Offertories with verses. Masses are numbered.

Pp.1–128: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 103); 128–46: summer sanc. from St Marcellinus and St Peter (2 June) to St Simon and St Jude (28 Oct, inc.); 146–7: lacuna; 147–8: Common (inc.); 148: Requiem; 149–64: Sundays after Pentecost; 164–5: Trinity; 166–78: alleluias (MS mutilated at end).

PalMus, x (1909) [facs.]; *Le graduel romain*, ii (1957), 57; P. Arbogast: 'The Small Punctum as Isolated Note in Codex Laon 239', *EG*, iii (1958), 83–133; Jammers (1965), 134; L.F. Heiman: 'The Rhythmic Value of the Final Descending Note after a Punctum in Neumes of Codex 239 of the Library of Laon', *EG*, xiii (1972), 151–224; C. Picone: 'Il "salicus" con lettere espressive nel codice di Laon 239', *EG*, xvi (1977), 7–143; M.-C. Billecocq: 'Lettres ajoutées à la notation neumatique du codex 239 de Laon', *EG*, xvii (1978), 7–144

London, British Library, Add.19768. Two German prosers bound into one volume. 81 ff.; 17·5 × 14 cm. Ff.4–58*v*: proser and troper from St Alban, Mainz; dated 968–72. St Gallen neumes with significative letters. Ff.59–81*v*: proser from Tegernsee in Bavaria; early 11th century.

Ff.4–23*v*: last portion of a proser from the summer feasts of St Lawrence (10 Aug) and the Assumption (15 Aug) to the Common and Trinity. Sequences occur in the outer margins; 24–45*v*: troper; 46–58*v*: Palm Sunday and Rogation antiphons and litanies; 59–73: partly notated proser; 73*v*–81: tropes, *prosa*, *Magnificat* etc.

RISM, B/V/1 (1964), 152; Rönnau (1967), 47; Hoffmann (1986), 242

Oxford, Bodleian Library, Selden Supra 27. Proser, troper and kyriale probably from Eichstätt or Freising; 11th century. 92 ff.; 17 × 15 cm. St Gallen neumes with significative letters.

Ff.3–59*v*: proser with sequences in outer margins, also some neumes over texts, inc. at end; 60–82: Proper tropes and prosulas; 82–90: kyriale with tropes and Greek Gloria and Credo; 90*v*–92: *prosae* and troped Ite settings (added).

Frere, i (1901), 73; RISM, B/V/1 (1964), 163; W. Arlt: 'Schichten und Wege in der Überlieferung der älteren Tropen zum Introitus *Nunc scio vere* des Petrus-Festes', *Recherches nouvelles sur les tropes liturgiques*, ed. W. Arlt and G. Björkvall (Stockholm, 1993), 13–93, esp. 17

Paris, Bibliothèque Nationale de France, lat.1084. Troper, tonary, sequentiary and proser from St Géraud, Aurillac, France; sections added at St Martial, Limoges; late 10th century. 335 ff.; 25 × 15 cm. Aquitanian notation. Many additions between the various sections of the MS.

Ff.2–38*v*; prosulas, series I (2–4), series II (4*v*–38*v*); 38*v*–50*v*: troper, series I (partly notated); 53*v*–90: troper, series II; 92–124: kyriale with tropes; 124–142*v*: Proper tropes, series III; 149–151: *Regnum* tropes; 151–164*v*: tonary; 165–196: alleluias; 196*v*–220*v*: sequentiary; 221–281*v*: proser, series I; 282–330: proser, series II.

RISM, B/V/1 (1964), 120; Rönnau (1967), 25; Evans (1970), 50

Paris, Bibliothèque Nationale de France, lat.1085. Abridged monastic antiphoner from the church of St Salvator, monastery of St Martial, Limoges; probably last quarter of 10th century. 112 ff.; 24·4 × 12·6 cm. Aquitanian notation is largely confined to respond verses.

Ff.1–2*v* and 111–112*v*: fragments of a *rouleau des morts*; 3*v*–72*v*: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 58*v*); 73–98: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 98–103*v*: Common; 105–110*v*: histories (a palimpsest gathering from a processional MS).

Catalogue général, i (1939), 393

Paris, Bibliothèque Nationale de France, lat.1118. Troper, tonary, sequentiary and proser from southwestern France; dated 987–96. 249 ff.; 24·5 × 15 cm. Aquitanian notation.

Ff.1–103*v*: troper Mass chant incipits, temp. and sanc. from St Lucy (13 Dec) to St Andrew (30 Nov); 104–113*v*: tonary; 115–131: prosulas; 131*v*–143*v*: sequentiary; 144–247: proser.

Le graduel romain, ii (1957), 98; RISM, B/V/1 (1964), 124; Rönnau (1967), 27; R. Steiner: 'The Prosulae of the MS Paris, Bibliothèque Nationale f.lat.1118', *JAMS*, xxii (1969), 367–93; Evans (1970), 51

Paris, Bibliothèque Nationale de France, lat.1154. Litany, collects and psalms, St Isidore's *Libri synonymorum*, and lyric poems, perhaps from Limoges; 9th–10th centuries. 145 ff.; 21 × 16 cm. Ff.99*v*–143 partly notated with early Aquitanian notation.

Ff.1–65*v*: litany, collects, votive prayers, penitential psalms etc. (texts only); 66–97*v*: St Isidore's *Libri synonymorum* (text only; ed. in *PL*, lxxxiii, 827–49); 98–143: according to Chailley 32 metrical pieces, some notated, variously titled 'versus', 'planctus', 'rhythmus' and 'hymnum'. This series ends with the notated *prosa* to St Martial *Concelebremus sacra* (142*v*–143); 143–145: *Confiteor*, in a different hand (text only).

Catalogue général, i (1939), 421; J. Chailley: *L'école musicale de Saint-Martial de Limoges jusqu'à la fin du XIe siècle* (Paris, 1960), 123–78; S. Barrett: 'Music and Writing: on the Compilation of Paris Bibliothèque Nationale lat.1154', *EMH*, xvi (1997), 55–96

Paris, Bibliothèque Nationale de France, lat.1240. Part I: troper, proser and hymnal; dated 923–4; part II: sermons, Passions and lives of the saints, dated 12th century, from the church of St Salvator, monastery of St Martial, Limoges. 194 ff.; 22·7 × 16·3 cm. Aquitanian notation with superscript letters and French neumes.

Part I, ff.1–98*v*. Ff.1–10*v*: ordo for Extreme Unction; 11–16: Calendar; 17–18*v*: 4 *prosae*; 18*v*–38: troper, from Christmas to St Martin (11 Nov); 38–43*v*: Gloria tropes; 43*v*–46: 10 (11) prosulas; 46–62: 21 *prosae* (partly notated); 62*v*–64*v*: tonary; 65–66: *Laudes regiae*; 68–78*v*: table of Office incipits for Vespers and Matins; 78*v*–90*v*: supplement of mixed character containing prosulas, *prosae*, antiphons, responds, sequences etc. by several notators; 91–96: hymnal (partly notated). Part II, ff.99–194*v*: sermons, Passions and lives of the saints (notated Office and Mass to St Foy, 185–188*v*).

Catalogue général, i (1939), 459; *Le graduel romain*, ii (1957), 99; RISM, B/V/1 (1964), 137; Rönnau (1967), 20; P. Evans: 'Northern French Elements in an Early Aquitanian Troper', *Speculum musicae artis: Festgabe für Heinrich Husmann* (Munich, 1970), 103–10; P. Rutter: *Paris, Bibliothèque Nationale, Fonds Latin 1240: a Transcription and Analysis of the Trope Repertory* (diss., U. of London, 1993); J.A. Emerson: 'Neglected Aspects of the Oldest Full Troper (Paris, Bibliothèque Nationale, lat.1240)', *Recherches nouvelles sur les tropes liturgiques*, ed. W. Arlt and G. Björkvall (Stockholm, 1993), 193–217

Paris, Bibliothèque Nationale de France, lat.9448. Gradual from Prüm with tropes and *prosae* for the principal feasts of the year; MS copied between death of abbot Hilderic (993) and his successor Stephen of Sassenburg (*d* 1001) (see f.48). 91 ff. Messine notation with some significative letters. A typical Mass from the temp. will have troped introits, Kyrie, Gloria, alleluia, one or more *prosae*, offertories with verses, a Sanctus and Agnus with tropes, and a communion.

Ff.1–52: winter–spring temp. and sanc. from Christmas to the Sunday within the Octave of Pentecost (Easter, 33*v*); 52*v*–81: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 81*v*–89: proser (texts only); 89–89*v*: prosulas; 89*v*–91*v*: Holy Saturday litanies.

Rönnau (1967), 43

Paris, Bibliothèque Nationale de France, lat.17436. Gradual, sequences, secular antiphoner and Life of St Remigius, from St Corneille, Compiègne; dated 860–80. 109 ff.; scattered bits of notation, ff.3, 24, 81, 109*v* etc.

Ff.1–29: gradual (texts only; ed. Hesbert, 1935, MS C); 29–30: 5 sequences in Messine notation, 10th- or 11th-century additions; 31–107: antiphoner (texts only; ed. Hesbert, 1963–79, i, MS C); 107*v*–109*v*: Life of St Remigius, divided into 6 Office lessons.

Le graduel romain, ii (1957), 109; J. Froger: 'L'édition mauriste du graduel et les lacunes du "Compendiensis"', *EG*, xi (1970), 159–73; J. Froger: 'Le lieu de destination et de provenance du "Compendiensis"', *Ut mens concordet voci: Festschrift Eugène Cardine*, ed. J.B. Göschl (St Ottilien, 1980), 338–53

St Gallen, Stiftsbibliothek, 359. Cantatorium from St Gallen; dated very early 10th century (before 920). 171 pp. (167–71 are paper); 28 × 12·5 cm. St Gallen neumatic notation with significative letters. Cantatorium contains only the soloist's chants: graduals, alleluias and tracts.

Pp.1–23: *prosae*, responds, alleluias etc. (12th–13th century); 24–162: cantatorium; 24–118: winter and spring temp. and sanc. from Advent I to Whit Saturday (Easter, 107); 118–38: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 138–9; Trinity; 139–45: Sundays after Pentecost; 145–52: alleluias for Sundays after Pentecost; 152–8: Common (alleluias only); 158–62: other alleluias; 163–6: 12th–13th-century additions.

MGG2 ('Sankt Gallen'; A. Haug); PalMus, 2nd ser., ii (1924) [facs.]; *Le graduel romain*, ii (1957), 132; C. Kelly: *The Cursive Torculus Design in the Codex St Gall 359 and its Rhythmical Significance* (St Meinrad, IN, 1964); W. Wiesli: *Das Quilisma im Codex 359 der Stiftsbibliothek St Gallen* (Immensee, 1966)

St Gallen, Stiftsbibliothek, 381. Versarium, introit and communion verses, computus, troper, kyriale and proser from St Gallen; second quarter of 10th century. 502 pp.; 14·4 × 11·8 cm. St Gallen neumes with significative letters. Main scribe also that of *CH-SGs* 484.

Pp.5–6: *Laudes regiae*; 6–12: Notker's letter defining significative letters; 13–22: Glorias, Credo and *Pater noster* in Greek and Latin; 22–50: *versus* (series I); 50–141: introit and communion verses; 142–66: *versus* (series II); 166–9: computus; 170–79: notated *prosae* (series I) lacking sequences; 182–7: *prosae* (series II), texts only, but with sequences in margins; 195–294: troper; 295–318: kyriale with additions; 326–498: proser preceded by Notker's *Cum adhuc* preface. The *prosae* are partly notated with sequences in the margins.

Le graduel romain, ii (1957), 133; Froger (1962); RISM, B/V/1 (1964), 42; Rönnau (1967), 41; W. Arlt and S. Rankin, eds.: *Stiftsbibliothek Sankt Gallen: Codices 484 & 381* (Winterthur, 1996) [colour facs.]

St Gallen, Stiftsbibliothek, 390–91 ('Hartker Antiphoner'). Monastic antiphoner and tonary copied by Hartker, monk of St Gallen; dated 980–1011. 194 and 264 pp. (numbered 1–458 in PalMus); 22·2 × 16·7 cm. St Gallen neumes with significative letters.

Pp.1–6, 196–202 and 455–8: tonary; 11–185: winter–spring temp. and sanc. from Advent I to Holy Thursday; 203–16: supplement of Offices; 217–73: Good Friday to the Octave of Pentecost; 273–360: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 360–86: Common; 386–9: Office of St Afra; 389–94: Office of the Dead; 395–420: histories; 420–25: antiphons; 426–38: Sunday after Pentecost; 439–54: *Venite* settings.

MGG2 ('Sankt Gallen'; A. Haug); Hesbert (1963–79), ii, MS H [edn of text]; PalMus, 2nd ser., i (1900) [facs.]; Huglo (1971), 234

St Gallen, Stiftsbibliothek, 484. Troper, kyriale and sequentiary from St Gallen; second quarter of 10th century. 319 pp.; 10·3 × 8·8 cm. St Gallen neumes with significative letters. Main scribe of *CH-SGs*-381 also copied this MS.

Pp.4–201: troper; 202–56: kyriale preceded by a Greek Gloria and Credo; 258–97: sequentiary; 298–306: Greek and Latin Gloria, Greek Credo and Sanctus; 307–19: Dedication and St Andrew introit tropes, troped Glorias and fragment of a Greek Credo.

RISM, B/V/1 (1964), 47; Rönnau (1967), 40; W. Arlt and S. Rankin, eds.: *Stiftsbibliothek Sankt Gallen: Codices 484 & 381* (Winterthur, 1996) [colour facs.]

Private Collection ('MS du Mont-Renaud'). Gradual and antiphoner from northern France. 130 ff.; 27 × 20 cm. French neumes. Antiphoner contains both secular and monastic Offices. Text probably written at Corbie, mid-10th century, used at St Eloi, Noyon; neumes added late 10th or early 11th century.

Gradual, ff.1–48*v*. Ff.1–24*v*: winter–spring temp. and sanc. from Advent I to Palm Sunday; 24*v*–25: extensive lacuna; 25–27*v*: end of temp. from St Alexander and St Eventius (3 May) to Whit Saturday; 27*v*–35*v*; summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 35*v*–37*v*: votive, Requiem Masses and Trinity; 37*v*–43: Sundays after Pentecost; 43–46: processional antiphons; 46–47: alleluias for Sundays after Pentecost; 47*v*–48: litany. Antiphoner, ff.49–129. Ff.49–96*v*: winter–spring temp. and sanc. from Advent I to Trinity (inc.; Easter, 87*v*); 96*v*–97: lacuna; 97–116: summer sanc. (beginning missing) from Translation of St Benedict (11 July) and St Lawrence (10 Aug) to St Lucy (13 Dec) and St Nicasius (14 Dec); 116–123*v*: Common; 123*v*–128: histories.

PalMus, xvi (1955) [facs.]; *Le graduel romain*, ii (1957), 157; G.M. Beyssac: 'Le graduel-antiphonaire de Mont-Renaud', *RdM*, xxxix–xl (1957), 131–50; Huglo (1971), 91

3. 11th century.

Apt, Basilique Ste Anne, 17. Troper and Lives of St Basilius and St Babylas from Apt; 11th century. 380 pp.; 22·7 × 16 cm. Diastematic Aquitanian notation without lines. Offertories with verses. The liturgical year is made up of major feasts only, and the typical Mass contains *prosae*, prosulas and troped introits, Kyries, Glorias, Sanctus and Agnus.

Pp.1–13, 121–4 and 359–67: Life of St Basilius (1 Jan); 367–79: Life of St Babylas (24 Jan); 13–120: major Masses from the first Mass of Christmas to the Purification (2 Feb); 126–58: Easter; 158–224: Easter ferials up to Pentecost Sunday; 225–347: 11 Masses for the summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov) including St Castoris, Bishop of Apt (21 Sept, 285–302); 349–56: Trinity; 356–8: troped *Benedicamus* and Ite settings.

G. Björkvall: *Les deux tropaires d'Apt, mss. 17 et 18* (Stockholm, 1986); G. Björkvall: 'La relation entre les deux tropaires d'Apt', *La tradizione dei tropi liturgici: Paris 1985 and Perugia 1987*, 207–25

Apt, Basilique Ste Anne, 18. Troper, perhaps from northern Italy; 11th century. 106 ff.; 22·5 × 15·3 cm. Perhaps northern Italian neumatic notation (additions in Aquitanian notation ff.33*v*, 79, 79*v*, 87*v*, 88, 88*v*). Offertories with verses. The liturgical year is made up of major feasts only, and a typical mass contains *prosae*, prosulas and troped introits, Kyries, Glorias, Sanctus and Agnus.

Ff.1–1*v*: troped Gloria *Laus tibi, Domine, celsa potestas* (see *I-VEcap* CVII, f.44) and Sanctus *Dulcis est cantica melliflua*; 1*v*–2*v*: 9 Office responsories and a troped introit for the Dedication of a Church; 3–58: major Masses for the winter–spring temp. and sanc. from the first Mass of Christmas to Pentecost (*Quem queritis*, 33*v*; Easter, 34); 58–84*v*: 8 Masses for the summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 84*v*–92: Common, Trinity, Holy Cross and Sundays I–III of Advent; 92–95: 6 *prosae*, partly notated; 95*v*–106: prosulas; 106*r*–*v*: *prosa Stetit Michael patrono* etc.

G. Björkvall: *Les deux tropaires d'Apt, mss. 17 et 18* (Stockholm, 1986); G. Björkvall: 'La relation entre les deux tropaires d'Apt', *La tradizione dei tropi liturgici: Paris 1985 and Perugia 1987*, 207–25

Bamberg, Staatsbibliothek, Liturg.5 (*Ed.V.9*). Troper, proser, offertoriale and tonary from Reichenau; dated 1001. 198 ff.; 19·3 × 14·6 cm. German neumes with significative letters.

Ff.4*v*–27: tonary with a lengthy list of Office and Mass incipits; 27*v*: Notker's letter defining significative letters; 29–63: Proper and Ordinary tropes; 66–161: notated *prosae* with sequences in the margins; 163–186*v*: offertory verses; 187–188: tonary with a brief list of offertory and communion verses; 188–196: introit psalm verses and *ad repetendum* verses (texts only).

Le graduel romain, ii (1957), 30; Froger (1962), 23–72; RISM, B/V/1 (1964), 58; Jammers (1965), 82; Rönnau (1967), 44; Huglo (1971), 37; Hoffmann (1986), 311

Bamberg, Staatsbibliothek, Liturg.7 (*A.II.54*) ('Cantatorium des heiligen Heinrich'). From Seeon (Upper Bavaria); early 11th century (before 1024). 79 ff.; 26·6 × 11·1 cm. German neumes. Cantatorium contains introits, alleluias and tracts.

Ff.1–47: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 39); 47–57: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 57–57*v*: Trinity; 58–61: graduals for Sundays after Pentecost; 61–69*v*: alleluias primarily for Sundays after Pentecost and the Common; 72–76: Easter antiphons; 76*v*–78: *Laudes regiae*.

Le graduel romain, ii (1957), 30

Bamberg, Staatsbibliothek, Liturg.8 (*A.II.55*) ('Cantatorium der heiligen Kunigunde'). Probably from Seeon (Upper Bavaria); early 11th century. 63 ff.; 27·7 × 10·9 cm. German neumes. Cantatorium contains graduals, alleluias and tracts.

Ff.1*v*–41: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 37); 41–49: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 49*r*–*v*: Trinity; 49*v*–52: graduals for Sundays after Pentecost; 52–61*v*: alleluias for Sundays after Pentecost and the Common.

Le graduel romain, ii (1957), 30

Benevento, Biblioteca Capitolare, 38. Gradual with tropes, *prosae*, prosulas and kyriale from Benevento; 11th century. 171 ff. Beneventan diastematic notation with added lines and clefs. Offertories with verses. Beginning of MS lacking.

Ff.1–101*v*: winter–spring temp. and sanc. beginning within the tract *De profundis* for Septuagesima Sunday to Whit Saturday (*Quem queritis*, 47*v*; Easter, 48); 101*v*–140*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 140*v*–152: Sundays after Pentecost; 152–154*v*: several votive and Requiem Masses; 154*v*–165*v*: alleluias for the Sundays after Pentecost and the Common with *prosae* and prosulas; 165*v*–170: supplement consisting of a brief kyriale and a notated litany.

Le graduel romain, ii (1957), 32; Planchart (1994), xvii

Benevento, Biblioteca Capitolare, 39. Gradual with tropes, *prosae* and prosulas from Benevento; end of 11th century. 195 ff. Beneventan notation with red F and yellow C lines. Offertories with verses. Beginning and end of MS lacking.

Ff.1–13*v*: Rogation antiphons beginning within *Libera, Domine, populum tuum de manu*; 14–104: spring temp. and sanc. from Monday of the fifth week of Lent to Whit Saturday (*Quem queritis*, 28; Easter, 29*v*); 104–179: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 179*v*–190: Sundays after Pentecost; 190–195: several votive Masses and Masses of the Dead; 195*r–v*: alleluias for the Sundays after Pentecost (inc.).

Le graduel romain, ii (1957), 33; Planchart (1994), xvii

Benevento, Biblioteca Capitolare, 40. Gradual with tropes, *prosae* and prosulas from Benevento; 11th century. 165 ff. Beneventan notation without lines or clefs. Offertories with verses. Beginning and end of MS lacking.

Ff.1–82v: spring temp. and sanc. beginning within the verse of the introit *Judica, Domine, nocentes me* for the Monday after Palm Sunday to Whit Saturday (*Quem queritis*, 20; Easter, 21); 82*v*–83: lacuna; 83–143: summer sanc. beginning within the Mass for St Vitus and Companions (15 June) to St Andrew (30 Nov); 143–153: Sundays after Pentecost; 153–157*v*: several votive Masses and Masses for the Dead; 157*v*–165*v*: alleluias for the Sundays after Pentecost with prosulas and *prosae* (inc.).

Le graduel romain, ii (1957), 33; N. Albarosa and A. Turco, eds.: *Benevento, Biblioteca Capitolare 40, Graduale* (Padua, 1991) [colour facs.]

Berkeley, University of California Music Library, 746 ('Wolffheim Antiphoner'). Fragment of a secular antiphoner from the region of Nevers; second half of 11th century. 59 ff.; 28 × 17·5 cm. French neumes on 4 black lines overlaid later with red semi-quadratic neumes. Beginning and end of MS missing.

Ff.1–46: winter–spring temp. and sanc. from Epiphany (6 Jan) to Trinity; 46–55*v*: histories; 55*v*–56: lacuna; 56–57*v*: Sundays after Pentecost (nos.15–25 only); 57*v*–59*v*: summer sanc. feasts of St John the Baptist (24 June) and St Peter and St Paul (29 June) only.

P. Wagner: 'Aus der Frühzeit des Liniensystems', *AMw*, viii (1926), 259–76; J. Emerson: 'The Recovery of the Wolffheim Antiphonal', *AnnM*, vi (1958–63), 69–97

Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.ms.40047. Secular antiphoner of the canonesses of the collegiate church of St Servatius, Quedlinburg; 11th century. 144 ff.; 25 ×19 cm. German neumes with significative letters.

Ff.1-6*v*: Calendar of Quedlinburg; 7–71*v*: winter–spring temp. and sanc. from Advent I to Easter Saturday; 71*v*–76*v*: antiphons, responsories for Sundays after Easter, Common of Easter season; 76*v*–118*v*: summer sanc. from St Philip and St James (1 May) to St Andrew (30 Nov); 118*v*–129: Common of the Saints; 129–141*v*: Dedication, Trinity, histories (inc. at end); 142–144*v*: *Magnificat* antiphons (inc. at beginning), antiphons for Sundays after Pentecost.

H. Möller: *Das Quedlinburger Antiphonar (Berlin, Staatsbibliothek Preussischer Kulturbesitz Mus.ms.40047)* (Tutzing, 1990) [facs.]

Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Theol.Lat.Quart.15 (*Rose 693*). Gradual written at St Gallen *c*1030 for Minden Cathedral. Two sister MSS written under the same circumstances also survive: the gradual *D-W* 1008 Helmst. and the troper and sequentiary *Bs* theol.lat.quart.11 (facs. in *Tropi carminum*, ed. K. Schlager and A. Haug, Munich, 1992). 234ff.; 13 × 10 cm. St Gallen neumes with some superscript letters. Offertories with verses.

Ff.1*v*–162*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 124); 162*v*–189: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 190*v*–191: Trinity; 191*v*–192: Requiem; 194–209*v*: Sundays after Pentecost; 209*v*–214*v*: alleluias for Sundays after Pentecost; 214*v*–220: Common (alleluias only); 220–233*v*: processional antiphons.

V. Rose: *Verzeichnis der lateinischen Handschriften der Königlichen Bibliothek zu Berlin*, xiii/2 (Berlin, 1903), 682; *Le graduel romain*, ii (1957), 34

Besançon, Bibliothèque Municipale, 72. Notated missal written for the abbey of Lure (Haute-Saône) and used at church of the Madeleine, Besançon; second half of 11th century. 228 ff.; 32·8 × 23·7 cm. German neumes. Offertories with verses.

Ff.2*v*–6*v*: *prosae* (texts only); 7–10: Calendar and computus; 12–15*v*: vesting, entrance, Offertory and Canon prayers; 15–113*v*: winter temp. from Advent I to Whit Saturday (Easter, 95*v*); 113*v*–142*v*: Sundays after Pentecost; 144–188*v*: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 189–192*v*: Common; 192*v*–228*v*: Dedication, Trinity, votives, benedictions etc., generally without notation.

Leroquais (1924), i, 173; *Le graduel romain*, ii (1957), 34

Besançon, Bibliothèque Municipale, 79. Gradual and proser from Besançon; 11th century. 96 ff. German neumes. Offertories with verses.

Ff.2–52*v*: winter temp. from Advent I to Trinity (Easter, 43); 52*v*–59*v*: Sundays after Pentecost; 60–78*v*: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 78*v*–79: Common; 79–80: Dedication; 81*r–v*: Requiem masses; 82*r–v*: brief kyriale; 83–90*v*: *prosae* (partly notated); 91–6: votive lessons.

Le graduel romain, ii (1957), 35

Besançon, Bibliothèque Municipale, 143. Notated breviary from St Claude, formerly St Oyan-de-Joux, France; second half of 11th century. 232 ff.; 27·7 × 19 cm. German neumes.

Ff.1–122: winter–spring temp. and sanc. (beginning lacking) from Christmas to Trinity (Easter, 87); 122–146: Sundays after Pentecost; 146*v*–217: summer sanc. from St Urban (25 May) to St Thomas (21 Dec); 217*v*–221: Dedication; 221–232: Common (inc. at end).

Leroquais (1934), i, 136

Bologna, Biblioteca Universitaria, 2679. Calendars, votive missal and rituale from Torcello, nr Venice; end of 11th century. 242 ff.; 21 × 14·5 cm. Occasional chants in Nonantolan notation with no clef lines. Offertories lack verses.

Bound to the front of the MS: *Kalendarium venetum* ('Romae, Apud Benedictum Francesium, 1773'); 16 pp. and a five-page handwritten index. Ff.3–11*v*: Calendar and computus tables. Part I (ff.12–102*v*) selected temporal and votive masses, not arranged by the church year. Part II (103–242) rituale containing confession and funeral liturgies, blessings of water and oils, etc.

Ebner (1896), 18; *Le graduel romain*, ii (1957), 36; A. Moderini: *La notazione neumatica di Nonantola*, i (Cremona, 1970), 53 and pls. *9b*–*12b*

Brussels, Bibliothèque Royale Albert Ier, 2031–2 (*Cat.450*). Calendar, sacramentary and gradual (inc.) with *prosae* from Stavelot; end of 11th century. 143 ff.; 24 × 16 cm. Messine neumes. Offertories with verses.

Ff.1–18*v*: vesting prayers and Ordinary of the Mass, except Canon; 19–23: Calendar with obituary notices; 23*v*–27*v*: Canon; 27*v*–119*v*: sacramentary with some notated cues. Gradual, ff.120–136 (Advent to Saturday after Easter is missing). 120–123*v*: spring temp. from First Sunday after Easter to Trinity; 123*v*–128: Sundays after Pentecost (nos.18–21 are missing or partly missing); 128–135*v*: sanc. from St Sylvester (31 Dec) to St Lucy (13 Dec); 135*v*: Dedication; 135*v*–136: Common (alleluias only); 136*v*–138: notated *prosae*; 138*v*–142*v*: a series of Mass epistles, gospels and votive prayers; 142*v*: Requiem (added).

Le graduel romain, ii (1957), 36

Cambridge, Corpus Christi College, 473 ('Winchester Troper'). *See* §IV, 2.

Cambridge, Corpus Christi College, 391 ('Portiforium of St Wulstan'). Notated portable monastic collectar from Worcester; dated 1065–6. 724 pp.; 22·5 × 13·5 cm. English neumes.

Pp.3–23: Calendar and computus; 24–227: psalter; 227–78: hymnal; 279–92: canticles; 295–560: notated collectar; 560–617: blessings, ordeals, private prayers in Latin and Anglo-Saxon; 621–99: collectar, Common of the Saints (series II) with full Offices; 700–12: Offices of the Holy Cross, BVM, for Saturday and the Dead; 713–21: prognostications in Anglo-Saxon; 723–4: O antiphons.

E.S. Dewick and W.H. Frere: *The Leofric Collectar*, ii, Henry Bradshaw Society, lvi (London, 1921); A. Hughes: *The Portiforium of Saint Wulstan*, Henry Bradshaw Society, lxxxix–xc (Leighton Buzzard, 1958–60) [edn of texts only]

Darmstadt, Hessische Landes-und Hochschulbibliothek, 1946. Combined sacramentary and gradual from Echternach; dated *c*1030. 278 ff.; 23·6 × 16·7 cm. German neumes. Offertories with verses.

Ff.1–17: vesting, entrance and offertory prayers, Gloria and Credo (texts only), and Preface and Canon; 19–165*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 146); 165*v*–

183: Sundays after Pentecost; 183–184*v*: Trinity; 184*v*–186: Dedication; 186–187: Holy Cross Mass *Nos autem gloriari*; 187–235: summer sanc. from St Tiburtius and St Valerian (14 April) to St Chrysogonus (24 Nov); 235–241*v*: Common; 242–277*v*: votives.

Le graduel romain, ii (1957), 47; Eizenhöfer-Knaus (1968), 33; K.H. Staub, P. Ulveling and F. Unterkircher, eds.: *Echternacher Sakramentar und Antiphonar* (Graz, 1982) [colour facs.]

Durham, University Library, Cosin V.V.6. Gradual, kyriale, tonary and processional of Christ Church, Canterbury, with *prosae* added at Durham; last quarter of 11th century. 115 original and 13 added ff.; 16 × 10·5 cm. Non-diastematic Anglo-Norman notation which has been erased in a number of places especially in the Advent and Eastertide sections of the MS. Offertories with verses.

Ff.2–8*v*: 11 *prosae* (added); 9–19: 9 Kyries and 13 Glorias; 19*v*–21: *Laudes regiae*; 22–93*v*: temp. from Advent I (imperfect) to Pentecost XXIII; 93*v*–95: Trinity; 95–99*v*: Dedication; 100–109*v*: sanc. from the Vigil of St John the Baptist (23 June) to the Octave of the Assumption of the BVM (22 Aug); 110–113: 6 Sanctus and 10 Agnus; 114–119*v*: antiphons and other music for processional use; 120–123: tonary; 123*v*–129*v*: processional antiphons and 4 *prosae* (added).

K.D. Hartzell: 'An Unknown English Benedictine Gradual of the Eleventh Century', *Anglo-Saxon England*, iv (1975), 131–44

Ivrea, Biblioteca Capitolare, LX (91). Gradual probably from Pavia; mid-11th century. 157 ff. Italian neumatic notation. Offertories with verses. The major Masses contain *prosae*, prosulas and troped Kyries, Glorias, Sanctus and Agnus.

Ff.1*r*–*v*: *Liber generationis* Gospel and troped Sanctus and Agnus (addns); 3*v*: *Gregorius presul meritus* prologue; 3*v*–97: winter–spring temp. and sanc. from Advent I to the Sunday within the Octave of Pentecost (Easter, 70*v*); 97–123: summer sanc. from St Nicomedes (1 June) to St Andrew (30 Nov); 123–127: votive Masses; 127–129*v*: Masses of the Dead; 128*v*–139: Sundays after Pentecost; 139–140*v*: Trinity; 140*v*–147: *Benedictus* and *Magnificat* antiphons for the Sundays after Pentecost (Hesbert, 1963–79, no.144); 147–155*v*: processional antiphons; 156–157: incomplete Office of the Finding of St Stephen (added).

Le graduel romain, ii (1957), 54

Laon, Bibliothèque Municipale, 236 (388). Partly notated missal from Reims; late 11th century. 198 ff.; 25 × 19 cm. French neumes (ff.1–119*v*); Messine neumes (120–89). Offertories with and without verses, especially after f.120.

Ff.1*v*–4: Calendar; 5–6*v*: litany; 7–12*v*: baptism services, exorcisms and *Liber generationis*; 13–91*v*: winter temp. from Vigil of Christmas to Whit Saturday (Easter, 73); 91*v*–112*v*: Sundays after Pentecost; 112*v*–119: Advent Masses; 119*r*–*v*: Trinity; 120–189: sanc. from St Lucy (13 Dec) to St Andrew (30 Nov); 189–198*v*: special sanc. and votive Masses (primarily texts).

Leroquais (1924), i, 129; *Le graduel romain*, ii (1957), 56

London, British Library, Add.30850. Monastic antiphoner and tonary of the Roman rite from Silos; 11th century. 243 ff.; 38 × 24 cm. Visigothic (northern Mozarabic) neumes with additions in Aquitanian notation.

Ff.1–5*v*: Dedication Office etc. (added); 6–141: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 104*v*); 141–145: Sundays after Pentecost; 145–188: sanc. from St John the Baptist (24 June) to St Nicholas (6 Dec); 188*v*–204: Common; 204–215*v*: histories; 215*v*–217*v*: Office of the Dead; 217*v*–222: *Venite* settings; 223*v*–234*v*: appx of a mixed character; 235–241*v*: tonary.

Hesbert (1963–79), ii, MS S [edn of text only]; I. Fernández de la Cuesta, ed.: *Antiphonale silense: British Library Mss. Add.30.850* (Madrid, 1985) [facs.]

London, British Library, Cotton Caligula A.XIV. Troper; Mass Ordinary chants with proser; Lives of St Martin, St Thomas and St Mildred. 130 ff.; 22×13·2 cm.

The MS consists of 3 distinct parts. Part I (ff.1–36*v*): Proper tropes for major feasts, many illustrations, many lacunae; probably copied at Winchester for Worcester, dated third quarter of 11th century; English neumes. Part II (ff.37–92*v*): Kyrie, Gloria and Sanctus tropes (37–42*v*) and a proser (43–92*v*), inc. at end; copied at Worcester; dated late 12th century; English quadratic notation on four red lines. Part III (ff.93–130*v*): Lives of St Martin, St Thomas and St Mildred in Anglo-Saxon, inc. at beginning and end.

RISM, B/V/1 (1964), 154; Planchart (1977); E.C. Teviotdale: *The Cotton Troper (London, British Library, Cotton MS Caligula A.xiv, ff. 1-36): a Study of an Illustrated English Troper of the Eleventh Century* (diss., U. of North Carolina, Chapel Hill, 1991)

London, British Library, Harl.2961 ('Leofric Collectar'). Notated Office collectar with hymnal and proser from Exeter; 11th century (copied under Bishop Leofric of Exeter, *d* 1072). 256 ff.; 21·5 × 13·5 cm. English neumes.

Ff.2–110*v*: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 84); 110*v*–152*v*: summer sanc. from the Vigil of St John the Baptist (23 June) to St Andrew (30 Nov); 154–177*v*: Sundays after Pentecost; 177*v*–184*v*: histories; 186–215: Common; 215–217*v*: Dedication; 218–251: hymnal; 251–256: inc. proser.

E.S. Dewick and W.H. Frere: *The Leofric Collectar (Harl. MS.2961)*, Henry Bradshaw Society, xlv (London, 1914); lvi (London, 1921) [edn of text only]; Jammers (1965), 114

London, British Library, Harl.4951. Gradual and tonary from Toulouse bound with the sermons of Jean d'Abbeville; 11th century. 301 ff.; 36·5 × 27·5 cm. Aquitanian notation. Offertories with verses.

Ff.1–118*v*: Jean d'Abbeville *Sermones dominicales*; 121*v*–249*v*: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 215); 250*v*–264: Sundays after Pentecost; 264–294: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 295*v*–301*v*: tonary, inc., only into 6th tone.

Le graduel romain, ii (1957), 64

Modena, Duomo, Archivio Capitolare, O.I.7. Gradual and kyriale with tropes and *prosae* from Forlimpopoli, nr Ravenna; late 11th century. 225 ff. North Italian notation with red F and yellow C lines. Offertories with verses. Ff.1–28 are badly mutilated, ff.29 and following less so. The Masses are largely complete and often contain Kyrie, Gloria, Sanctus and Agnus tropes, *prosae*, prosulas, Fraction antiphons etc.

Ff.1–149: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 104*v*); 149*v*–182*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 182*v*–187*v*: ordination, *Pro iter agentibus* and Requiem Masses; 188–202: Sundays after Pentecost; 202–203*v*: Trinity; 204*v*–210: kyriale with tropes; 210–225*v*: supplement of votive Masses, *prosae*, tropes etc.

Le graduel romain, ii (1957), 72

Montpellier, Bibliothèque Inter-Universitaire, Section Médicine, H159. Tonary of Mass chants from St Bénigne, Dijon; 11th century. 163 ff.; 30·4 × 23·3 cm. Double notation: French neumatic and alphabetical (musical scale letters *a*–*p*).

Pp.3–7: lists of alleluias and tonary of Office antiphons; 9–10: monastic Office of St Urban. Pp.13–313: tonary in double notation arranged by liturgical classes and musical modes. 13–94: introits and communions; 97–127: alleluias; 127–38: tracts; 143–90: graduals; 191–297: offertories; 298–306: tracts; 307–13: processional antiphons; 315–16: inc. Office of St Blaise; 318–22: Office of St Hylarius.

PalMus, vii–viii (1901–5) [facs.]; M. Huglo: 'Le tonaire de St-Bénigne de Dijon', *AnnM*, iv (1956), 7–18; *Le graduel romain*, ii (1957), 75; Jammers (1965), 112; F.E. Hansen: *H 159 Montpellier, Tonary of St Bénigne of Dijon* (Copenhagen, 1974) [edn]

Munich, Bayerische Staatsbibliothek, Clm 14083. Proser, cantatorium, troper and kyriale from St Emmeram, Regensburg; dated 1031–7. 128 ff.; 32 × 14 cm. German neumes.

Ff.1–6*v*: notated Gloria, *prosa Laus tibi Christe qui es creator* (text only), *Humili prece* litany, *Exultet jam* for Holy Saturday and Preface for Holy Saturday *V.D. invisibilem Deum*; 7–38*v*: *prosae* (texts only) with sequences in the margins; 39–61: graduals and tracts; 63–80: alleluias; 80*v*–99*v*: Proper tropes, processional antiphons, *versus*, *Laudes regiae* (92*v*) and Greek Gloria, Credo and Sanctus; 110*r*–*v*: Ordinary tropes; 111–127: offertory verses; 128*r*–*v*: troped Ites.

Le graduel romain, ii (1957), 80; RISM, B/V/1 (1964), 74

Munich, Bayerische Staatsbibliothek, Clm 14322. Proser, cantatorium, kyriale and prosulas from St Emmeram, Regensburg; dated 1024–8. 156 ff., 29 × 12 cm. German neumes.

Ff.1–5*v*: Greek Gloria, *Laudes regiae* no.1 and Greek Credo and Sanctus; 5*v*–12*v*: alleluia prosulas; 13–14: *prosa Laus tibi Christe qui es creator* (text only); 15*r*–*v*: Notker's *Cum adhuc* preface; 16–44: *prosae* (texts only) with sequences in the margins; 45–75*v*: graduals and tracts; 76*r*–*v*: *versus Benedictus es Domine*; 77–98: alleluias; 98*v*–99*v*: *Laudes regiae* no.2 (text only); 100–119*v*: kyriale with introit tropes; 121–146*v*: offertory verses; 147–156: offertory prosulas; 156*r*–*v*: Gloria.

Le graduel romain, ii (1957), 80; RISM, B/V/1 (1964), 77

Oxford, Bodleian Library, Bodley 775 (*2558*) ('Winchester Troper'). Cantatorium from Winchester (Old Minster); mid-11th century with late 11th- and early 12th-century additions. 191 ff.; 27·3 × 16·7 cm. English neumes. (Anglo-Norman neumes and staff notation among additions; some of these scribes also worked in *GB-Ccc* 473: *see* §IV, 2.)

Ff.8–181*v*: main corpus. Ff.8–61*v*: tropes for Mass Proper chants together with verses for graduals, alleluias and offertories, also some sequences; 61*v*–75*v*: Mass Ordinary chants, mostly troped; 76–87*v*: alleluias; 88–97: tracts; 97–121*v*: offertory verses; 122–129: sequentiary; 136–181*v*: proser (notation often erased, sometimes rewritten). Additions, various scribes, late 11th and early 12th centuries. Ff.1–7*v*: principally troped and untroped Kyries and Gloria tropes; 87*v*: alleluias; 121*v*: troped Agnus; 129–135*v*: proses; 182–190: mostly proses.

W.H. Frere, ed.: *The Winchester Troper*, Henry Bradshaw Society, viii (1894/*R*); RISM, B/V/1 (1964), 158; A. Holschneider: *Die Organa von Winchester* (Hildesheim, 1968); A.E. Planchart: *The Repertory of Tropes at Winchester* (Princeton, NJ, 1977)

Oxford, Bodleian Library, Canon.liturg.366 (*19450*). Gradual and notated secular breviary from Brescia; 11th century. 284 ff.; 30 × 18·6 cm. North Italian neumes. Offertories lack verses.

Gradual, ff.1*v*–36*v*. Ff.1*v*–26*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 22); 26*v*–32*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 32*v*–36: Sundays after Pentecost; 36*r*–*v*: Trinity. Breviary, ff.39–284. Ff.39–179: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 149); 179–239*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 239*v*–251*v*: Common; 251*v*–254: Dedication; 254–257: St Nicholas; 260–262: Sundays after Pentecost; 262–281*v*: histories combined with the lessons for the Sundays after Pentecost (order 1–8, 16–21, 9–15 and 22–3); 281*v*–284: Trinity.

Frere, i (1901), 76; *Le graduel romain*, ii (1957), 89; S.J.P. Van Dijk and J.H. Walker: *The Origins of the Modern Roman Liturgy* (London and Westminster, MD, 1960), 354; M.T. Rosa Barezzani: *La notazione neumatica di un codice Bresciano* (*secolo XI*) (Cremona, 1981)

Oxford, Bodleian Library, Douce 222 (*21796*). Troper, proser, offertoriale and processional from Novalesa, Italy; 11th century. 207 ff.; 14 × 8·5 cm. Novalese neumes.

Ff.2*v*–37: troper containing a mixture of Mass chant incipits, introit tropes, Gloria tropes, gradual, alleluia and offertory verses, tracts, prosulas etc. grouped by major feasts; 37*v*–43: Kyrie tropes; 43–54*v*: Gloria tropes; 54*v*–70: alleluias and alleluia prosulas; 70–75: Rogation litany *Pater de caelis* and mass; 75–80: Vigil of Ascension Mass and litany; 80–81*v*: Assumption *prosa Aurea virga*; 82–101*v*: proser (inc. at end); 102–172*v*: offertories with verses; 172–174: offertory prosulas; 174–205: processional antiphons.

Frere, i (1901), 72; *Le graduel romain*, ii (1957), 88; RISM, B/V/1 (1964), 160

Paris, Bibliothèque Mazarine, 384 (*748*). Notated gradual (ff.1–158*v*) and a list of incipits for a monastic antiphoner without notation (163–199*v*) from St Denis, Paris; 11th century (fig.13). 208 ff.; 27 × 15·2 cm. French neumes. Offertories with verses.

Ff.1–113*v*: winter–spring temp. and sanc. (beginning lacking) from the Vigil of Christmas to Whit Saturday (Easter, 95*v*); 113*v*–138*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 139–152*v*: Sundays after Pentecost; 152*v*–153*v*: Trinity; 153*v*–154: Marian Mass *Salve sancta parens*; 155–158*v*: Requiem Masses; 158*v*–159*v*, 161*v*–162*v* and 208*r*–*v*: ordines; 160–161*v*: 12 notated responds for the Office of St Denis; 163–199*v*: an abbreviated monastic antiphoner consisting of a table of Office incipits without notation; 201–203 and 204*v*–207*v*: notated Rogation antiphons and litanies.

Le graduel romain, ii (1957), 92; Bernard (1965–74), ii, 17; R.-J. Hesbert, ed.: *Le graduel de Saint-Denis* (Paris, 1981) [facs. of gradual]

Paris, Bibliothèque Nationale de France, lat.776. Gradual with prosulas and tonary probably from St Michel, Gaillac, nr Albi; *c*1079. 155 ff.; 40·5 × 27·7 cm. Aquitanian notation. Offertories with verses.

Ff.3–95*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 71*v*); 95*v*–123: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 123–124: ordination Masses; 125–134: Sundays after Pentecost; 134–135*v*: Trinity; 135*v*–136: 3 *Pro iter agentibus* Masses; 136: nuptial Mass; 136–138*v*: Requiem Masses and Preces; 139–145*v*: processional antiphons; 147–155*v*: inc. tonary, only into 5th tone.

Catalogue général, i (1939), 270; *Le graduel romain*, ii (1957), 93

Paris, Bibliothèque Nationale de France, lat.780. Gradual and tonary from the Cathedral of SS Just et Pastor, Narbonne; probably shortly after 1081. 130 ff.; 37 × 27 cm. Aquitanian notation. Offertories with verses.

Ff.1–86*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 69); 87–106*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 108–118: Sundays after Pentecost; 118*v*–122*v*: votive Masses including the chants for the Reconciliation of a Violated Church, which probably relate to the excommunications of Guifred of Cerdagne, Archbishop of Narbonne (*d* 1079). References to the patron saints of Narbonne, St Paul of Narbonne and St Just and St Pastor: ff.25, 25*v*, 63, 76*v*, 80.

Catalogue général, i (1939), 272; *Le graduel romain*, ii (1957), 94; M. Gros: 'El ordo romano-hispánico de Narbona para la consagración de iglesias', *Hispania sacra*, xix (1966), 321–401

Paris, Bibliothèque Nationale de France, lat.887. Troper, kyriale, sequentiary and proser from ?Aurillac, later in Limoges; early 11th century. 158 ff.; 27 × 19 cm. Aquitanian notation.

Ff.1–6: troped Kyrie, Glorias, Credo and Holy Week chants (different hand); 8–45: Proper tropes; 45*v*–46*v*: 12 troped *Benedicamus* settings; 47–69: Kyries, Credo *Credimus*, Sanctus, Agnus and Ites with and without tropes; 69*v*–86*v*: troped Glorias and *Regnum* settings; 87–95: sequentiary; 96–155: proser; 155–157*v*: Rogation and Mandatum chants (different hand).

Catalogue général, i (1939), 314; RISM, B/V/1 (1964), 117; Rönnau (1967), 29; Evans (1970), 52

Paris, Bibliothèque Nationale de France, lat.903. Gradual with prosulas, processional antiphons, troper, kyriale and proser from St Yrieix, nr Limoges; probably second half of 11th century. 204 ff.; 40·5 × 31·5 cm. Aquitanian notation. Offertories with verses.

Ff.1–94*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 76*v*); 94*v*–116*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov), St Elegius (1 Dec) and St Valeria of Limoges (10 Dec); 117*r*–*v*: nuptial mass; 118–119*v*: Requiem masses; 119*v*–130*v*: Sundays after Pentecost; 130*v*–132: Trinity; 132–133: Dedication; 133*v*–147*v*: processional antiphons and Preces; 147*v*–163: troper; 163–179*v*: kyriale with Kyrie, Gloria, Sanctus and Agnus tropes; 180–203*v*: proser.

PalMus, xiii (1925) [facs. of ff.1–147]; *Catalogue général*, i (1939), 320; *Le graduel romain*, ii (1957), 96; Chailley (1957), 172; Rönnau (1967), 26; Evans (1970), 53; C.W. Brockett: 'Unpublished Antiphons and Antiphon Series found in the Gradual of St-Yrieix', *MD*, xxvi (1972), 5–35

Paris, Bibliothèque Nationale de France, lat.909. Troper, sequentiary, versicular and tonary from St Martial, Limoges; *c*1025–30. 277 ff.; 26 × 16 cm. Aquitanian notation. Offertories with verses. MS bound incorrectly (correct order given here).

Ff.1–8*v*: added gathering with miscellaneous chants; 9–61*v*: Proper tropes; 65–85*v*: substitute gatherings (for contents see Emerson); 86–104*v*: Gloria and *Regnum* tropes; 105–109*v*: Sanctus and Agnus tropes; 190–197*v*, 174–189*v* and 166–167: alleluias; 168*v*–173*v* and 142–165*v*: processional antiphons for Holy Week, Rogations and major feasts; 110–125*v*: sequentiary; 126–140: tracts; 198–205: 2 *prosae* and a *versus* to St Martial; 206–245*v*: offertories with verses; 251–257*v*: tonary; 260*v*–268*v*: antiphons for Sundays after Pentecost; 270–275*v*: Trinity Office.

Catalogue général, i (1939), 322; RISM, B/V/1 (1964), 118; J.A. Emerson: 'Two Newly Identified Offices for Saints Valeria and Austriclinianus by Adémar de Chabannes', *Speculum*, xl (1965), 31–46; Rönnau (1967), 23; Evans (1970), 48

Paris, Bibliothèque Nationale de France, lat.1087. Gradual, kyriale, proser and sequentiary, from Cluny; 11th century. 118 ff.; 23·5 × 16 cm. French neumes. Offertories with verses.

Ff.2–72*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 37); 72*v*–86*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 86*v*–95*v*: Sundays after Pentecost; 95*v*–96: Trinity; 96–97*v*: Requiem Masses; 98–101*v*: kyriale with some tropes; 102–108: brief proser with sequences in the margins; 108–111: sequentiary; 112*v*–115: Office of St Odilon (ed. Hesbert); 116*v*: 3 troped *Benedicamus* settings.

Catalogue général, i (1939), 394; R. Hesbert: 'Les témoins manuscrits de culte de saint Odilon', *A Cluny: Congrès scientifique: Cluny 1949*, 51–120; *Le graduel romain*, ii (1957), 97; RISM, B/V/1 (1964), 123; D. Hiley: 'Cluny, Sequences and Tropes', *La tradizione dei tropi liturgici: Paris 1985 and Perugia 1987*, 125–38; M.P.R. Ferreira: *Music at Cluny: the Tradition of Gregorian Chant for the Proper of the Mass: Melodic Variants and Microtonal Nuances* (diss., Princeton U., 1997)

Paris, Bibliothèque Nationale de France, lat.1119. Troper and proser with sequences from St Martial, Limoges; dated *c*1030. 251 ff.; 22·5 × 13·4 cm. Aquitanian notation.

Ff.4–81: Proper tropes; 84–88*v*: Kyrie tropes; 90–139: Gloria and *Regnum* tropes; 140–243*v*: *prosae* containing sequence melismas; 244–248: Sanctus tropes; 248*v*–250: Agnus tropes; 250*v*–251*v*: Assumption *prosa Aurea virga* (added).

RISM, B/V/1 (1964), 126; Rönnau (1967), 24; Evans (1970), 49

Paris, Bibliothèque Nationale de France, lat.1120. Troper, proser, processional and offertoriale from St Martial, Limoges; early 11th century. 221 ff.; 23 × 10·5 cm. Aquitanian notation. Polyphonic elements, ff.73*v*, 77*v*, 78*v*, 80*v*, 81, 104*v*–105*v*.

Ff.1–66*v*: troper; 67–72*v*: Kyrie tropes; 73*v*–78*v*: Sanctus and Agnus tropes; 82–102*v*: Gloria and *Regnum* tropes; 106–153*v*: proser; 154–183*v*: processional; 184–213*v*: offertory verses; 217–219: Office of St Valericus (see also ff.103–4).

Le graduel romain, ii (1957), 98; RISM, B/V/1 (1964), 128; RISM, B/IV/1 (1966), 401; Rönnau (1967), 21; Evans (1970), 47

Paris, Bibliothèque Nationale de France, lat.1121. Troper, sequentiary, offertoriale, alleluias and proser fragments from St Martial, Limoges; early 11th century. 247 ff.; 26·5 × 17 cm. Aquitanian notation. Ff.180–231*v* bound out of order.

Ff.2–41*v*: troper, inc. at end; 42–57*v*: Gloria and *Regnum* tropes, inc. at end; 58–72*v*: sequentiary, inc. at beginning; 73–86*v*: tracts; 86*v*–89: benedictiones; 90–137: offertories with verses; 138–174: processional antiphons and Preces; 174–176*v*: 3 *Venite* settings; 176*v*–178: Lamentations of Jeremiah for Holy Saturday; 178–179*v*: Office antiphons for Sundays I–IV after Epiphany; 179*v*, 218–223*v*: multiple Office alleluias (Hesbert (1963–75), iii, nos.1327–38); 223*v*–229: monastic Trinity Office; 229*v*–230: Extreme Unction antiphons; 230–231*v*: Ember Saturday Office antiphons *De tribus pueris*; 210*v*–217*v*, 180–186*v*: Mass alleluias for the year, inc. at end; 187–195*v*: Office antiphons for Sundays I–XXVI after Pentecost; 196–201*v*: proser fragment no.1, beginning lacking; 201*v*–206*v*: tonary; 207–10: monastic Office of the Exaltation of the Holy Cross (14 Sept); 232–239*v*: *versus* of Abraham and Joseph; 240–243: proser fragment no.2, beginning lacking; 243–245*v*: Ember Saturday blessing *Benedictus es in firmamento celi*; 245*v*–246: Kyrie tropes; 246*v*–247: *prosa Laudiflua cantica* (added).

Le graduel romain, ii (1957), 98; RISM, B/V/1 (1964), 130; Rönnau (1967), 22; Evans (1970), 119 [edn of tropes]

Paris, Bibliothèque Nationale de France, lat.1132. Gradual, kyriale and proser from St Martial, Limoges; late 11th century (after 1063). 146 ff.; 25 × 16 cm. Aquitanian notation. Offertories with verses.

Ff.5–78: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 60*v*); 78–95*v*: summer sanc. from St Nicomedes (1 June) to St Nicholas (6 Dec); 95*v*–106: Sundays after Pentecost (alleluia cycle follows Cluniac use); 106*v*–107*v*: Requiem; 107*v*–113*v*: kyriale with troped Sanctus and Agnus; 113*v*–131, 132–144: proser in 2 series; 144–145*v*: supplement of Masses.

Catalogue général, i (1939), 413; *Le graduel romain*, ii (1957), 99

Paris, Bibliothèque Nationale de France, lat.1137. Proser, sequentiary, kyriale and cantatorium from St Martial, Limoges; dated *c*1030. 167 ff.; 20 × 13 cm. Aquitanian notation.

Ff.1–24*v*: alleluias; 25–38*v*: kyriale with troped Sanctus and Agnus; 39–51: sequentiary; 51*v*–109: proser; 110*v*–115: gradual verses; 118–164: offertory verses.

RISM, B/V/1 (1964), 135

Paris, Bibliothèque Nationale de France, lat.9435. Notated missal (inc.) from St Pierre, Maillezais; 11th century. 288 ff.; 34 × 23·5 cm. The original French neumes have been systematically erased and replaced with small 12th-century quadratics on 4 black lines. Offertories lack verses.

Ff.1–165: winter temp. from Christmas to the Sunday within the Octave of Pentecost (Easter, 127*v*); 165–204: Sundays after Pentecost; 207–15: Advent Sundays I–IV; 217*v*–219: Dedication; 219–220: Trinity; 220–227*v*: votives; 228–288*v*: S (inc.) from Holy Innocents (28 Dec) to St Cornelius and St Cyprian (16 Sept).

Leroquais (1924), i, 184; *Le graduel romain*, ii (1957), 101

Paris, Bibliothèque Nationale de France, lat.9436. Notated missal from St Denis, Paris; mid-11th century. 165 ff.; 31 × 23 cm. French neumes. Offertories with verses.

Ff.1*v*–2*v*: Ordinary chants, with Glorias and Credo in Greek and Latin; 3*v*–4*v*: complete Calendar; 5–12: ordo missae, vesting and Ordinary prayers; 13*v*–18: Canon no.1; 18–59*v*: winter temp. from Vigil of Christmas to Saturday after Trinity Sunday (Easter, 50*v*); 59*v*–67: Sundays after Pentecost; 67–70: Advent Sundays V, I–IV; 71–116: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 116–119*v*: Common; 120*v*–121*v*: Dedication; 123*v*–125*v*: Canon no.2; 127*v*–165: votive Masses and Masses and prayers for the Dead (texts only).

Leroquais (1924), i, 142; *Le graduel romain*, ii (1957), 101

Paris, Bibliothèque Nationale de France, lat.9449. Troper and proser with Mass chant incipits from Nevers; dated *c*1060. 100 ff.; 27 × 13·5 cm. French neumes. A typical Mass might include several troped introits, a troped Kyrie and Gloria, an alleluia with a prosula, one or more *prosae*, an offertory with verses and a troped Sanctus and Agnus.

Ff.1–54: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 35 and *Laudes regiae*, 36*v*); 54–75: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 75–76*v*: St Benedict (texts only); 76*v*–78*v*: Dedication; 78*v*–79: St Cyricus, patron of Nevers; 79*v*–84: Sundays after Pentecost (alleluia cycle as *F-Pn* lat.1235); 84: Trinity; 84*r*–*v*: Marian Mass *Salve sancta parens*; 84*v*: Holy Cross *Nos autem gloriari*; 84*v*–89*v*: *prosae*, with and without melodies; 91–98*v*: sermon of St Augustine.

Le graduel romain, ii (1957), 102; RISM, B/V/1 (1964), 140; Rönnau (1967), 33; N.M. Van Deusen: *Music at Nevers Cathedral: Principal Sources of Medieval Chant* (Henryville, PA, 1980); E.J. Reier: *The Introit Trope Repertory at Nevers: MSS Paris B.N. lat.9449 and Paris B.N. n.a.lat.1235* (diss., U. of California, Berkeley, 1981)

Paris, Bibliothèque Nationale de France, lat.10510. Monastic troper, proser and abbreviated gradual from Echternach; end of 11th century. 117 ff. German neumes. Offertories with verses.

Ff.1*v*–22: introit, Kyrie, Gloria, *Regnum*, Sanctus and Agnus tropes grouped by feasts and arranged according to the liturgical year; 23*v*–72: 50 *prosae* (texts only) with sequences in the margins. Ff.73*v*–117, an abbreviated gradual containing only the major feasts. The Lenten ferials, Holy Week services, the Sundays after Epiphany, Easter and Pentecost and the Common of the Saints are lacking. Ff.73*v*–107: winter–spring temp. and sanc. from Christmas to the Wednesday after Pentecost (Easter, 96); 107–117: summer sanc. consists of 12 major feasts from St Philip and St James (11 May) to St Andrew (30 Nov).

Le graduel romain, ii (1957), 103

Paris, Bibliothèque Nationale de France, n.a.lat.1177. Cantatorium and proser from southern France; end of 11th century. 89 ff.; 28·8 × 12·4 cm. Aquitanian notation with later additions. Many changes of neume hands. Final folios bound in upside down.

Ff.2–9: miscellany of *prosae*, *Regnum* settings, troped Kyries etc.; 9*v*–14: offertories with verses; 14–15: Kyries without tropes; 17–28: gradual verses; 28–43*v*: alleluias; 43*v*–51: tracts; 53–77*v*: 27 *prosae* by several different hands; 78–86: supplement of 15 *prosae* (added 12th–13th centuries).

Le graduel romain, ii (1957), 110; RISM, B/V/1 (1964), 145

Paris, Bibliothèque Nationale de France, n.a.lat.1871. Troper, sequentiary, proser and prosulas perhaps from Moissac; end of 11th century. 178 ff.; 29·1 × 19 cm. Late Aquitanian notation.

Ff.1*v*–41*v*: Proper tropes; 43*v*–49: Kyrie tropes; 52*v*–55: Sanctus tropes; 55*v*–57: Agnus tropes; 60–76: Gloria tropes; 76*v*–87: sequentiary; 88–91*v*: 7 *prosae*; 92–170*v*: proser, inc. at beginning (commences within *Regnantem sempiterna*); 171–178*v*: about 65 prosulas, inc. series breaking off at the end with few melodies and no rubric cues.

C. Daux: *Deux livres choraux monastiques des Xe et XIe siècles* (Paris, 1889) [contains a misleading inventory]; RISM, B/V/1 (1964), 145; Rönnau (1967), 32

Rome, Biblioteca Angelica, 123 (B.3.18). Computus tables, gradual, processional antiphons and troper-proser from Bologna; first half of 11th century. 268 ff.; 26·4 × 17·4 cm. North Italian neumes. Offertories with verses.

Ff.1–16*v*: 2 computus tables and Calendar of movable feasts; 17–112*v*: winter–spring temp. and sanc. from Advent I to Holy Saturday; 112*v*–113: lacuna; 113–128*v*: Easter Thursday to Vigil of Pentecost; 128*v*–129: lacuna; 129–146: inc. summer sanc. from St Donatus (7 Aug) to St Andrew (30 Nov); 146–152*v*: votives and Masses for the Dead; 153–166: Sundays after Pentecost (double series of alleluias); 166–167: Trinity; 167–183*v*: processional antiphons; 184–265*v*: prosulas, Proper and Ordinary tropes and *prosae*.

Le graduel romain, ii (1957), 119; L. Gherardi: 'Il codice Angelica 123 monumento della chiesa bolognese nel sec. XI', *Quadrivium*, iii (1959), 5–114; PalMus, xviii (1969) [facs.]; A. Kurris: 'Les coupures expressives dans la notation du manuscrit Angelica 123', *EG*, xii (1971), 13–63; M.T. Rosa Barezzani and G. Ropa, eds.: *Codex Angelicus 123: studi sul graduale-tropario bolognese del secolo XI e sui manoscritti collegati* (Cremona, 1996)

Rome, Biblioteca Apostolica Vaticana, Borg.lat.359 (*M.VI.27*). Lectionary, gradual and proser from St Etienne, Besançon; mid-11th century (before 1066). 243 ff.; 19·7 × 14·5 cm. German neumes. Offertories with verses.

F.3: list of bishops of Besançon; 4–132*v*: lectionary (texts only); 135–136: *Laudes regiae* (texts only); 136–193*v*: winter temp. of the gradual from Advent I to Trinity (Easter, 182*v*); 193*v*–201: Sundays after Pentecost; 201*v*–222*v*: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 222*v*–227: Common, Dedication, votives, Requiem, kyriale; 227*v*–243*v*: notated proser.

Le graduel romain, ii (1957), 124; Salmon, ccliii (1969), 43

Rome, Biblioteca Apostolica Vaticana, vat.lat.4770. Partly notated missal from S Bartolomeo, Musiano, nr Bologna (?or Subiaco); 11th century. 254 ff.; 34·5 × 27 cm. North Italian neumes. Offertories with verses. Melodies generally confined to ff.1–92*v* (Advent to Good Friday).

Ff.2–114*v*: winter–spring temp. and sanc. (beginning missing) from Christmas Mass *Lux fulgebit* to Holy Saturday; 114*v*–117: Preface and Canon; 117–152*v*: Easter to the Sunday within the Octave of Pentecost; 152*v*–215: Sundays 1–23 after Pentecost and summer sanc. from St Nicomedes (1 June) to St Andrew (30 Nov) are combined; 215–220: Common; 220–223*v*: Trinity and ferials; 223*v*–225*v*: Dedication; 225*v*–254*v*: blessings, votives, collects etc. (texts only).

Le graduel romain, ii (1957), 124; Salmon, ccliii (1969), 156; L. Gjerløw: 'Votive Masses Found in Oslo', *Ephemerides liturgicae*, lxxxiv (1970), 113–128 [discussion of dating controversy]

Rome, Biblioteca Apostolica Vaticana, vat.lat.7018. Notated secular breviary-missal (summer part) from Reggio nell'Emilia; late 11th century. 224 ff.; 31·3 × 20 cm. North Italian neumes. Offertories lack verses. MS based on a French model (see Salmon).

Ff.1–58*v*: Offices and masses for the Sundays after Pentecost; 58*v*–62: Trinity; 62–65*v*: Dedication; 66–160*v*: summer sanc. from St Tiburtius and St Valerian (14 April) to St Andrew (30 Nov); 161*v*–173: Common; 173–180*v*: votive and Requiem Masses; 181*v*–185*v*: services for the sick and the dead; 186–187: Preface and canon; 188–215: psalter (texts only); 215–218*v*: canticles, *Pater noster*, Credo, *Psalmi speciales*, orations etc.; 219–224: episcopal blessings.

Le graduel romain, ii (1957), 125; P. Salmon: 'Un bréviaire-missel du XIe siècle', *Mélanges Eugène Tisserant*, vii (Rome and Vatican City, 1964), 327–43; Salmon, ccli (1968), 182, and ccliii (1969), 163

Rome, Biblioteca Apostolica Vaticana, vat.lat.10673. Gradual fragment (season of Lent) from Benevento or Apulia; early 11th century. 35 ff.; 26 × 17·5 cm. Beneventan neumes. Offertories with verses.

Ff.1–35 (ed. in PalMus, pp.1–71): temp. from Septuagesima Sunday (inc.) to Holy Saturday. Good Friday and Holy Saturday services contain Beneventan elements.

PalMus, xiv (1936) [facs.]; *Le graduel romain*, ii (1957), 126; Jammers (1965), 88; Salmon, ccliii (1969), 90; Kelly (1989)

Rome, Biblioteca Casanatense, 3830. Cantatorium, troper and proser (3 fragments) from north Italy; 11th century. 58 ff.; 14·7 × 10·4 cm. North Italian neumes.

Ff.1–32*v*: fragment I, offertory verses from Advent to Pentecost; 33–50*v*: troper fragment: Gloria tropes (33–43) and alleluia prosulas (43–50*v*); 51–58*v*: proser fragment for 4 feasts, 8 Sept to 11 Nov.

Le graduel romain, ii (1957), 121; RISM, B/V/1 (1964), 182

Rouen, Bibliothèque Municipale, 243 (*A.164*). Notated monastic breviary from Marmoutier, nr Tours; 11th century. 301 ff.; 35·8 × 25·5 cm. French neumes.

Ff.1–116*v*: winter–spring temp. from Advent I to the Sunday within the Octave of Pentecost (Easter, 87*v*); 116*v*–150*v*: Sundays after Pentecost; 151–294*v*: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 295–301: Common (inc. at end).

Leroquais (1934), iv, 114

St Gallen, Stiftsbibliothek, 339. Calendar, gradual and sacramentary from St Gallen; early 11th century. 550 pp.; 25·3 × 17·8 cm. St Gallen neumes. Offertories with verses.

Pp.8–27: Calendar; 33–174: Gradual (ed. in PalMus, pp.1–142); 33–126 (PalMus, 1–95): winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 107 [76]); 126–44 (95–113): summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 144–5 (113–14): Requiem; 145–6 (114–15): Trinity; 146–57 (115–26): Sundays after Pentecost; 157–61 (126–30): alleluias for Sundays after Pentecost; 161–4 (130–33): Common (alleluias only); 164–74 (133–42): processional antiphons; 181–8: vesting, entrance and offertory prayers; 189–96: Preface and Canon; 197–535: sacramentary.

PalMus, i (1889) [facs.]; Munding (1948), 10; *Le graduel romain*, ii (1957), 131; D.H. Turner: 'Sacramentaries of St Gall in the Tenth and Eleventh Centuries', *Revue bénédictine*, lxxxi (1971), 186–215

St Gallen, Stiftsbibliothek, 376. Calendar, troper, kyriale, gradual, processional and proser from St Gallen; *c*1070. 435 pp.; 19·5 × 16·7 cm. St Gallen neumes with significative letters. Offertories with verses.

Pp.1–12: selected chants; 13–37: Calendar and computus; 39–65: troper; 65–76: kyriale; 76–80: *Te Deum* prosulas and 2 *versus*; 82–228: winter–spring temp. and sanc. of the gradual from Advent I to Whit Saturday (Easter, 196); 228–67: summer sanc. from St Marcellinus and St Peter (2 June) to St Thomas (21 Dec); 267–8: Dedication; 268–9: Requiem; 269–70: Trinity; 271–87: Sundays after Pentecost; 287–91: alleluias for Sundays after Pentecost; 291–5: Common (alleluias only); 298–311: processional antiphons; 312–434: proser (texts only) with sequences in margins.

MGG2 ('Sankt Gallen'; A. Haug); *Le graduel romain*, ii (1957), 132; Rönnau (1967), 42

St Gallen, Stiftsbibliothek, 378. Calendar, troper, kyriales, prosers, offertory and communion verses from St Gallen; *c*1070 (13th-century additions). 400 pp.; 18·8 × 12·5 cm. St Gallen neumes.

Pp.1–35: Calendar and computus; 40–102: troper; 102–26: kyriale no.1; 127–32: 2 *versus*; 132–43: primarily communion verses; 146–296: proser (texts only) with Notker's *Cum adhuc* preface and sequences in margins; 297–343: offertory verses for both the temp. and sanc., 345–52: *prosae* (series 2) with melodies and sequences in margins; 353–60: *prosae* (series 3) notated, but lacking sequences; 362–85: kyriale no.2 with and without tropes; 386–400: appx of selected tropes, *prosae*, alleluias etc.

MGG2 ('Sankt Gallen'; A. Haug); *Le graduel romain*, ii (1957), 133; RISM, B/V/1 (1964), 35

St Gallen, Stiftsbibliothek, 380. Calendar, troper, kyriale, proser, offertoriale and versicular from St Gallen; *c*1080. 393 pp.; 17·6 × 8·8 cm. St Gallen neumes. Some leaves bound out of order.

Pp.4–17: Calendar; 17–20, 41–7, 49–52: computus; 28–40, 53–83: troper; 83–101: kyriale; 101–5: 2 *versus*; 106–13: troped Kyries; 116–17: *Fabrice* prosulas; 118–272: proser preceded by Notker's *Cum adhuc* preface. *Prosae* (texts only), sequences in the margins. 273–367: offertory verses; 369–87: notated introit and communion verses.

MGG2 ('Sankt Gallen'; A. Haug); *Le graduel romain*, ii (1957), 133; RISM, B/V/1 (1964), 39; Rönnau (1967), 41

St Gallen, Stiftsbibliothek, 382. Troper, kyriale, troped epistles, proser and offertoriale from St Gallen; 11th century. 270 pp.; 18·3 × 13 cm. St Gallen neumes.

Pp.1–3: processional antiphons; 3–11: Glorias, Credos and *Pater noster* in Greek and Latin; 11–20: *versus*; 21–54: troper; 57–70: kyriale; 73–93: primarily troped epistles; 94–187: *prosae* (series I) texts only, sequences in margins; 187–218: *prosae* (series II) partly notated, lacking sequences; 219–70: offertory verses for the temp. only, the beginning and ending of the series are missing.

MGG2 ('Sankt Gallen'; A. Haug); *Le graduel romain*, ii (1957), 133; RISM, B/V/1 (1964), 44; RISM, B/IV/1 (1966), 55

Troyes, Bibliothèque Municipale, 522. Notated missal (inc.) for use at Clairvaux; late 11th century. 162 ff.; 31·5 × 22·5 cm. Messine neumatic notation. Offertories lack verses. The beginning and end of the MS are missing.

Ff.1–79*v*: winter–spring temp. from Advent III to Holy Saturday; 79*bis*–79*v*: inc. Canon (added leaves); 80–99: Easter to Trinity; 99–129: Sundays after Pentecost; 129–162*v*: sanc. from St Sylvester (31 Dec) to St Martin (11 Nov), inc.

Leroquais (1924), i, 94; *Le graduel romain*, ii (1957), 145

Turin, Biblioteca Nazionale Universitaria, G.V.20. Gradual and processional from Bobbio; 11th century. 183 ff. Italian neumatic notation from the region of Bobbio. Offertories with verses. The major Masses contain *prosae*, prosulas and troped introits, Kyries, Glorias, Sanctus and Agnus.

Ff.1–9: complete calendar with liturgical cues for the Epistle and Gospel readings; 12–120*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 97); 120*v*–150: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 150*r*–*v*: *prosa Stans a longe* and other chants; 151–163*v*: Sundays after Pentecost; 163*v*–164: Trinity; 164–165: Requiem; 165*r*–*v*: alleluias for the Common; 166–171*v*: Rogation litanies and antiphons; 171*v*–179*v*: processional antiphons; 180–183*v*: supplement of various chants.

Le graduel romain, ii (1957), 146

Vercelli, Biblioteca Capitolare, 161. Gradual with a troper-proser from Vercelli; end of 11th century. 148 ff.; 26 × 18 cm. North Italian neumes. Offertories with verses.

Ff.1–77*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 63); 77*v*–95: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 95*r*–*v*: Requiem; 96–106*v*: Sundays after Pentecost; 106*v*–107*v*: Trinity; 108*v*–112: processional antiphons; 112–148*v*: combined troper and proser for major feasts.

Le graduel romain, ii (1957), 149

Vercelli, Biblioteca Capitolare, 186 (21). Gradual with tropes from S Vittore, Balerna, nr Como; end of 11th century. 199 ff.; 23 × 16 cm. Messine notation adapted for use at Como. Offertories with verses. MS inc. at beginning and end. Introit, Kyrie, Gloria, Sanctus and Agnus tropes, prosulas and some ordines are incorporated within the Mass Propers.

Ff.1–165*v*: winter–spring temp. and sanc. from Advent IV to the Sunday within the Octave of Pentecost (Easter, 114); 165*v*–190: summer sanc. from St Nicomedes (1 June) to St Andrew (30 Nov); 190*r*–*v*: Requiem; 190*v*–199*v*: Sundays after Pentecost (MS breaks off within Sunday XIX).

Le graduel romain, ii (1957), 149

Verona, Biblioteca Capitolare, XCVIII (formerly 92). Secular antiphoner from Verona; 11th century. 267 ff.; 28·5 × 19 cm. North Italian neumes; scattered chants throughout the MS are in Nonantolan notation.

Hesbert, i (1963), MS V [edn of text]; Borders (1983)

Verona, Biblioteca Capitolare, CVII (formerly 100). Troper and proser from S Benedetto, Mantua, later used in Verona; 11th century. 125 ff.; 18·7 × 12·3 cm. North Italian neumes; additions in Nonantolan notation.

Ff.3–24*v*: introit tropes; 27*v*–33*v*: Kyrie tropes; 35–51*v*: Gloria tropes; 54–70*v*: prosulas; 71–118*v*: proser, inc. at end; 120–122: Sanctus tropes; 122*v*–124: Agnus tropes; 124–125*v*: *Laudes regiae* (text only).

RISM, B/V/1 (1964), 187; Borders (1983)

Verona, Biblioteca Capitolare, CIX (formerly 102). Notated hymnal from Verona; end of 11th century. 190 ff.; 22·5 × 14·5 cm. North Italian notation with letter clefs and lines.

Ff.1–185*v*: hymns arranged according to the liturgical year and accompanied with selected antiphons, responds and lessons; 186–189: selected Matins and Vespers antiphons for Easter Week.

Stäblein (1956), 357–406, 597 [edn of 207 hymns]; Borders (1983)

Vienna, Österreichische Nationalbibliothek, Vind.1845. Gradual and sacramentary with *prosae*, tropes, sequences and Calendar from Seeon, Upper Bavaria; dated 1014–24. 275 ff. German neumes. Offertories with verses.

Ff.3–33: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 27*v*); 33–38: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 38*r*–*v*: Mass for the Dead *Si enim credimus*, 38*v*: Trinity; 38*v*–42: Sundays after Pentecost; 42–43: alleluias for Sundays after Pentecost; 43–44*v*: Common (alleluias only); 45–46: Rogation antiphons; 47–57*v*: proser (texts only) with sequences in margins; 58*v*–61: introit tropes and kyriale; 65*v*–72: Calendar and computus; 73–275: sacramentary preceded by a Canon.

Le graduel romain, ii (1957), 151; Hoffmann (1986), 414

Zürich, Zentralbibliothek, Rheinau 132 (Mohlberg 502). Offertoriale and proser from Rheinau; 11th century. 79 ff.; 14·5 × 12 cm. German neumes.

Ff.1–21*v*: offertory verses; 21*v*–32: improperium, Greek Gloria and 11 *prosae*; 32–72*v*: proser with sequences in the margins; 72*v*–79*v*: supplement of *prosae*, sequences and *Laudes regiae* (77*r*–*v*).

RISM, B/V/1 (1964), 54

4. 11th–12th centuries.

Bologna, Biblioteca Universitaria, 2824. Troper with *prosae* from Nonantola; 11th–12th century. 106 ff.; 18 × 12 cm. Nonantolan notation with red F and yellow C lines. Beginning of MS (Kyrie gathering) lacking.

Ff.1–8: Gloria tropes; 8*v*–9*v*: additions over erasures; 10–12*v*: Sanctus, with and without tropes; 12*v*–14: Agnus tropes; 14*v*–15: 2 Fraction antiphons; 15*v*–95: Proper tropes and *prosae* arranged by major feasts according to the church year; 95–106: supplement containing antiphons, *prosae* and Ordinary tropes etc. in Nonantolan and Beneventan notations.

RISM, B/V/1 (1964), 170; A. Moderini: *La notazione neumatica di Nonantola*, i (Cremona, 1970), 54; Borders (1996), i, p.xii [description], xiv [inventory]

Brussels, Bibliothèque Royale Albert Ier, II 3822 (Fétis 1162). Notated missal from St Hubert, Belgium; 11th–12th century. 144 ff. Messine neumes. Offertories with verses.

Ff.1–5: Ordinary and Canon prayers; 5*v*–84*v*: winter temp. from Advent I to the Sunday within the Octave of Pentecost (Easter, 69*v*); 84*v*–100*v*: Sundays after Pentecost; 101–134*v*: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 135–137: Dedication; 137–144*v*: Common.

Le graduel romain, ii (1957), 38

Gniezno, Archiwum Archidiecezjalne, 149. Ordo romanus, Calendar, gradual, proser, sacramentary and lectionary from the abbey of St Maurice, Niederaltaich, Lower Bavaria; dated 1070–1131. 474 pp.; 32·5 × 21·5 cm. German neumes. Offertories with verses.

Pp.1–16: *Ordo romanus antiquus* fragment from Christmas to Purification; 18–22: Calendar (Jan to Oct only); 23–128: gradual; 23–99: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 84); 99–113: St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 114: Trinity; 114–25: Sundays after Pentecost; 126–8: Common (alleluias only); 130–55: notated proser, no sequences in the margins; 158–394: sacramentary (Canon, 158–63); 395–473: lectionary.

K. Biegański and J. Woronczak, eds.: *Missale plenarium, Bibl.Capit. Gnesnensis, MS. 149*, AMP, xi–xii (1970–72) [facs.]

Laon, Bibliothèque Municipale, 237. Partly notated missal from Soissons; 11th–12th centuries. 91 ff.; 25 × 16·3 cm. Messine neumes. Only Common, Eastertide and votive Masses. Offertories lack verses.

Ff.1–11: Common; 12–18*v*: entrance, Ordinary and Canon prayers; 18*v*–28*v*: Easter to Trinity Masses; 28*v*–51*v*: votives; 52–59: baptism services; 59–91*v*: services for the sick and the dead.

Leroquais (1924), i, 161; *Le graduel romain*, ii (1957), 57

Madrid, Archivo Histórico Nacional, Aemil.18 (F.185). Notated full missal of the Roman rite copied for use at S Millán de la Cogolla, nr Nájera; dated 1090–1137. 349 ff.; 38 × 25 cm. Text in Visigothic minuscule; Aquitanian diastematic notation. Offertories without verses. Janini stated that *E-Mah* 35, a sacramentary of French origin, served as the exemplar for MS 18.

Ff.1–12*v*: Calendar and computus; 13–15: Prefaces and Canon; 15*v*–173*v*: winter temp. from Advent I to Whit Saturday (Easter, 138); 173*v*–226: Sundays after Pentecost; 226–298: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 298–299*v*: Dedication; 299*v*–310: Common (ff.291–9 are numbered twice); 310–311: Trinity; 311–338: votive Masses and prayers; 338–349*v*: Masses for the Sick and the Dead.

C. Pérez: 'Indice de los códices de San Millán de la Cogolla y San Pedro de Cardeña existentes en la Biblioteca de la Real academia de la historia', *Boletín de la Real academia de la historia*, liii (1908), 483; *Le graduel romain*, ii (1957), 66; J. Janini: 'Un sacramentario gregoriano de Madrid', *Boletín de la Real academia de la historia*, cxlv (1959), 107

Madrid, Archivo Histórico Nacional, Aemil.51 (*F.219*). Gradual (inc.) with kyriale from S Millán de la Cogolla; 11th–12th centuries. 247 ff.; 27 × 16 cm. Aquitanian diastematic notation. Offertories with verses. Beginning of the MS (ff.1–58) is missing.

Ff.59–162: spring temp. and sanc. from the Wednesday of the first week in Lent to Trinity (Easter, 126); 162–182: Sundays after Pentecost; 182–228*v*: summer sanc. from St Tiburtius, St Valerian and St Maximus (14 April) to St Andrew (30 Nov); 229*r–v*: Trinity; 229*v*–231: Dedication; 231*r–v*: nuptial Mass; 232–246*v*: kyriale with tropes.

C. Pérez: 'Indice de los códices de San Millán de la Cogolla y San Pedro de Cardeña', *Boletín de la Real academia de la historia*, liii (1908), 500; *Le graduel romain*, ii (1957), 67

Madrid, Biblioteca Nacional, 288 (*anc.C.151*). Tonary, troper, proser, offertoriale; *c*1100, from Palermo, Sicily. 194 ff.; 20·6 × 11·3 cm. French neumes.

Ff.4–12: tonary; 12*v*–29*v*: Holy Saturday antiphons and responds; 31*v*–42*v*: Kyries, with and without tropes; 43–58*v*: Gloria tropes; 59–80*v*: alleluias; 81–119*v*: proser; 120–151*v*: offertory verses; 152–159: Sanctus and Agnus, with and without tropes; 159*v*–163*v*: prosulas, troped epistle etc.; 163*v*–168: *Benedicamus* tropes; 168–170*v*: Magi play; 171–172*v*: *Laudes regiae*; 173*v*–175*v*: *versus* of Fortunatus's *Salve festa dies*; 175*v*–187*v*: rhymed Offices of Julian, Egidius and Mary Magdalen; 187*v*–194: supplement in various hands.

Anglès and Subirá, i (1946), 36 [inventory]; *Le graduel romain*, ii (1957), 67; RISM, B/V/1 (1964), 87; Janini and Serrano (1969), 15; Arlt (1970), i, 175; Hiley (1981); D. Hiley: 'Quanto c'è di normanno nei tropari siculo-normanni?', *RIM*, xviii (1983), 3–28; D. Hiley: 'Ordinary of Mass Chants in English, North French and Sicilian Manuscripts', *Journal of the Plainsong & Medieval Music Society*, ix (1986), 1–128

Milan, Biblioteca Trivulziana e Archivio Storico Civico, D.127 (*2294*). Notated missal from Civate; 11th–12th centuries. 307 ff.; 25·8 × 17 cm. North Italian neumes. Offertories lack verses.

Ff.1–8*v*: Calendar; 9–18*v*: vesting and Offertory prayers, blessings, Canon etc.; 18–199*v*: winter–spring temp. and sanc. from Advent I to the Sunday within the Octave of Pentecost (Easter, 166); 199*v*–244*v*: St Tiburtius and St Valerian (14 April) to St Andrew (30 Nov); 244*v*–268: Sundays after Pentecost; 268–269*v*: Dedication; 269*v*–283: Common; 283*v*–284*v*: Trinity; 284*v*–305: votives and Masses for the Dead; 305*v*–307: supplement of prayers (13th-century addition).

Le graduel romain, ii (1957), 72; C. Santoro: *I codici medioevali della Biblioteca Trivulziana* (Milan, 1965), 321

Modena, Duomo, Archivio Capitolare, O.I.13. Gradual from Bologna; 11th–12th centuries. 190 ff. Central Italian notation with red F and yellow C lines. Offertories with verses. Ff.1–47 are badly mutilated. Alleluias for the Sundays after Pentecost are the same as the first series in the Bologna gradual (*I-Ra* 123).

Ff.1–2*v*: fragment of another gradual, summer sanc. from St Basilides (12 June) to St Processus (2 July); 3*v*–133*v*: winter–spring temp. and sanc. from Advent I to the Sunday within the Octave of Pentecost (Easter, 104*v*); 133*v*–162*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 162*v*–166*v*: ordination, *Pro iter agentibus* and Requiem masses; 167*r–v*: St Nicholas (different hand); 168–186: Sundays after Pentecost; 186–187: Trinity; 187–190*v*: Rogation antiphons (inc. at end).

Le graduel romain, ii (1957), 73

Nonantola, Seminario Abbaziale, I. Cantatorium from St Sylvester, Nonantola; 11th–12th centuries. 116 ff.; 23·4 × 14·7 cm. Nonantolan diastematic notation with red F and yellow C lines. The MS contains chants for the soloist only: graduals, alleluias, occasional alleluia prosulas and Lenten tracts. Copied by the monk Maurus (colophon f.1). Feast of St Senesius and St Theopontius (21 May), patrons of Nonantola (65*v*).

Ff.1–71*v*: winter–spring temp. and sanc. from Advent I to the Sunday within the Octave of Pentecost (Easter, 55); 71*v*–89*v*: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 90–109: Sundays after Pentecost; 109*v*–112*v*: alleluias.

Le graduel romain, ii (1957), 86; A. Moderini: *La notazione neumatica di Nonantola* (Cremona, 1970) [cited as MS G with photographs of 34 ff.]

Paris, Bibliothèque Nationale de France, lat.12584. Gradual, antiphoner, processional, martyrology and Rule of St Benedict from St Maur-des-Fossés; 14th and 11th–12th centuries. 385 ff.; 31 × 20·5 cm. French neumes. Offertories with verses.

Ff.1–79*v*: Martyrology of Usuard (14th century); 80–119*v*: Rule of St Benedict, inc. at end (14th century); 120–126*v*: gospels for major feasts (14th century). Gradual, ff.127–210, 11th–12th centuries. Ff.127–182: winter–spring temp. and sanc. (beginning missing) from St John (27 Dec) to Whit Saturday (Easter, 169); 182*v*–199*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 200–208*v*: Sundays after Pentecost; 208*v*–209: Trinity; 209*v*–210: Dedication; 210–216: supplementary Office and Mass chants. Antiphoner, ff.216*v*–385*v*, 11th–12th centuries. Ff.216*v*–303: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 289*v*); 303–344: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 344–345*v*: Dedication; 345*v*–355*v*: Common; 358–359*v*: Trinity; 360–369: histories; 369–373: Sundays after Pentecost; 373–382*v*: processional antiphons; 383*v*–385*v*: Office of St Nicholas.

Le graduel romain, ii (1957), 105; Hesbert (1963–79), ii, MS F [edn of text of antiphoner]; RISM, B/IV/1 (1966), 417; A. Renaudin: 'Deux antiphonaires de Saint-Maur: BN Lat 12584 et 12044', *EG*, xiii (1972), 53–150; CANTUS database

Paris, Bibliothèque Nationale de France, lat.13252. Troper, proser and tonary from St Magloire, Paris; 11th–12th centuries. 95 ff.; 19·8 × 9·8 cm. French neumes.

Ff.3–20: introit, offertory and communion tropes for major feasts; 20*v*–26: Kyrie tropes; 26–38: Gloria tropes; 41–66*v*: proser; 67–68*v*: Sanctus tropes; 69–70: Agnus tropes; 71–76*v*: tonary; 77–80: troped epistle for St Stephen (26 Dec); 81–92*v*: alleluias for the liturgical year.

Le graduel romain, ii (1957), 106; RISM, B/V/1 (1964), 143; Huglo (1971), 314

Pistoia, Basilica di S Zeno, Archivio Capitolare, C121. Troper, proser and fragment of a gradual from Pistoia Cathedral; 11th–12th centuries. 91 ff.; 26·2 × 18 cm. Central Italian notation on 4 dry lines with red F line.

Ff.2–6: Kyries with tropes; 6–8*v*: 5 Glorias without tropes; 8*v*–9*v*: gradual prologues *Gregorius presul meritis* etc.; 10–78*v*: primarily introit tropes and *prosae* arranged according to the liturgical year. Ff.73*v*–74 and 81*v*–82: lacunae, missing fascicles now MS 2 in R. de Zayas's private collection, Seville (see Brunner), containing, respectively, tropes and *prosae* for the conclusion of the liturgical year, and Agnus with and without tropes. 79–81*v*: Sanctus with and without tropes (inc. at end); 82–89*v*: fragment of a different MS, a gradual from the feast of St Stephen (26 Dec) to Epiphany (6 Jan); 90–91*v*: fragment of an Easter play.

RISM, B/V/1 (1964), 180; L.W. Brunner: 'Two Missing Fascicles of Pistoia C.121 Recovered', *Cantus Planus III: Tihány 1988*, 1–19

Rome, Biblioteca Apostolica Vaticana, Urb.lat.602. Troper with *prosae* and processional antiphons probably from Monte Cassino; 11th–12th centuries. 108 ff.; 16 × 9 cm. Diastematic Beneventan notation without lines.

F.1: introit trope (see AH, xlix, 1906, p.24); 1*v*–23*v*: Proper tropes and beginning of Kyries, with and without tropes, erased and written over with processional chants (reconstruction by Boe); 23*v*–33*v*: remainder of Kyries; 34–60*v*: Gloria tropes; 61–74: Sanctus tropes; 74–79: Agnus tropes; 79*v*–89: *prosae*; 89–100*v*: Rogation Mass, votive Masses and *versus*; 101*v*–108*v*: processional antiphons.

RISM, B/V/1 (1964), 198; Salmon, ccliii (1969), 87; J. Boe: 'The "Lost" Palimpsest Kyries in the Vatican Manuscript Urbinas latinus 602', *Journal of the Plainsong & Mediaeval Music Society*, viii (1985), 1–24; Planchart (1994), xix

Rome, Biblioteca Apostolica Vaticana, vat.lat.7017. Notated secular breviary (winter part) from central Italy; 11th–12th centuries. 342 ff.; 27 × 18·3 cm. North Italian neumes.

Ff.1–241: winter temp. from Advent I (partly missing) to Easter Saturday; 241*v*–287*v*: winter sanc. from St Andrew (30 Nov) to the Annunciation (25 March); 288–325: Passions and Lives of St Sebastian, St Vincent, St Agatha, St Lucy, St Gregory and St Ambrose; 326–328*v*: order of services for Milan, Florence etc.; 339–342*v*: sermons of St Ambrose and St Augustine (inc. at end).

Salmon, ccli (1968), 182

Rome, Biblioteca Casanatense, 1907 (B.II.1). Monastic notated breviary-missal from S Salvatore, Monte Amiato, south of Siena; 11th–12th centuries. 262 ff.; 39 × 22·5 cm. Central Italian neumes. Offertories without verses. The breviary and missal Propers are combined for each feast.

Ff.1–152: winter temp. from Advent I to the Sunday within the Octave of Pentecost and its ember ferials (Easter, 124*v*); 152–185*v*: Sundays after Pentecost; 185*v*–187*v*, 191*r*–*v*: Trinity and Holy Cross; 188–189*v*: Preface and Canon no.1 (added); 190: half-leaf; 191*v*: votive Masses; 192: Marian Mass *Salve sancta parens*; 192*v*–194: Preface and Canon no.2 (original); 194–200*v*: votive and Requiem prayers; 203–262: sanc. (inc. at beginning) from St Agnes (21 Jan) to St Andrew (30 Nov).

Le graduel romain, ii (1957), 121; *Studi medievali*, 3rd ser., ix (1968), 1146

Rome, Biblioteca Nazionale Centrale Vittorio Emanuele II, 1343 (Sessorianus 62). Kyriale, troper-proser and processional from Nonantola; 11th–12th centuries. 81 ff.; 25·6 × 17 cm. Nonantolan diastematic notation with red F and yellow C lines.

Ff.1–17*v*: Kyrie, Gloria, Sanctus and Agnus tropes; 18–51*v*: selected tropes, *prosae*, prosulas, Gospel antiphons and Proper chants for major feasts; 51*v*–72: processional antiphons; 72–80*v*: Rogation litanies, antiphons and Masses.

Huglo (1956), 80; *Le graduel romain*, ii (1957), 122; RISM, B/V/1 (1964), 185; *Studi medievali*, 3rd ser., ix/2 (1968), 1173: Borders (1996), i, p.xiii [description], xxv [inventory]

Verona, Biblioteca Capitolare, CV (formerly 98). Notated missal from Verona; 11th–12th centuries. 396 ff.; 36·8 × 25 cm. Nonantolan notation ff.6*v*–201*v* and north Italian notation from ff.206–395*v*.

Ff.1–1*v*: Calendar fragment (May to Dec); 3–6: Preface and Canon no.1; 9–201*v*: winter–spring temp. and sanc. from Advent I to Holy Saturday; 202–205*v*: Preface and Canon no.2; 206–253: Easter to the Sunday within the Octave of Pentecost; 253–343: the summer sanc. and Sundays after Pentecost are combined from St Nicomedes (1 June) to St Felicitas (23 Nov); 343–351: Common; 351–352*v*: Dedication; 352*v*–353*v*: *Pro peccatis* prayers; 353*v*–355: Trinity; 355–377: votives; 377–389*v*: Masses for the Dead; 390–395*v*: selected epistles and gospels.

Le graduel romain, ii (1957), 151

Vienna, Österreichische Nationalbibliothek, Vind.13314. Gradual (inc.) with kyriale, proser and sacramentary from ?Seckau; 11th–12th centuries. 220 ff. German neumes. Offertories with verses.

Ff.1–48: winter–spring temp. and sanc. (beginning missing) from the third Sunday of Lent to Whit Saturday (Easter, 30); 48–63*v*: summer sanc. from St Urban (25 May) to St Thomas (21 Dec); 63*v*–64: Trinity; 64–74*v*: Sundays after Pentecost; 74*v*–77: Common (alleluias only); 77*v*–84: introit tropes and kyriale; 84–120*v*: partly notated proser; 121–132*v*: votive Masses, Rogation antiphons, tonary, etc.; 133–219: sacramentary preceded by a Canon.

Le graduel romain, ii (1957), 152; R. Flotzinger: 'Zu Herkunft und Datierung der Gradualien Graz 807 und Wien 13314', *SMH*, xxxi (1989), 57–80

5. 12th century.

Autun, Bibliothèque Municipale, 10 (8). Notated missal with *prosae* from Autun; 12th century. 345 ff.; 26·5 × 18·5 cm. French neumes. Offertories without verses.

Ff.7–9*v*: Calendar; 10*v*–23: Canon; 24–170: winter temp. from Advent I to Trinity (Easter, 138); 170–209: Sundays after Pentecost; 209–261*v*: winter–summer sanc. from St Sylvester (31 Dec) to St Nicholas (6 Dec); 261*v*–262*v*: Dedication; 262*v*–269: Common (part I); 270–288: Common (part II, later hand); 288–294: votives; 294–319: *prosae* (texts only); 319–345: prayers, votives, etc.

Leroquais (1924), ii, 3; *Le graduel romain*, ii (1957), 27

Avignon, Médiathèque Ceccano, 181. Carthusian gradual from Villeneuve-lès-Avignon; end of 12th century. 116 ff. Late Aquitanian notation on red, yellow and dry lines. Offertories lack verses.

Ff.1–68: winter–spring temp. from Advent I to Trinity (Easter, 53*v*); 68*v*–88: Sundays after Pentecost; 88–111*v*: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 111*v*–113: Requiem Masses, 113–116: elements from the kyriale.

Le graduel romain, ii (1957), 29

Bamberg, Staatsbibliothek, Liturg.9 (Ed.V.3). Offertoriale, tracts and troper probably from Bamberg; 12th century. 49 ff.; 21·6 × 15·8 cm. German neumes.

Ff.1–1*v*: Palm Sunday antiphons; 2–32*v*: offertory verses; 32*v*–37*v*: tracts; 37*v*–44*v*: Veneration of the Cross, Rogation and votive antiphons; 44*v*–46*v*: introit tropes for Christmas, St Stephen, St John and Holy Innocents; 46*v*–49*v*: Kyries and Glorias, with and without tropes.

Le graduel romain, ii (1957), 30; RISM, B/V/1 (1964), 61

Bamberg, Staatsbibliothek, Liturg.10 (Ed.V.10). Cantatorium from Bamberg; 12th century. 122 ff.; 12·7 × 9·3 cm. German neumes.

Ff.1–68*v*: offertory verses; 69–89*v*: alleluias for the year; 90–98: Easter antiphons; 98*v*–99: Tonary of Henricus of Augsburg; 100–122*v*: tracts from Purification to Holy Saturday.

Huglo (1971), 281

Bamberg, Staatsbibliothek, Liturg.22 (Ed.III.2). Gradual, proser and secular antiphoner from Bamberg; early 12th century. 206 ff.; 30·6 × 22 cm. German neumes. Offertories with verses.

Gradual, ff.1*v*–73. Ff.1*v*–44: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 35*v*); 44–51*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 52–57*v*: Sundays after Pentecost; 59–63: Requiem, Common (alleluias only), Rogation antiphons and selected introit tropes; 66–73: proser (texts only). Antiphoner, ff.73*v*–206. Ff.73*v*–139*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 128); 139*v*–173*v*: summer sanc. from St John the Baptist (24 June) to St Nicholas (6 Dec); 173*v*–180: Common; 180–183*v*: Dedication and Trinity; 183*v*–192: histories; 192–195: Sundays after Pentecost; 195*v*–198*v*: *Venite* settings; 198–200: Office of the Dead; 201*r*–*v*: tonary; 202–6: hymns (texts only).

Bamberg, Staatsbibliothek, Liturg.23 (Ed.V.6). Secular antiphoner from Bamberg; end of 12th century. 160 ff.; 20·7 × 14 cm. German neumes.

Ff.1–102: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 83*v*); 102–136*v*: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 137–139*v*: Office of Mary Magdalen (second hand); 140–154*v*: histories; 154*v*–159: Sundays after Pentecost.

Hesbert, i (1963), MS B [text]

Bamberg, Staatsbibliothek, Liturg.24 (Ed.III.9). Secular antiphoner from Bamberg; 12th century. 98 ff.; 28·3 × 19·7 cm. German neumes.

Ff.1–64*v*: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 53*v*); 64*v*–87: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 87*r*–*v*: Sundays after Pentecost (partial series from nos.7 to 12); 88–96: histories; 96–98*v*: Sundays after Pentecost (full series).

Benevento, Biblioteca Capitolare, 34. Gradual with tropes, *prosae* and kyriale from S Sophia, Benevento; 12th century. 288 ff.; 22·3 × 14·5 cm. Beneventan notation with red F and yellow C lines and letter clefs.

Ff.1–194: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 122*v*); 194–246*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 247–265: Sundays after Pentecost; 265–266*v*: Requiem; 267–273*v*: Common (alleluias only); 274–288*v*: kyriale (inverted folios).

PalMus, xv (1937) [facs.]; *Le graduel romain*, ii (1957), 32; Jammers (1965), 90; Planchart (1994), xvi

Benevento, Biblioteca Capitolare, 35. Gradual and kyriale from Benevento; early 12th century. 202 ff. Beneventan notation with red F and yellow C lines and letter clefs. Offertories with verses. The major Masses contain *prosae* and some prosulas. Beginning of MS lacking; some mutilation of the ornamented initials throughout.

Ff.1–117: winter–spring temp. and sanc. beginning within the communion *Simile est regnum caelorum* for the Sunday within the Octave of Christmas to Whit Saturday (*Quem queritis*, 68*v*; Easter, 69); 117–156*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 156*v*–166*v*: Sundays after Pentecost; 166*v*–170*v*: several votives and Masses for the Dead; 170*v*–179*v*: alleluias for the Sundays after Pentecost and the Common; 180–185: troped Kyries; 185–195: troped Glorias; 195–199*v*: troped Sanctus and Agnus; 202*r*–*v*: fragment of another 11th-century gradual (see PalMus, xv, p.53, no.13).

Le graduel romain, ii (1957), 32; Planchart (1994), xvi

Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.ms.40078 (Z.78). Gradual, kyriale and proser from

Quedlinburg; 12th century. 289 ff. German notation on 4 lines, with red F and yellow C lines. Offertories with verses.

Ff.1–153: winter temp. from Advent I to Trinity (Easter, 124); 153–179*v*: Sundays after Pentecost; 180–237: sanc. from St Lucy (13 Dec) to St Andrew (30 Nov); 237*v*–239: Dedication; 239*v*–244*v*: Common (alleluias only); 247–252*v*: kyriale; 252*v*–287: proser (ed. Drinkwelder).

Le graduel romain, ii (1957), 33; O. Drinkwelder: *Ein deutsches Sequentiar aus dem Ende des 12. Jahrhunderts* (Graz and Vienna, 1914)

Brussels, Bibliothèque Royale Albert Ier, II 3823 (*Fétis 1172*). Cluniac gradual, processional, kyriale and proser from the Auvergne; early 12th century (fig.14). 184 ff.; 27 × 16·5 cm. Late Aquitanian notation with red F, yellow C and 2 dry lines. Offertory verses are notated only from Advent to the end of Lent, the verse melodies after Easter are suppressed.

Ff.1–91: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 76); 91–117: summer sanc. from St Ambrose (4 April) to St Andrew (30 Nov); 117*r*–*v*: Dedication; 117*v*–130: Sundays after Pentecost (alleluia cycle follows Cluniac use); 130–131: Trinity; 131–132: Requiem; 132*v*–150*v*: processional antiphons; 151–158: kyriale; 158–178*v*: proser; 178*v*–184*v*: additions (*prosae*, obits, etc.).

Le graduel romain, ii (1957), 38; M. Huglo: 'Trois anciens manuscrits liturgiques d'Auvergne, Bruxelles Bibl. Royale II 3823', *Bulletin historique et scientifique de l'Auvergne*, lxxvii (1957), 81–104

Colmar, Bibliothèque de la Ville, 445. Cistercian gradual from Pairis (Alsace); *c*1175. 134 ff.; 32 × 22·5 cm. German *Hufnagel* notation on 4 lines with red F and yellow C lines.

Ff.1–70: winter temp. from Advent I to Whit Saturday (Easter, 55); 70*v*–82*v*: Sundays after Pentecost; 83–120: sanc. from St Stephen (26 Dec) to St Andrew (30 Nov); 120*v*–121: Dedication; 121–125*v*: votives; 125*v*–129*v*: kyriale; 132*v*–134: later additions.

Le graduel romain, ii (1957), 46; Hammer (1968), 57

Darmstadt, Hessische Landes- und Hochschulbibliothek, 868. A Premonstratensian gradual, kyriale and proser from Arnstein, later Steinfeld; dated *c*1180. 172 ff.; 26·5 × 17 cm. *Hufnagel* notation on 4 red lines. Offertories lack verses. Scattered missing folios throughout the MS; ff.44 and 45 badly mutilated.

Ff.2–3*v* and 172*r*–*v*: guards from the books of *Daniel* and *Judith*; 4–78: winter–spring temp. from Advent I to Whit Saturday (Easter, 60*v*); 78*r*–*v*: Trinity; 78*v*–89*v*: Sundays after Pentecost; 89*v*–90: Dedication; 90*r*–*v*: Common (alleluias only), end missing; between 90*v* and 91 a gathering containing the end of the Common and the beginning of the sanc. is missing; 91–112: sanc. from the Conversion of St Paul (25 Jan) to St Thomas (21 Dec); 112*v*–116: Kyries and Glorias; 116*v*–150: notated proser; 150*r*–*v*: notated Credo; 150*v*–152: Sanctus, Agnus and Ites; 152*r*–*v*: 4 Marian antiphons; 152*v*–153*v*: Requiem Mass; 153*v*–154: table of Mass incipits entitled 'Incipiunt misse familiares'; 154*v*–171*v*: supplement of *prosae*, metrical alleluias, index to the MS, Masses etc., by different hands.

Le graduel romain, ii (1957), 46; Eizenhöfer and Knaus (1968), 44

Florence, Biblioteca Medicea Laurenziana, Ashburnham 62. Gradual fragment from Aquitaine; early 12th century. 50 ff.; 20 × 12 cm. Aquitanian notation. Offertories lack verses. MS bound out of order.

Ff.19*r*–*v*: Palm Sunday processional Preces *Gloria laus*; 19*v*–42*v*: Palm Sunday to first Sunday after Easter; 42*v*–43: extensive lacuna; 43*r*–*v*: 9–18 June feasts (inc.); 43*v*–44: small lacuna: 44–49: summer sanc. from end of St Peter (29 June) to St Felicissimus and St Agapitus (6 Aug); 49*v*–50*v*: 2 *prosae*, *Laetabundus* and *Ecce pulchra* (added); 1–18: St Cyriacus (8 Aug) to St Andrew (30 Nov); 18*r*–*v*: St Martin Mass *O beatum virum*.

Le graduel romain, ii (1957), 51; Grégoire (1968), 505

Graz, Universitätsbibliothek, 211. Secular antiphoner from Székesfehérvár, Hungary; first half of 12th century. 160 ff.; 25 × 18 cm. German neumes.

Ff.1–100*v*: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 83*v*); 100*v*–136: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 136–138: Dedication; 138–147*v*: Common; 147*v*–156*v*: histories; 156*v*–160: Sundays after Pentecost (complete).

Z. Falvy and L. Mezey: *Codex Albensis, ein Antiphonar aus dem 12. Jahrhundert* (Budapest and Graz, 1963) [facs.]

Graz, Universitätsbibliothek, 807. Gradual from Klosterneuburg; dated *c*1150 (after 1133). 168 ff.; 23 × 15 cm. Messine notation ('notation of Klosterneuburg') on 4 lines, red F line, yellow C line. Offertories with verses. Erasures and corrections of the melodies and text throughout the MS.

Ff.1–130*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 103); 130*v*–148: summer sanc. from St Marcellinus and St Peter (2 June) to St Thomas (21 Dec); 148*r*–*v*: Trinity; 148*v*–162*v*: Sundays after Pentecost; 162*v*–166*v*: Common (alleluias only); 166*v*: *prosa Salve pater Augustine vas electum* (added); 167–168: 4 introit tropes for Christmas, St Stephen, St John the Evangelist, and Innocents; 168*v*: Mass of St Vincent.

Le graduel romain, ii (1957), 53; PalMus, xix (1974) [facs.]

Grenoble, Bibliothèque Municipale, 84 (*395*). Carthusian lectionary and gradual used at La Grande Chartreuse, nr Grenoble; end of 12th century. 150 ff.; 28·8 × 20 cm. Late Aquitanian notation on 1 red and 3 dry lines. Offertories lack verses.

Ff.1–87*v*: lectionary; 88–134*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 126*v*); 134*v*–142: Sundays after Pentecost; 142–149: summer sanc. from the Vigil of St John the Baptist (23 June) to St Andrew (30 Nov); 149*r*–*v*: Mass for the Dead *Respice Domine*; 150*v*: Mass ordines.

Le graduel romain, ii (1957), 54

Laon, Bibliothèque Municipale, 226bis. Notated missal from St Paul, Verdun; first half of 12th century. 215 ff.; 26·5 × 18·8 cm. Messine neumes. Offertories lack verses.

Ff.1–3*v*: vesting, Ordinary of the Mass and Canon prayers; 3*v*–114*v*: winter temp. from Advent I to Trinity (Easter, 92); 114*v*–139*v*: Sundays after Pentecost; 141–191*v*: sanc. from St Aygerius (1 Dec) to St Andrew (30 Nov); 191*v*–195: Common; 195: Dedication (text only); 195*v*–196*v*: Office of the Dead (inc., text only); 197–215: votives, Masses for the Dead, etc. (little notation).

Leroquais (1924), i, 231; *Le graduel romain*, ii (1957), 56

Le Havre, Bibliothèque Municipale, 330 (*A 32*). Notated missal (inc.) from New Minster, Winchester; second half of 12th century. 177 ff.; 29·7 × 20·2 cm. English neumes. Offertories lack verses. Beginning of MS is missing.

Ff.1–26*v*: winter temp. from Friday after Easter Sunday to Trinity; 26*v*–61*v*: Sundays after Pentecost; 62–167: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 173–174: Dedication; 174–177*v*: votives.

Leroquais (1924), i, 190; *Le graduel romain*, ii (1957), 54; D.H. Turner, ed.: *The Missal of the New Minster, Winchester*, Henry Bradshaw Society, xciii (Leighton Buzzard, 1962) [edn of text only]

London, British Library, Add.11669. Gradual, proser and sacramentary from Augsburg; 12th century. 117 ff.; 30·5 × 21·6 cm. German neumes. Offertories with verses.

Ff.*r*1–*v*: Calendar (Sept to Dec only); 2–35*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 29); 35*v*–38*v*: sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 38*v*–43: Sundays after Pentecost; 43*r*–*v*: Trinity; 43*v*–44: Requiem; 44–45: Common (alleluias only); 45–46*v*: kyriale; 46*v*–47*v*: Rogation antiphons; 49–55*v*: proser (texts only); 56–57*v*: Canon; 57*v*–117*v*: sacramentary (gradual chant incipits in margins without notation).

R. Priebsch: *Deutsche Handschriften in England*, ii: *Das British Museum* (Erlangen, 1901), 117; *Le graduel romain*, ii (1957), 61

London, British Library, Add.17302. Carthusian diurnal; 12th century. 123 ff.; 24 × 16·5 cm. Early quadratic notation with red F line.

Ff.2*v*–45*v*: Advent I to the Saturday after Epiphany I (see Hesbert, 1963–79, no.32) with notation; 45*v*–70*v*: notated Common; 71–122*v*: Office collects for the entire year (texts only).

London, British Library, Add.34209 ('Antiphonarium Ambrosianum'). Offices and masses of the Ambrosian rite, probably from Milan; 12th century. 270 pp.; 25 × 14 cm (ed. in PalMus). Milanese notation with red and yellow lines.

Pp.1–260: winter temp. and sanc. from Advent I to Holy Saturday; 260–69: Glorias, Preces, hymn, sequences, etc.

PalMus, v–vi (1896–1901) [facs.]; M. Huglo and others: *Fonti e paleografia del canto ambrosiano*, Archivio ambrosiano, vii (Milan, 1956), 39

London, British Library, Eg.857. Gradual from Noyon; early 12th century (fig.15). 58 ff.; 26·4 × 18 cm. Messine neumes. Offertories

lack verses. Masses numbered 1–211 in the manner of a sacramentary.

Ff.1–41*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 33); 41*v*–50*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 50*v*–51: Trinity; 51–6: Sundays after Pentecost; 57*v*–58*v*: ferial Offices after Epiphany (see Hesbert, i, 1963, nos.26–32).

Le graduel romain, ii (1957), 64

London, British Library, Roy.2 B.iv. English troper and gradual (inc.) with *prosae*, from St Albans; 12th century. 215 ff.; 26·2 × 17·5 cm. Anglo-Norman notation on 4 red lines. Offertories lack verses. The temp. from Christmas to Holy Saturday, the Sundays after Pentecost and part of the summer sanc. are lost.

Ff.1–23*v*: Kyries, with and without tropes; 24*v*–54*v*: Gloria and *Regnum* tropes. Gradual, ff.55–173*v*, with complete introits, graduals, alleluias, *prosae*, offertories and communions. Ff.55–68*v*: Advent I to Christmas Mass no.1; 68*v*–69: lacuna; 69–98*v* and 199–208*v*: end of Holy Saturday Mass to Trinity; 98*v*–99: lacuna; 99–139: summer sanc. from the end of St Peter (29 June) to St Nicholas (6 Dec); 139–169: Common; 169–173*v*: Dedication; 173*v*–183*v*: 3 Marian and one Holy Cross *prosae*; 184–194*v*: Sanctus tropes; 195–198 and 209–215: Agnus tropes.

Le graduel romain, ii (1957), 65; RISM, B/V/1 (1964), 156

Lucca, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile, 601. Camaldolese antiphoner (monastic) from the abbey of S Petri, Puteoli (Pozzeveri), diocese of Lucca; early 12th century. 560 pp.; 36·5 × 25·5 cm (ed. in PalMus). Central Italian notation with red F and yellow C lines.

Pp.1–267: winter temp. from Advent I to Whit Saturday (Easter, 206); 267–309: histories; 309–20: Sundays after Pentecost; 320–505: sanc. from St Lucy (13 Dec) to St Andrew (30 Nov); 505–46: Common; 546–53: Dedication; 553–60: Office of the Dead.

PalMus, ix (1905–9) [facs.]

Madrid, Biblioteca Nacional, 289 (*anc.C.153*). Troper and proser from Palermo, Sicily; mid-12th century. 156 ff.; 20 × 12·5 cm. Norman-Sicilian notation on 4 dry lines with letter clefs.

Ff.2–13*v*: Kyrie tropes; 13*bis*–32: Gloria tropes; 33–89*v*: proser; 89*v*–96*v*: Sanctus tropes; 96*v*–99*v*: Agnus tropes; 99*v*–120*v*: troped epistles; 117–118*v*: drama *De Peregrino in die Lune Pasche*; 122*v*–126*v*: *Venite* settings arranged by tones; 126*v*–140*v*: 28 *Benedicamus* tropes; 141–148: 15 monophonic conductus; 148*v*–155: alleluia cycle (partly notated); 155*v*–156: conductus and Laudes.

Young (1933), ii, 458; Anglès and Subirá, i (1946), 18; RISM, B/V/1 (1964), 88; Janini and Serrano (1969), 15; Arlt (1970), i, 175; Hiley (1981); D. Hiley: 'Quanto c'è di normanno nei tropari siculo-normanni?', *RIM*, xviii (1983), 3–28; D. Hiley: 'Ordinary of Mass Chants in English, North French and Sicilian Manuscripts', *Journal of the Plainsong & Medieval Music Society*, ix (1986), 1–128

Madrid, Biblioteca Nacional, 19421 (*anc.C.88*). Troper and proser from Catania, Sicily; 12th century. 119 ff.; 27·5 × 17 cm. Norman-Sicilian notation on 4 dry lines with letter clefs.

Ff.3–15: Kyries, with and without tropes; 15*v*–36: Glorias, with and without tropes; 36*v*–87*v*: proser; 88–95: Sanctus tropes; 95*v*–98: Agnus tropes; 98–106: troped epistles, *Exultet*, *Liber generationis*, etc.; 106–110*v*: primarily *Benedicamus* and Ite settings, with and without tropes; 111–115*v*: primarily Palm Sunday processional antiphons; 115*v*–118: 4 polyphonic compositions.

Anglès and Subirá, i (1946), 66; RISM, B/V/1 (1964), 90; RISM, B/IV/1 (1966), 243; Janini and Serrano (1969), 197; Arlt (1970), i, 175; Hiley (1981); D. Hiley: 'Quanto c'è di normanno nei tropari siculo-normanni?', *RIM*, xviii (1983), 3–28; D. Hiley: 'Ordinary of Mass Chants in English, North French and Sicilian Manuscripts', *Journal of the Plainsong & Medieval Music Society*, ix (1986), 1–128

Madrid, Biblioteca Nacional, Vitrina 20, 4 (*anc.C.132*). Gradual with *prosae* from Palermo, Sicily; dated 1130–38. 240 ff.; 21·9 × 15 cm. Norman-Sicilian notation on 4 dry lines.

Ff.3–10*v*: Kyries, Glorias, Marian antiphons, tracts and offertory verses; 11–154: winter temp. from Advent to Trinity (Easter, 102*v*; *Peregrinus* drama, 105*v*–108*v*); 154–155*v*: Dedication; 155*v*–206*v*: sanc. from St Stephen (26 Dec) to St Nicholas (6 Dec); 207–210*v*: Common; 210*v*–212: Requiem; 212*v*–219*v*: alleluias; 221*r*–*v*: Sanctus; 222*v*–223: Agnus; 224–232*v*: troped readings; 232*v*–240: 9 *prosae* (added).

Young (1933), ii, 476; Anglès and Subirá, i (1946), 54; *Le graduel romain*, ii (1957), 67; RISM, B/V/1 (1964), 91; Janini and Serrano (1969), 246; Hiley (1981); D. Hiley: 'The Norman Chant Traditions: Normandy, Britain, Sicily', *PRMA*, cvii (1980–81), 1–33

Metz, Bibliothèque Municipale (*now Médiathèque*), *452*. Troper, proser and tonary from the Cathedral of St Etienne, Metz; early 12th century. 92 ff. Lorraine (Messine) neumatic notation. MS destroyed during World War II; microfilm copy at the abbey of Solesmes, France.

Ff.1*v*–41*v*: major masses of the liturgical year containing introit, Kyrie, Gloria, offertory, Sanctus and Agnus tropes; 41*v*–47*v*: procession antiphons; 48–91*v*: *prosae* (mostly texts) with sequentias in the outer margins; 91*v*–92: mnemonic formulae of the 8 tones 'Primus ut exsurge' (see Huglo, 1971, p.320); 92*r*–*v*: noted Gloria without tropes (added).

RISM, B/V/1 (1964), 108

Munich, Bayerische Staatsbibliothek, Clm 7905. Cistercian gradual from Kaisheim; dated before 1185. 184 ff. German *Hufnagel* notation on 4 lines. Offertories lack verses.

Ff.1–87*v*: winter–spring temp. from Advent I to Whit Saturday (Easter, 66*v*); 87*v*–88*v*: Trinity; 88*v*–110*v*: Sundays after Pentecost; 110*v*–162*v*: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 162*v*–163: brief Common; 163–164: Dedication; 164–165*v*: Requiem; 165*v*–169*v*: votives; 169*v*–173*v*: kyriale; 173*v*–175*bis*: *Pater de caelis* litany; 175*bis v*: Ites; 176–178*v*: processional antiphons; 178*v*–181*v*: hymns; 181*v*–183*v*: added material.

Le graduel romain, ii (1957), 79

Naples, Biblioteca Nazionale Vittorio Emanuele III, VI-G-34. Processional, kyriale and proser from Troia, nr Foggia; late 12th century. 139 ff.; 21 × 15 cm. Late Beneventan notation with red F and yellow C lines.

Ff.1–12*v*: processional antiphons and responds (inc.) from *Letania majore* to the Finding of the Holy Cross (3 May); 12*v*–31*v*: Kyrie tropes; 31*v*–39: Gloria tropes; 39–72*v*: troped epistles; 72*v*–88*v*: *Liber generationis*, *Exultet*, Preface and alleluias; 88*v*–139*v*: proser (beginning lacking).

RISM, B/V/1 (1964), 175; Arnese (1967), 146

Oxford, Bodleian Library, Canon. liturg.202 (*19314*). Secular antiphoner with rubrics from Austria, later at S Pietro, Carnia, nr Udine; 12th century. 150 ff.; 25·3 × 17·8 cm. German neumes.

F.1*v*: date of 1361 (added); 1*v*–90: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 72); 90*v*–121*v*: St John the Baptist (24 June) to St Andrew (30 Nov); 121*v*–129: Common; 129–131: Dedication; 131–139*v*: histories; 139*v*–142: Sundays after Pentecost; 142–148*v*: inc. hymnal (texts only).

Frere, i (1901), 30; Flotzinger (1991), 67

Oxford, Bodleian Library, Canon. liturg.297 (*19395*). Notated monastic breviary from St Felicitas, Schwarzach, Austria; after 1154. 352 ff.; 21·5 × 15 cm. German neumes (fig.16).

Ff.3–9: Calendar and computus; 11–142: winter–spring temp. from Advent I to Trinity (Easter, 110*v*); 142–171: histories; 171–188: Sundays after Pentecost, sanc. from St Nicholas (6 Dec) to St Andrew (30 Nov) and St Damasus (11 Dec); 262*v*–297: Common; 297–301: Dedication; 302–315: hymnal with few melodies; 315–327: *ad cantica* canticles, litanies, collects, hymns and Offices for the dead; 329–352*v*: ferial psalter.

Frere, i (1901), 34

Oxford, Bodleian Library, Canon. liturg.321 (*19410*). Notated votive missal and monastic breviary (Common of the Saints only) from Ravenna; 12th century. 129 ff.; 23·1 × 16·1 cm. Beneventan notation with red line and letter clefs.

Missal, ff.3–94*v*. Ff.3–13*v*: baptism services (inc. at beginning); 13*v*–37: ordo for the sick and the dead including litanies, Office and Masses etc.; 37–41*v*: ordo missae including vesting prayers, Ordinary, Preface and Canon; 41*v*–43: Trinity Mass; 43–47*v*: votive weekday ferial Masses; 47*v*–59: votives (texts only); 59–66*v*: Blessing of Candle service for Holy Saturday; 66*v*–94*v*: notated Masses *Puer natus est* for Christmas, Epiphany, Easter, Ascension, Pentecost, Common and Dedication. Breviary, ff.94*v*–129*v*. Ff.94*v*–110: Common and Dedication hymns, collects, lessons and gospels (texts only); 110–129: Common and Dedication, notated antiphons and responds.

Frere, i (1901), 112

Oxford, Bodleian Library, Canon. liturg.341 (*19427*). Gradual with kyriale, *prosae* and tropes from Innichen (now San Candido), South

Tyrol; 12th century. 62 ff.; 25·8 × 18·3 cm. German neumes. Offertories lack verses.

Ff.1–30*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 23); 30*v*–32*v*: summer sanc. (inc.) from St Marcellinus and St Peter (2 June) to St Peter (29 June); 33–38: Sundays after Pentecost (complete); 38–39*v*: Common (alleluias only); 40*r*–*v*: kyriale (group I); 41–58*v*: proser with little notation; 59–60: introit tropes for major feasts; 60–61: kyriale (group II); 61*v*–62*v*: additions.

Frere, i (1901), 74; Flotzinger (1991), 73

Oxford, Bodleian Library, Canon. liturg.350 (19436). Notated missal from north Italy, probably S Martino, Beligna, nr Aquileia; 12th century. 243 ff.; 28·5 × 20·4 cm. German neumes. Offertories lack verses.

Ff.1–135: winter–spring temp. and sanc. from the Christmas Mass *Dominus dixit* to the Sunday within the Octave of Pentecost (Easter, 106); 135–172*v*: summer sanc. from St Nicomedes (1 June) to St Andrew (30 Nov); 172*v*–174: Dedication; 174*v*–210*v*: Sundays after Pentecost; 211–220: Common; 220: Holy Cross; 220*v*–221*v*: Trinity; 221*v*–230: votives; 230–233*v*: Requiem Masses; 234–237*v*: Blessing of the Candle on Holy Saturday; 238–242*v*: elements from the Offices of the BVM, the Trinity and St Michael.

Frere, i (1901), 73; Flotzinger (1991), 87

Oxford, Bodleian Library, Rawl.C.892 (12726). Gradual, possibly for use in the Benedictine monastery of Downpatrick, Northern Ireland (see Turner); second half of 12th century. 149 ff.; 22·8 × 15·6 cm. Anglo-Norman notation on brown, red, green, blue etc. lines. Offertories lack verses.

Ff.1–86*v*: winter–spring temp. Advent I to Trinity (Easter, 68*v*); 87–97: Sundays after Pentecost; 97*v*–101*v*: Sundays after Pentecost, alleluias; 101*v*–125: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 125–126: Dedication; 126–47: Common; 147*v*–149: Requiem; 149*r*–*v*: troped Christmas Epistle, inc. (see AH, xlix, 1906, p.169).

Frere, i (1901), 70; *Le graduel romain*, ii (1957), 89; D.H. Turner, ed.: *The Missal of the New Minster, Winchester*, Henry Bradshaw Society, xciii (Leighton Buzzard, 1962), appx; RISM, B/IV/1 (1966), 573

Padua, Duomo, Biblioteca Capitolare, A47. Gradual with tropes and *prosae* from Ravenna; early 12th century. 244 ff. Italian notation with red F and yellow C lines. Offertories with verses. The major Masses contain *prosae*, prosulas and troped Kyries, Glorias, Sanctus and Agnus.

F.1: troped Sanctus *Agie Deus altissime*; 2*v*–184: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 131*v*); 184*v*–220: summer sanc. from St Primus and St Felician (9 June) to St Andrew (30 Nov); 220–225: Masses for a pope, a bishop and the Dead; 225–242: Sundays after Pentecost; 242*v*–244*v*: Trinity.

Le graduel romain, ii (1957), 90; G. Cattin: 'Un témoin des tropes ravennates (Pad 47) dans le cadre de la tradition italienne', *Research on Tropes: Stockholm 1981*, ed. G. Iversen (Stockholm, 1983), 39–58

Palermo, Archivio Storico Diocesano, 2. Notated missal (inc.) from Palermo, Sicily; dated after 1130. 112 ff.; 32·5 × 20 cm. Quadratic Norman-Sicilian notation. Beginning and end of MS missing.

Ff.1–71: winter–spring temp. from the Saturday after the second Sunday of Lent to the Sunday within the Octave of Pentecost (Easter, 57*v*); 71–96: Sundays after Pentecost; 96–112*v*: sanc. (inc.) from St Sylvester (31 Dec) to St Marcellinus and St Peter (2 June).

F. Terrizzi, ed.: *Missale Antiquum S. Panormitanae Ecclesiae* (Rome, 1970) [edn of text only]; Hiley (1981)

Paris, Bibliothèque Nationale de France, lat.742. Notated monastic breviary (temp. vol.) from Ripoll; beginning of 12th century. 281 ff.; 24·5 × 15·3 cm. Aquitanian diastematic notation.

Ff.143, 144, 142: Advent I–III (folios bound out of order); f.1: Advent IV; 2–225*v*: Ember ferials in Advent to Pentecost (Easter, 165); 225*v*–226: lacuna; 226–279*v*: Sundays after Pentecost nos.2 to 22 only, with summer histories interspersed throughout; 280–281: Trinity Office (inc.).

Leroquais (1934), ii, 417; J. Lemarié: *Le bréviaire de Ripoll*, Scripta et documenta, xiv (Montserrat, 1965); J. Lemarié: 'Influence lyonnaise sur l'antiphonaire de l'office de St-Victor de Marseille', *Revue bénédictine*, lxxviii (1968), 138–45

Paris, Bibliothèque Nationale de France, lat.778. Troper and proser from Narbonne; 12th century. 220 ff.; 27·5 × 18 cm. Late Aquitanian notation on red and yellow lines.

Ff.1–8*v*: troped epistles; 9–23: troped Kyries arranged according to the 8 tones; 24–40*v*: Glorias and *Regnum* settings, troped; 41–199*v*: proser with about 135 *prosae*; 200–217: Sanctus and Agnus, troped; 217*v*–218*v*: *Laudes regiae*, names of Pope Gregory X (1271–6), Archbishop Petrus de Montbrun of Narbonne (1272–86) and King Philip of France (1270–85) added.

RISM, B/V/1 (1964), 113; H. Husmann: 'Notre Dame und Saint-Victor', *AcM*, xxxvi (1964), 191–221; Rönnau (1967), 31

Paris, Bibliothèque Nationale de France, lat.1139. *Prosae* (4 series), historical documents, *versus* and *Benedicamus* tropes (some polyphonic), medieval dramas, troped kyries and Marian Offices from the region of Limoges; early 12th and 13th centuries. 236 ff.; 18·5 × 14 cm. Late Aquitanian notation by several notators.

Ff.2–8*v* and 10–20*v* (early 12th century): *prosae* (series I); 21–31*v* and 229–236*v* (early 13th century): historical chronicles of Limoges (ed. in Duplès-Agier); 32–79 (early 12th century; ff.40–47 in another hand): primarily *versus* and *Benedicamus* tropes (some polyphonic) with a *Sponsus* drama (53–55*v*), Procession of the Prophets drama (55*v*–58) and troped epistles (63–73*v*); 80–108*v* (dated *c*1100): 16 *prosae* (series II); 108*v*–116 (same period): troped Kyries; 119–148*v* (13th century): Marian Office and ferials (partly ed. in AH, xlv, 1904, p.23); 149–201 (12th–13th centuries): 37 *prosae* (series III); 202*v*–209: Marian Office; 209*v*–228*v* (13th century): 14 *prosae* (series IV). The number of polyphonic items (all for 2vv) is disputed, since several pieces are recorded in successive notation, and because of the absence of clefs it is not always clear when parts are intended to be combined in polyphony. Fuller's (1971) estimate of 11 pieces is reasonable.

H. Duplès-Agier: *Chroniques de Saint-Martial de Limoges* (Paris, 1874); Young (1933), ii, 109, 138, 361, 456; *Catalogue général*, i (1939), 415; S. Fuller: *Aquitanian Polyphony of the Eleventh and Twelfth Centuries* (diss., U. of California, Berkeley, 1969); G. de Poerck: 'Le MS Paris, B.N. lat. 1139', *Scriptorium*, xxiii (1969), 298–312; Arlt (1970), i, 190; S. Fuller: 'Hidden Polyphony: a Reappraisal', *JAMS*, xxiv (1971), 169–92; B. Gillingham, ed.: *Paris, Bibliothèque Nationale, fonds latin 1139* (Ottawa, 1987) [facs.]; *see also* edns by Karp and Van der Werf cited in bibliography of §IV, 1

Paris, Bibliothèque Nationale de France, lat.10508. Troper, proser, cantatorium and theory treatises from St Evroult in Normandy; early 12th century. 159 ff.; 20·5 × 12·5 cm. French notation on 4 dry lines with red F and green C lines.

Ff.3–5: table of introit, offertory and communion incipits for the liturgical year; 6–17: Kyrie tropes; 17*v*–43*v*: Gloria and *Regnum* tropes; 44–117: graduals, alleluias and *prosae* arranged according to the liturgical year; 117*v*–125: Sanctus tropes; 125*v*–129*v*: Agnus tropes; 130–135*v*: supplement of mixed character; 136–158*v*: 6 medieval theory treatises.

Le graduel romain, ii (1957), 103; RISM, B/III/1 (1961), 112; RISM, B/V/1 (1964), 142; A. Dennery: *La musique liturgique en l'Abbaye de Saint-Evroult d'après le tropaire-prosaire Ms. Paris B.N. lat.10508* (diss., U. of Paris IV, 1987)

Paris, Bibliothèque Nationale de France, lat.12044. Monastic antiphoner from St Maur-des-Fossés; 12th century. 241 ff. French notation on 4 black lines with letter clefs. Beginning and end of MS lacking.

Ff.1–125: winter–spring temp. and sanc. from Advent III (lacuna between 1*v*–2) to Trinity (Easter, 99*v*); 125–139: histories; 139–143: Sundays after Pentecost; 143–226: summer sanc. from St John the Baptist (24 June) to St Thomas (21 Dec); 226–241: Common, MS breaks off within the Office for Holy Virgins.

A. Renaudin: 'Deux antiphonaires de Saint-Maur: BN Lat 12584 et 12044', *EG*, xiii (1972), 53–150; CANTUS database

Paris, Bibliothèque Nationale de France, lat.17296. Antiphoner from St Denis, Paris; 12th century. 355 ff.; 29 × 20 cm. French notation on dry lines or a 4-line staff with letter clefs.

Ff.1–168*v*: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 136); 169–264*v*: summer sanc. from St John the Baptist (24 June) to St Nicholas (6 Dec); 264*v*–287: Common; 287–289*v*: Dedication; 289*v*–312*v*: histories; 312*v*–317*v*: *Responsoria de psalmis* (Hesbert, ii, p.742); 317*v*–322: *de cantico* antiphons and *Hymnum trium puerorum* (Hesbert, ii, p.746); 322–327*v*: Sundays after Pentecost; 327*v*–330: Office of the Dead with the title 'In natale Dagoberti Regis'; 330–342: processional antiphons (Hesbert, ii, p.780); 342–348: Advent alleluias, *Libera me* with 19 verses and

Venite settings; 348*v*–355*v*: Offices of St Mary Magdalen, St Cornelius and St Cyprian, and St Pantaleon.

Hesbert (1963–79), ii, MS D [text]; J. Udovich: *Modality, Office Antiphons, and Psalmody: the Musical Authority of the Twelfth-Century Antiphonal from St.-Denis* (diss., U. of North Carolina, Chapel Hill, 1985)

Paris, Bibliothèque Nationale de France, n.a.lat.495. Troper and proser from Gerona, Spain; 12th century. 120 ff.; 16·6 × 10·9 cm. Late Catalan notation without lines, but with many melodies in quadratics on lines and over erasures.

Ff.1–2*v*: bifolium from an antiphoner; 3–17: Kyrie tropes beginning within *Clemens rector*; 17–43*v*: Gloria tropes; 44–49*v*: Sanctus tropes; 51–117: 37 *prosae*; 117*r*–*v*: Agnus without tropes.

Anglès (1935), 150; RISM, B/V/1 (1964), 145

Paris, Bibliothèque Nationale de France, n.a.lat.1235. Gradual, tonary, hymnal, proser, troper and kyriale from the Cathedral of St Cyr, Nevers; 12th century. 262 ff.; 28 × 18·5 cm. French notation on red F, yellow C and 2 dry lines. Offertories with verses. This is a sister MS to *F-Pn* n.a.lat.1236, part of an antiphoner.

Ff.2–8*v*: supplement (14th century); 9–93: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 75*v*); 93–109*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 109*v*–119*v*: Sundays after Pentecost; 119*v*–120: Dedication; 120–121*v*: Masses for the Dead; 121*v*–136*v*: processional antiphons; 136*v*–141*v*: responds; 141*v*–146: tonary; 146–147: troped Kyries; 147*v*–177*v*: hymnal (ed. Stäblein, 1956); 177*v*–244*v*: tropes, *prosae*, kyriale and Mass chant incipits grouped together by feasts and arranged according to the liturgical year (*Officium stellae* Magi play, 198); 245–262*v*: secular Offices of St Anne and Augustine, 8 *prosae*, etc. (added 14th century).

Stäblein (1956), 69; *Le graduel romain*, ii (1957), 111; RISM, B/IV/1 (1966), 446; Huglo (1971), 323; N.M. Van Deusen: *Music at Nevers Cathedral: Principal Sources of Medieval Chant* (Henryville, PA, 1980); E.J. Reier: *The Introit Trope Repertory at Nevers: MSS Paris B.N. lat.9449 and Paris B.N. n.a.lat.1235* (diss. U. of California, Berkeley, 1981)

Paris, Bibliothèque Nationale de France, n.a.lat.3126. Troper and kyriale from Nevers; 12th century. 112 ff.; 21·2 × 15·1 cm. Late French notation with red F and yellow C lines.

Ff.1–8*v*: added gathering containing 7 *prosae*; 9–63*v*: 59 *prosae*; 64–78*v*: kyriale; 78*v*–103*v*: supplement with 16 *prosae*; 104–111*v*: last gathering with 7 *prosae* copied by 3 notators (13th-century additions).

M. Huglo: 'Un nouveau prosaire nivernais', *Ephemerides liturgicae*, lxxi (1957), 3–30; RISM, B/V/1 (1964), 148

Paris, Bibliothèque Ste Geneviève, 93 (BB.1.fol.4). Notated missal (inc.) from Paris; end of 12th century. 211 ff.; 25·5 × 16·5 cm. Late French notation on 2 or 3 lines with yellow C, green F and dry line A. Offertories lack verses. First 40 folios of MS missing.

Ff.1–105*v*: winter–spring temp. from Tuesday of the first week of Lent to the Sunday within the Octave of Pentecost and its ember ferials (Easter, 72); 105*v*–137: Sundays after Pentecost; 137–184: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 184–185*v*: Dedication; 185*v*–198*v*: Common; 198*v*–203*v*: votives; 203*v*–211: Masses for the sick and the dead.

Leroquais (1924), i, 344; *Le graduel romain*, ii (1957), 112; Bernard, i (1965), 25

Piacenza, Duomo, Biblioteca e Archivio Capitolare, 65. 'Liber officiorum' or 'Liber magistri' of Piacenza Cathedral, containing all chants necessary for the performance of Mass and Office; second quarter of 12th century. 450 ff.; 48 × 34 cm. Central-Italian notation on 4 dry lines with red F line. In the gradual, sanc. and Common are combined in four main divisions: apostles, martyrs, confessors and virgins.

Ff.1–3: tonary of invitatories; 3*v*–4*v*: tonary of antiphons; 5: treatise on alchemy and astronomy; 43: Calendar; 55*v*: tables, psalter, canticles, litanies, Office of BVM (texts), hymns and Office prayers throughout year; 149: tonary of Mass chants; 151*v*–226: gradual, temp. and sanc./Common of the Saints (Easter, 183); 226*v*: Kyries and Glorias; 229–261: tropes for Proper of Mass chants, Ordinary chants and sequences in liturgical order; 262–264: Cassiodorus's *Institutiones Musicae*, divisions of monochord; 264*v*–267*v*: second tonary of antiphons. Secular antiphoner, ff.268–439*v*. Ff.268*v*–273*v*: invitatory tones; 274–365: temp. (Easter, 330*v*); 365*v*–423: sanc. from St Stephen (26 Dec) to St Victoria (23 Dec); 423–431*v*: Common of the Saints; 431*v*–433*v*: Dedication; 433*v*–435*v*: Office of the Dead; 440: Calendar; 449: mensural Credos (later addition).

RISM B/III/2 (1968), 142–5; Huglo (1971), 174; P. Merkley: *Italian Tonaries* (Ottawa, 1988); K. Glaeske and others: *Piacenza, Biblioteca Capitolare 65* (Ottawa, 1993 with introduction by P. Merkley); *Il libro del Maestro: codice 65 dell'Archivio Capitolare della Cattedrale di Piacenza (sec. XII)* (Piacenza, 1997) [facs.]; CANTUS database

Rome, Biblioteca Apostolica Vaticana, Barb.lat.603 (XIII. 12). Notated missal (temp. part) from Caiazzo, nr Caserta; dated 1124–31. 90 ff.; 37·5 × 26·5 cm. Diastematic Beneventan notation. Offertories lack verses. Beginning and end of the MS are lacking.

Ff.1–63: winter–spring temp. from Advent III to Holy Saturday; 63–65: Preface and Canon; 65–88: Easter to Whit Saturday; 88–90*v*: Sundays after Pentecost (nos.1–4 only).

Le graduel romain, ii (1957), 123; Salmon, ccliii (1969), 112

Rome, Biblioteca Apostolica Vaticana, Barb.lat.699 (XIV.72). Notated missal from the region of Veroli; 12th century. 198 ff.; 31 × 19 cm. Diastematic Beneventan notation with a dry line. Offertories lack verses. Ff.1–13 are mutilated.

Ff.1–138: winter–spring temp. and sanc. from Advent to Whit Saturday (Easter, 109*v*); 138–158*v*: Sundays after Pentecost; 158*v*–159*v*: Trinity; 159*v*–183*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 183*v*–193*v*: Common; 193*v*–195*v*: votive ferial Masses.

Le graduel romain, ii (1957), 124; Salmon, ccliii (1969), 115

Rome, Biblioteca Apostolica Vaticana, Ottob.lat.576. Partly notated missal from the region of Monte Cassino and Benevento; 12th century. 377 ff.; 27 × 17cm. Beneventan notation with 2 dry lines; red F line used after f.127. Offertories lack verses. Notation in MS confined to ff.1–244 and 303–305*v*.

Ff.1–217*v*: winter–spring temp. and sanc. from Advent I to Easter; 217*v*–230*v*: ordo missae, Prefaces and Canon; 230*v*–269*v*: Monday after Easter to the Sunday within the Octave of Pentecost; 269*v*–299: Sundays after Pentecost; 300–337: summer sanc. from St Petronilla (31 May) and St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 337*v*–340*v*: ordo sponsalium; 341–367: Common; 367–368: Dedication; 368*v*–377*v*: votives.

Le graduel romain, ii (1957), 127; Salmon, ccliii (1969), 126

Rome, Biblioteca Apostolica Vaticana, Rossiani 231. Gradual from the diocese of Venice; 12th century. 148 ff.; 28 × 18·5 cm. North Italian notation with red F and yellow C lines.

Ff.1–104*v*: winter–spring temp. and sanc. from Advent I to Saturday following the Sunday within the Octave of Pentecost (Easter, 77); 104–134*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov) and St Zeno (12 April); 134–148*v*: Sundays after Pentecost, breaks off within no.21.

Le graduel romain, ii (1957), 128; Salmon, ccliii (1969), 82

Rome, Biblioteca Apostolica Vaticana, vat.lat.6082. Notated missal with calendar from Monte Cassino; first half of 12th century. 319 ff.; 29·5 × 20·3 cm. Beneventan notation with red F and yellow C lines. Offertories lack verses.

Ff.1–6*v*: Calendar; 7–136*v*: winter–spring temp. and sanc. from Advent I to Holy Saturday; 136*v*–149*v*: vesting prayers, Ordinary of the Mass, and Canon; 150–176: Easter to the Sunday within the Octave of Pentecost; 176*v*–213: summer sanc. from St Tiburtius and St Valerian (14 April) to St Andrew (30 Nov); 213–238*v*: Sundays after Pentecost; 239*v*–265: Common; 265–267: Dedication; 267–289: votive and Requiem Masses; 289–293*v*: baptism rites; 298–319*v*: Good Friday services, votives, Gospel of the Passion, etc.

Le graduel romain, ii (1957), 125; Salmon, ccliii (1969), 160

Rome, Biblioteca Casanatense, 1741 (C.IV.2). Kyriale, troper-proser and processional from the abbey of S Silvestro, Nonantola; early 12th century. 192 ff.; 18·4 × 12·4 cm. Nonantolan notation on dry lines with red F and yellow C lines.

Ff.1–4*v*: notated Rogation litany *Humili prece*; 5–44*v*: kyriale, with and without tropes; 44*v*–46*v*: Fraction antiphons; 46*v*–134*v*: a combined troper-proser with tropes, *prosae*, prosulas, Gospel antiphons and regular Mass chants grouped by major feasts and arranged according to the liturgical year; 135–181*v*: processional antiphons; 181*v*–184: Rogation chants and litany; 185–192*v*: processional antiphons, Rogation and Vigil of Ascension Masses.

G. Vecchi: *Troparium sequentiarium nonantulanum*, MLMI, i/1 (1955) [facs.]; *Le graduel romain*, ii (1957), 121; RISM, B/V/1

(1964), 182; Rönnau (1967), 49; *Studi medievali*, 3rd ser., ix (1968), 1145; Borders (1996), i, p.xiii [description], xviii [inventory]

Rome, Biblioteca Vallicelliana, C.13. Notated monastic breviary (winter part) from St Eutizio of ValCastoriana, nr Norcia; 12th century. 403 ff.; 36 × 23·7 cm. Late Beneventan notation on four lines with red F and yellow C lines.

Ff.1–403*v*: winter temp. and sanc. from Advent I to Holy Saturday (inc.).

Studi medievali, 3rd ser., xi (1970), 1040; J.C. Ledwon: *The Winter Office of Sant'Eutizio di Norcia: a Study of the Contents and Construction of Biblioteca Vallicelliana Manuscripts C 13 and C 5* (diss., SUNY, Buffalo, 1986)

Rome, Biblioteca Vallicelliana, C.52. Gradual and kyriale from central Italy, possibly from S Eutizio of Val Castoriana, nr Norcia; 12th century. 166 ff.; 23 × 15·3 cm. Central Italian Beneventan notation with red F and yellow C lines. Offertories lack verses.

Ff.1*v*–103*v*: winter–spring temp. from Advent I to the Sunday within the Octave of Pentecost (Easter, 80*v*); 103*v*–127: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 127*v*–130: Requiem Masses; 130–143: Sundays after Pentecost; 143–144*v*: Trinity; 144*v*–145*v*: Dedication; 145*v*–166*v*: kyriale with tropes and *prosae*.

Huglo (1954), 100; *Le graduel romain*, ii (1957), 123; *Studi medievali*, xi (1970), 1045

Rouen, Bibliothèque Municipale, 209–10 (Y.175[1-2]). Partly notated monastic breviary in 2 volumes from Jumièges; second half of 12th century. 27·2 × 18·7 cm. Norman neumes.

MS 209, 330 ff., temp. Ff.1*v*–7: Calendar; 8–256*v*: winter–spring temp. from Advent I to Trinity (Easter, 189); 256*v*–329*v*: Sundays after Pentecost. MS 210, 344 ff., sanc. Ff.5–260: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 260*v*–330: Common; 330–338*v*: Dedication.

Leroquais (1934), iv, 102; Hesbert (1954), 71

Rouen, Bibliothèque Municipale, 244 (A.261). Notated monastic breviary from Fécamp; end of 12th century. 313 ff.; 29·4 × 20·8 cm. Quadratic notation on 4 red lines.

Ff.1–114: winter–spring temp. from Advent I to the Sunday within the Octave of Trinity (Easter, 78); 118*v*–153*v*: Sundays after Pentecost; 162–313: sanc. from St Thomas (21 Dec) to St Nicholas (6 Dec) and Conception of BVM (8 Dec) inc.

Leroquais (1934), iv, 116

Turin, Biblioteca Nazionale Universitaria, F.IV.18. Gradual, processional and kyriale from Bobbio; 12th century. 177 ff. North Italian notation with red F and yellow C lines. Offertories with verses. Mutilated leaves scattered throughout the MS. The major Masses contain *prosae*, prosulas and troped introits, Kyries, Glorias, Sanctus and Agnus.

F.1: gradual prologues *Gregorius presul meritus*, etc.; 2–111*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 87); 111*v*–142*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 142*v*–158: Sundays after Pentecost; 158–159*v*: Trinity; 159*v*–160*v*: Requiem; 160*v*–161*v*: St Nicholas *prosa Congaudentes exultemus*; 161*v*–168: troped Kyries, Sanctus and Agnus; 168*v*–177*v*: processional antiphons, Rogation antiphons, litanies, alleluias and Marian chants including the Gloria *Spiritus et alme*.

Le graduel romain, ii (1957), 146

Utrecht, Universiteitsbibliotheek, 406 (3.J.7). Secular antiphoner from St Mary's, Utrecht; 12th century with some 13th-, 14th- and 15th-century additions. 256 ff.; 32·5 × 25·5 cm. Dutch notation on 4 lines with red F and yellow C lines, a letter C clef and a dot indicating an F clef.

Ff.1–4 (14th century): 6 sequences and beginning of antiphoner, Advent I; 5–120*v*: winter temp. and sanc. (Easter, 97); 120*v*–207*v*: summer histories and sanc.; 136–141*v* (14th century): Corpus Christi; 142–151*v* (13th century): added Offices; 208–222: Common; 222*v*–228: Sundays after Pentecost; 228*v*–233*v*: tonary, extracts from theoretical treatises; 234–256 (14th and 15th century): additional Offices.

RISM B/III/1 (1961), 137–9; C.T. Downey: *An Utrecht Antiphoner: Utrecht, Bibliotheek der Rijksuniversiteit 406 (3.J.7)* (Ottawa, 1997); R. Steiner, ed.: *Utrecht, Bibliotheek der Rijksuniversiteit, MS 406 (3.J.7)* (Ottawa, 1997 with introduction by I. de Loos) [facs.]; CANTUS database

Vercelli, Biblioteca Capitolare, 124 (14). Notated missal from Novalesa; early 12th century. 227 ff.; 31 × 17 cm. Novalese neumes. Offertories lack verses. Occasional irregular numbering of the folios.

Ff.1–134: winter temp. from Christmas Mass no.1 to the Sunday within the Octave of Pentecost (Easter, 112). Between ff.69 and 70: Calendar (Jan–May and Sept–Dec) and an inc. Canon. Ff.134–156: Sundays after Pentecost. Between 156 and 157: misnumbered leaves containing Credo, Gloria, offertory prayers, Prefaces, Mass of Gratiniani et Filini, vesting prayers, Sundays in Advent V, I–IV to Christmas. Ff.157*v*–188*v*: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 189–205*v*: Common; 205*v*–206*v*: Dedication; 206*v*–207*v*: Trinity; 207*v*–227: votive Masses (texts only).

Le graduel romain, ii (1957), 149

Vercelli, Biblioteca Capitolare, 146 (28). Gradual and a troper-proser from Vercelli; early 12th century. 122 ff.; 27 × 17 cm. North Italian diastematic notation with *custodes*. Offertories with verses.

Ff.2–76: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 53*v*); 76–79*v*: summer sanc. (inc.) from St Marcellinus and St Peter (2 June) to St Peter (29 June); 80–88: Sundays after Pentecost (first Sunday partly missing); 88*r*–*v*: Trinity; 89*v*–90: Dedication; 90*r*–*v*: Requiem; 90*v*–91: lacuna; 91–94: processional antiphons; 94–119*v*: combined troper and proser for major feasts.

Le graduel romain, ii (1957), 149

Vercelli, Biblioteca Capitolare, 162 (174). Gradual and troper-proser from Vercelli; early 12th century. 203 ff.; 27 × 18 cm. North Italian diastematic notation. Offertories with verse texts, but final verses often lack melodies.

Ff.1–138*v*: winter–spring temp. and sanc. (beginning missing) from Advent IV to Whit Saturday (Easter, 102); 138*v*–156*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 156*v*–167: Sundays after Pentecost; 167*r*–*v*: Trinity; 168*v*–169: Requiem; 169*v*–171*v*: processional antiphons; 171*v*–202*v*: combined troper, kyriale and proser for major feasts.

Le graduel romain, ii (1957), 149

Vienna, Österreichische Nationalbibliothek, Series nova 2700. Collectarium, Calendar, gradual, kyriale, proser and monastic antiphoner from St Peter's, Salzburg; *c*1160. 846 pp.; 42·5 × 31 cm. St Gallen neumes. Offertories with verses.

Pp.3–22: 12 Office lessons for Holy Saturday at None (texts only); 23–148: collectarium (texts only); 150–63: Calendar and table of movable feasts. Pp.166–427: notated gradual. Pp.166–355: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 315); 355–95: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 396–7: Dedication; 397–8: Trinity; 398–421: Sundays after Pentecost; 421–7: Common (alleluias only); 428–37: kyriale (notated); 439–67: proser in double columns (texts only), no sequences in the margins. Pp.468–843: notated monastic antiphoner, with differentiae cues in the margins. Pp.468–675: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 632 and Office of St Rupertus, 571–6); 675–759: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 759–88: Common; 788–93: Dedication; 793–8: Trinity; 802–26: histories; 827–36: Sundays after Pentecost; 836–43: Office of the Dead with 8 lessons; 844–5: *Alleluia, Solve jubente* and *prosa Tu es Petrus* (added).

O. Mazal and F. Unterkircher: *Katalog der abendländischen Handschriften der Österreichischen Nationalbibliothek, 'Series Nova'*, ii/1 (Vienna, 1963), 355; *Antiphonar von St. Peter* (Graz, 1969–74) [colour facs.]; S. Engels, ed.: *Das Antiphonar von St. Peter in Salzburg: Codex ÖNB Ser.Nov.2700* (Paderborn, 1994)

Vienna, Österreichische Nationalbibliothek, Series Nova 2837 (Suppl.Mus.15488). Calendar, gradual, kyriale, proser and sacramentary copied for a church in the diocese of Freising and later used at a church in the diocese of Salzburg; 12th century with later additions. 173 ff.; 27 × 19 cm. German neumes. Offertories lack verses.

Ff.1*v*–7: Calendar with many additions; 9–47*v*: winter–spring temp. and sanc. from Advent I to the Sunday within the Octave of Pentecost (Easter, 40); 47*v*–55*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 55*v*–56: Dedication; 56: Trinity; 56–62*v*: Sundays after Pentecost; 62*v*–64: epistles and gospels (13th century); 65–87*v*: alleluias, kyriale and proser (14th century); 88–99*v*: kyriale and proser (14th century); 100–116*v*: Prefaces, Canon and votive masses (14th century); 117–161*v*:

sacramentary (defective beginning); 162–173*v*: 3 fragments from other MSS (13th–15th centuries).

Le graduel romain, ii (1957), 153; O. Mazal and F. Unterkircher: *Katalog der abendländischen Handschriften der Österreichischen Nationalbibliothek, 'Series Nova'*, ii/1 (Vienna, 1963), 406

Zürich, Zentralbibliothek, Rheinau 125 (*Mohlberg 495*). Gradual and proser from Rheinau; 12th century. 130 ff.; 15·3 × 10·2 cm. German neumes. Offertories lack verses.

Ff.1–62: winter–spring temp. and sanc. from Advent I (inc.) to Whit Saturday (Easter, 49); 62–74: summer sanc. from St Marcellinus and St Peter (2 June) to St Nicholas (6 Dec); 74*r*–*v*: Trinity; 74*v*–84: Sundays after Pentecost; 84–85: Saturday Marian Mass *Salve sancta parens*; 85–88: Common (alleluias only); 88*v*–89: 4 *prosae* (texts only); 89*v*–126*v*: proser (partly notated), no sequences in the margins; 126*v*–130*v*: supplement of 3 Glorias (notated), Credo (text only), *versus* of Fortunatus's *Salve festa dies* (notated), and *prosae* and an antiphon to St Findanus.

C. Mohlberg: *Katalog der Handschriften der Zentralbibliothek Zürich*, i: *Mittelalterliche Handschriften, dritte Lieferung* (Zürich, 1936), 221; *Le graduel romain*, ii (1957), 156

6. 12th–13th centuries.

Baltimore, Walters Art Gallery, 63. Cistercian antiphoner (sanc. vol.), hymnal and tonary of St Bernard, of French origin; dated 1175–1202. 135 ff.; 35 × 25 cm. Cistercian notation on 4 lines.

Ff.1–93: sanc. from St Stephen (26 Dec) to St Andrew (30 Nov); 93*v*–117: Common; 117–130: hymnal; 130*v*–132*v*: tonary of St Bernard; 133–135: vesper antiphons for St Raphael and a Marian hymn *O quam glorifica luce*.

R. Unsinn: *The Walters Manuscript 63* (diss., Catholic U. of America, Washington, DC, 1970)

Karlsruhe, Badische Landesbibliothek, Aug.perg.LX. Monastic antiphoner of Zwiefalten, Swabia (taken to the abbey of Reichenau in the early 16th century); late 12th century. 276 ff.; 33·4 × 22·9 cm. Original notation fine German neumes on 4 lines with red F and yellow C lines; neumes almost completely replaced in 13th–14th century with elegant German *Hufnagel* notation (seven different notations in all; see Hain); letters indicating mode and differentia.

Ff.2*v*–156*v*: winter temp. and sanc. from Advent I to Whitsuntide (Easter, 93*v*). (Ff.106–143*v*: interpolated offices, 15th century, including Proper Offices for Reichenau saints.) 157–206*v*: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 206*v*–221*v*: Common of the Saints; 221*v*–224*v*: Dedication; 224*v*–227*v*: Trinity; 227*v*–232*v*: Offices for Elisabeth of Hungary and Catherine of Alexandria, added in 13th century; 233–247: histories; 247–248: antiphons 'ad Benedicite'; 248–253*v*: Sundays after Pentecost; 254–259: invitatory tones; 259*v*–265*v*: Office of the Dead; 265*v*–267*v*: chants 'ad Mandatum'; 267*v*–271*v*: ferial Office; 272: Common of Mary; 273–275: St Benedict.

K. Hain: *Ein musikalischer Palimpsest* (Fribourg, 1925); J.P. Metzinger: *The Zwiefalten Antiphoner: Karlsruhe, Badische Landesbibliothek, Aug. perg. LX* (Ottawa, 1996 with introduction by H. Möller); H. Möller, ed.: *Antiphonarium: Karlsruhe, Badische Landesbibliothek, Aug. perg. 60* (Munich, 1995) [microfiche facs.]; CANTUS database

Laon, Bibliothèque Municipale, 263. Troper, proser, medieval plays and hymnal from the Cathedral of Notre Dame, Laon; late 12th or early 13th century. 188 ff.; 28·6 × 19·2 cm. Messine notation on 4 lines.

Section A: ff.1–90*v*. Ff.1–18*v*: Marian 'Ave' psalters; 19–20*v*: Easter *prosa Zyma vetus expurgetur*; 21–22*v*: introit psalms with tropes arranged by tones; 22*v*–29*v*: Kyrie tropes; 30–34: Gloria tropes; 34*v*–81*v*: *prosae* with a few sequences; 82–84: Sanctus and Agnus tropes; 85–90*v*: Marian *prosae*. Section B: ff.91–153*v*. Ff.91–92*v*: *Laudes regiae*; 92*v*–147*v*: *prosae*, hymns, respond prosulas, epistles, conductus etc. for special secular Office and Mass services for the New Year season; 114–121*v* (added gathering): *prosae* to St Thomas of Canterbury and St Vincent, troped *Pater noster*, Gloria, Credo, etc.; 147*v*–153*v*: 3 plays (texts only), *Ordo prophetarum*, *Ordo stelle*, *Ordo Joseph*. Section C: ff.154–188*v*: notated hymnal.

Young (1933), ii, 103, 145, 266; Stäblein (1956), 141, 555; RISM, B/V/1 (1964), 103; Arlt (1970); Huglo (1971), 320; D.G. Hughes: 'Music for St Stephen at Laon', *Words and Music: the Scholar's View … in Honor of A. Tillman Merritt*, ed. L. Berman (Cambridge, MA, 1972), 137–59

London, British Library, Add.31384. Carthusian gradual from the Chartreuse du Reposoir, nr Cluses (Haute-Savoie); 12th–13th centuries. 161 ff. Quadratic notation on single red F and 3 dry lines. Offertories without verses.

Ff.2–16: computus and Calendar (added 17th century); 17–94*v*: winter–spring temp. and sanc. (beginning lacking) from Christmas Mass *Lux fulgebit* to the Sunday within the Octave of Pentecost (Easter, 81); 94*v*–115: Sundays after Pentecost; 115–131*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Thomas (21 Dec); 131*v*–132: *Missa pro defunctis Respice Domine*; 132–139: kyriale; 139–161*v*: supplement of mixed character (different notators).

Le graduel romain, ii (1957), 63

Naples, Biblioteca Nazionale Vittorio Emanuele III, VI-G-11. Notated missal from Acre (now 'Akko, Israel), 237 ff.; 28·3 × 20 cm. Small quadratic Norman notation on 4 black lines.

Ff.1–95*v*: winter temp. from Christmas Mass *Lux fulgebit* to Holy Saturday; 96*v*–99*v*: Preface and Canon; 100–125*v*: Easter to Trinity; 126–160*v*: Sundays after Pentecost; 161–212*v*: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 216*r*–*v*: Dedication; 221*v*–237: Common; 237: Requiem.

Ebner (1896), 118; *Le graduel romain*, ii (1957), 85; Arnese (1967), 132; H. Buchtal: *Miniature Painting in the Latin Kingdom of Jerusalem* (Oxford, 1957); Hiley (1981), 51

Paris, Bibliothèque Nationale de France, lat.1086. Processional, troper and proser from St Leonard, nr Limoges; 12th–13th centuries. 132 ff.; 26·5 × 18 cm. Late Aquitanian notation with 1 red line.

Ff.2–17*v*: processional; 18–27: Kyries and Glorias, with and without tropes; 27–122*v*: proser; 123–128: Sanctus and Agnus, with and without tropes; 128–131*v*: 2 troped epistles.

Catalogue général, i (1939), 394; RISM, B/V/1 (1964), 122; H. Husmann: 'Notre-Dame und Saint-Victor', *AcM*, xxxvi (1964), 191–221

Piacenza, Basilica di S Antonino, Biblioteca e Archivio Capitolare I (*formerly 677 E sotto*). Gradual from Piacenza; 12th–13th centuries. 163 ff.; 27 × 19 cm. Early quadratic notation with red F and yellow C lines.

Ff.1–86*v*: winter–spring temp. from Advent I to Whit Saturday (Easter, 68*v*); 87–102*v*: Sundays after Pentecost; 102*v*–103*v*: Trinity; 103*v*–104*v*: Dedication St Michael (29 Sept); 105–115: sanc. (series I) feasts of the Apostles for the year from St John (27 Dec) to St Thomas (21 Dec); 115–158: sanc. (series II) feasts of other saints for the year from St Stephen (26 Dec) to All Saints (1 Nov); 158–159*v*: Requiem; 159*v*–160: Dedication; 160*r*–*v*: kyriale (inc.).

F. Bussi: *L'antifonario graduale della Basilica di S Antonino in Piacenza: sec. XII*, Biblioteca storica piacentina, xxvii (Piacenza, 1956); *Le graduel romain*, ii (1957), 115

Rome, Biblioteca Apostolica Vaticana, Barb.lat.559 (*XII.2*). Notated missal with Calendar from St Michel, Lyons; dated 1173–1223. 275 ff.; 32·5 × 22 cm. French neumes from the region of Lyons. Offertories with verses.

Ff.1–3*v*: Calendar; 11–124*v*: winter–spring temp. and sanc. from Advent I to Holy Saturday; 125–128: Prefaces and Canon; 129–171*v*: Easter to the Sunday within the Octave of Pentecost; 171*v*–209: Sundays after Pentecost; 209–241*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Thomas (21 Dec); 241*v*–251: Common; 251*v*–261: votive and Requiem Masses; 261–262: Trinity; 263–268*v*: Office collects *pro peccatis*; 268*v*–275*v*; services for the sick and the dead.

Le graduel romain, ii (1957), 123, Salmon; ccliii (1969), 109

Rome, Biblioteca Apostolica Vaticana, vat.lat.7231. Notated votive missal from the region of Benevento and Monte Cassino; 12th–13th centuries (fig.17). 96 ff.; 25·5 × 17·5 cm. Beneventan notation with F line. Offertories lack verses. MS inc. at beginning and end.

Ff.1–40*v*: services for the sick and the dead including a secular Office and Masses; 41–60*v*: vesting prayers, Ordinary of the Mass, Prefaces and Canon; 61–76: votive and Marian Masses; 76–96*v*: Common of the Saints, MS breaks off within the Mass of a Confessor.

Ebner (1896), 228, 345 [edn of ff.43*v*–47, 58–60]; Salmon, ccliii (1969), 164

Stuttgart, Württembergische Landesbibliothek, HB.I.55. Monastic antiphoner and tonary from Weingarten; 12th–13th centuries. 194 ff.; 23·5 × 17·5 cm. German neumes.

F.1: lacking; 2–107: winter–spring temp. and sanc. from Advent I (inc.) to Trinity (Easter, 81); 107–151: summer sanc. from St John the Baptist (24 June) to St Nicholas (6 Dec); 151–162*v*: Common; 162*v*–165: Dedication; 165–176: histories; 176*r–v*: *Trium puerorum* antiphons; 176*v*–182: Sundays after Pentecost; 182–185*v*: *Venite* settings; 185*v*–190*v*: supplement of Offices – All Saints, Trinity, Benedict and hymn to St Oswald; 191*r–v*: tonary.

J. Autenrieth and others: *Die Handschriften der Württembergischen Landesbibliothek Stuttgart*, 2nd ser., i/1 (Wiesbaden, 1968), 85; Huglo (1971), 255; CANTUS database

Vercelli, Biblioteca Capitolare, 70 (115). Secular antiphoner (winter section) with tonary and hymnal, probably from Vercelli; 12th–13th centuries. 229 ff.; 35 × 27 cm. Late north Italian notation with F and C lines.

Ff.1–208*v*: winter temp. and sanc. from Advent I to Holy Saturday including the Offices of St Nicholas (f.8), St Fabian and St Sebastian (108) and the Purification (121); 208*v*–222: 2 tonaries; 222–227*v*: inc. hymnal from Advent to Passion Sunday.

Huglo (1971), 172

Vienna, Österreichische Nationalbibliothek, Vind.1909. Gradual and sacramentary with Calendar, kyriale and proser from Admont; 12th–13th centuries (fig.18). 209 ff.; 18·6 × 13·2 cm. German neumes. Offertories lack verses.

Ff.1–6*v*: Calendar; 7–48*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 40*v*); 48*v*–56: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 56–57: Dedication and Trinity; 57–63*v*: Sundays after Pentecost; 63*v*–65*v*: Common (alleluias only); 65*v*–67: kyriale; 67*v*–95: proser (texts only); 97–209: sacramentary preceded by a Canon.

Le graduel romain, ii (1957), 151

7. 13th century.

Aachen, Bischöfliche Diözesanbibliothek, 13 (XII) (Gradual of Arnoldus). Gradual, troper and double proser from Aachen; beginning of 13th century. 169 ff.; 47 × 32·5 cm. German *Hufnagel* notation on 4 lines.

Ff.1–78: winter–spring temp. from Advent I to the Sundays after Pentecost inclusive; 78*r–v*: Dedication; 78*v*–104*v*: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 104*v*–105: Requiem masses; 105–107*v*: Common (alleluias only); 107*v*–120*v*: kyriale with introit tropes; 120*v*–156*v*: French proser; 157–169: German proser.

Le graduel romain, ii (1957), 25; R.-J. Hesbert: *Le prosaire d'Aix-la-Chapelle*, Monumenta musicae sacrae, iii (Rouen, 1961) [facs. of ff.120*v*–169]

Bamberg, Staatsbibliothek, Liturg.25 (Ed.IV.11). Secular antiphoner from Bamberg; 13th century. 151 ff.; 24·5 × 17 cm. German notation with F and C lines.

Ff.1–71*v*: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 55*v*); 71*v*–110*v*: summer sanc. from St John the Baptist (24 June) to St Nicholas (6 Dec); 110*v*–122: Common; 122–125: Dedication; 125–139: histories; 139–144*v*: Sundays after Pentecost; 144*v*–146*v*: Office of the Dead; 146*v*–151*v*: *Venite* settings.

CANTUS database

Bamberg, Staatsbibliothek, Liturg.26 (Ed.IV.2). Secular antiphoner from Bamberg; 13th century. 128 ff.; 26·7 × 21·4 cm. German neumes.

Ff.1–61: winter–spring temp. and sanc. from Advent I to the Sunday within the Octave of Pentecost; 61–92*v*: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 92*v*–98*v*: Common; 98*v*–100: Dedication; 100–102: Trinity; 102–110: histories; 110–113: Sundays after Pentecost; 113–116*v*: *Venite* settings; 116*v*–117*v*: Office of the Dead; 118*v*–119*v*: Tonary of Henricus of Augsburg; 120–125: hymns (texts only); 126*v*–128: Office of St Kunigunde, notated.

Huglo (1971), 281

Berkeley, University of California Music Library, 752. Rubricated and notated Camaldolese breviary (temp. vol.) from Camaldoli; end of 13th century (before 1292). 340 ff.; 37·5 × 25 cm. Quadratic notation on 2 to 6 red lines. Original library shelf numbers: 'Sacri Eremi Camalduli W-126 and Q.V-3'. MS copied by Simon of Genoa (*d* 18 Sept 1292). Inserted between Ember Saturday in Advent and Christmas (ff.41*v*–45*v*) are a sermon of St Augustine, a litany, a tract by St Bernard and an extended series of ordines.

Ff.1–2*v*: ferial psalter (beginning lacking); 3–4*v*: Camaldolese Calendar; 5–257: winter–spring temp. from Advent I to Whit Saturday (Easter, 215*v*); 257*v*–328*v*: Sundays after Pentecost; 329–335*v*: Trinity; 336–340*v*: supplement of Marian prayers: 'Ave' psalters, litany, orations, *prosae*, Office (texts only).

Brussels, Bibliothèque Royale Albert Ier, II 3824 (Fétis 1173). Gradual with *prosae* and kyriale from St Bénigne, Dijon; mid-13th century. 296 ff. Quadratic notation on 4 red lines. Offertories without verses. A typical festal Mass includes Kyrie and Gloria incipits and a complete *prosa*.

Ff.1–139: winter temp. from Advent I to Trinity (Easter, 91*v*); (duplicate nos. for ff.130–39); 139–161*v*: Sundays after Pentecost; 164–223: sanc. from St Stephen (26 Dec) to St Lucy (13 Dec); 223–225*v*: Dedication; 226–265: Common; 265–278*v*: kyriale; 278*v*–284*v*: processional antiphons; 284*v*–296*v*: prosae.

Le graduel romain, ii (1957), 38

Brussels, Bibliothèque Royale Royale Albert Ier, 19389 (Cat.429). Notated missal with *prosae* from St Martin, Quesnast, nr Brussels; 13th century. 193 ff.; 30 × 20 cm. Messine notation on 4 black lines. Offertories lack verses.

Ff.4–14*v*: Calendar with obituaries; 18–82*v*: winter temp. from Advent I to Holy Saturday; 83–87: Prefaces and Canon (added 14th century); 87–108: Easter to Trinity; 108–129*v*: Sundays after Pentecost; 130–147: Common; 147–170*v*: sanc. from St Lucy (13 Dec) to St Thomas (21 Dec); 170*v*–171*v*: Dedication; 172–173: Marian Mass *Salve sancta parens*; 174*v*–175: Requiem; 175–177*v*: votives; 178–193*v*: proser (texts only, added 14th century).

Cambridge, University Library, Mm.2.9 ('Barnwell Antiphoner'). Rubricated Sarum antiphoner (inc.) probably from the house of Augustinian canons at Barnwell, England; 13th century. 302 ff.; 34 × 24 cm. Early English quadratic notation on 4 lines. Perhaps the first 4 gatherings of the MS are lacking.

Ff.1–98: winter temp. from the Monday after the Octave of Epiphany to Trinity (Easter, 68); 98–116*v*: histories; 116*v*–121*v*: Sundays after Pentecost; 123–267: sanc. from St Andrew (30 Nov) to St Cecilia (22 Nov); 267–284*v*: Common; 285–291*v*: hymnal (inc.).

Central MS used in the preparation of the facs. *Antiphonale sarisburiense*, Plainsong and Mediaeval Music Society (London, 1901–25/*R*).

Frere, ii (1932), 79

Cologne, Erzbischöfliches Diözesan- und Dombibliothek, Bu 2. Notated Cistercian missal probably from the abbey of Altenberg; first half of 13th century. 293 ff.; 37 × 27 cm. German *Hufnagel* notation on 4 lines with red F and yellow C lines. Beginning of MS lacking.

Ff.4–116: winter temp. from Advent III: Feria VI to Vigil of Pentecost (Easter, 98*v*); 116*v*–123*v*: Prefaces, communicantes, kyriale, ordo missae; 124–127*v*: additions; 128–134*v*: Pentecost week ferials; 134*v*–162: Sundays after Pentecost; 162–163*v*: Dedication; 164–220: sanc. from St Stephen (26 Dec) to St Andrew (30 Nov); 220*v*–238*v*: Common; 239–41: Trinity; 241–263*v*: votives; 264–293*v*: tropes, *prosae* and hymns.

Hammer (1968), 71

Darmstadt, Hessische Landes- und Hochschulbibliothek, 871. Cantatorium from the colegiate church of St Kunibert, Cologne; dated *c*1250 (fig.19). 105 ff.; 26·5 × 10·3 cm. *Hufnagel* notation on 2 black, 1 red and 1 yellow lines. Most of the masses are composed only of notated gradual and alleluia verses intended to be sung by a soloist.

Ff.1*v*–3: bifolium from a contemporary processional MS containing a single antiphon for Advent I *Ecce karissimi dies illa iudicii*; 4–37: winter–spring temp. from Advent I to Thursday after Pentecost (Easter, 28*v*); 37*r–v*: Trinity; 37*v*–45: Sundays after Pentecost; 45–58: sanc. from St Lucy (13 Dec) to St Andrew (30 Nov) inclusive; 58–63: Common (alleluia verses only); 63*r–v*: Dedication; 63*v*–76*v*: Good Friday and Holy Saturday chants; 77–84: notated epistles and gospels; 84*v*–87: elements from an Easter play (copied twice); 87*v*: antiphon for St Cunibert *Pontifex Deo plenus Cunibertus*; 88–95*v*: full responds for Sunday processions from the Sunday after Epiphany to Passion Sunday; 96–103: notated epistles and gospels; 103*v*–104*v*: troped Sanctus *Genitor summi filii* and Agnus *Rex eterne glorie*.

Eizenhöfer and Knaus (1968), 59

Leipzig, Universitätsbibliothek, St Thomas 391 (formerly St Thomaskirche, 371). Tonary, gradual, kyriale and proser from St Thomaskirche, Leipzig. 8 parchment leaves, *a*[1]–*h*[8] (13th–14th centuries); 10 paper leaves, *i–s* (dated 1533), and 196 parchment

leaves (end of 13th century); 32 × 23 cm. Gothic notation (Messine-derived neumes) on 4 lines with red F and yellow C lines. Offertories for several major feasts still retain their verses. (Ff.1–137*v* published in facs. by Wagner and numbered pp.1–249.)

Tonary (ff.*a*[1]–*h*[8]); pp.2–153 (in Wagner edn) winter–spring temp. from Advent I to Whit Saturday (Easter, p.116); pp.153–4: Trinity; pp.154–5: Corpus Christi; pp.155–75: Sunday after Pentecost; pp.175–7: Dedication; pp.177–222: sanc. from St Lucy (13 Dec) to St Andrew (30 Nov); pp.222–4 (ff.124–5): Mass for the Dead *Si enim credimus*; pp.224–6 (ff.125–6): Marian Mass *Salve sancta parens*; pp.226–32 (ff.126–9): Common (alleluias only); pp.232–49 (ff.129–137*v*): kyriale; ff.138–186: notated proser containing 84 *prosae* (inc. at the beginning, starting within *Eia recolamus*); ff.186–190*v*: alleluias for the temp. and sanc.; ff.190*v*–191*v*: *Liber generationis*; ff.192–194: Mass ordines with some musical incipits; ff.194–196*v*: supplement including Fabrice prosulas and an abbreviated Credo in cantus fractus notation.

P. Wagner: *Das Graduale der St Thomaskirche zu Leipzig (14. Jahrhundert)*, Publikationen älterer Musik, v, vii (Leipzig, 1930–32); P. Wagner: 'Ein kurzer Tonar', *Gregorius-Blatt*, liii (1929), 97–114; P. Wagner: 'Aus dem St Thomas-Archiv zu Leipzig', *ZMw*, xii (1929–30), 65–72, 129–37; Huglo (1971), 245; *Le graduel romain*, ii (1957), 58

London, British Library, Add.17303. Carthusian gradual from the Chartreuse du Reposoir, nr Cluses (Haute-Savoie), or Durbon; 1222–59. 126 ff.; 29·8 × 20 cm. Late Aquitanian notation with red line. Offertories lack verses.

Ff.1–70: temp. from Advent I to Trinity; 70–89*v*: Sundays after Pentecost; 89*v*–114*v*: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec). The Dedication Mass (107*r*–*v*) is placed between 28 Aug and 8 Sept; 114*v*–115: Marian Mass *Salve sancta parens*; 117–119*v*: kyriale; 119*v*–124: Common; 124–126*v*: St Catherine and Corpus Christi.

Le graduel romain, ii (1957), 62

London, British Library, Add.23935. A service book containing the entire Dominican liturgy in one volume based on the corrections ordered by Blessed Humbert of Romans. The British Library copy of Humbert's Codex is made up of 21 parts, and was destined to be used by the master-general of the order as an authentic copy of Dominican practice. 579 ff.; 26 × 17·5 cm. Ff.23–571 dated 1255–63 and ff.3–22, 572–9 dated 1358–63. Notated sections in quadratic notation on 4 red lines. (Cf *I-Rss* XIV, lit.1.)

G.R. Galbraith: *The Constitution of the Dominican Order, 1216–1360* (Manchester, 1925), 193; W.R. Bonniwell: *A History of the Dominican Liturgy* (New York, 1944), 94; D. Delalande: *Le Graduel des prêcheurs*, Bibliothèque d'histoire dominicaine, ii (Paris, 1949)

London, British Library, Add.38723. Notated and rubricated missal and proser from Paris; mid-13th century. 232 ff.; 19 × 12·5 cm. Quadratic notation on 4 lines. Offertories lack verses.

Ff.1–79*v*: winter temp. from Advent I to Holy Saturday; 79*v*–84: Offertory, Preface and Canon prayers; 84–106*v*: Easter to Trinity; 106*v*–126: Sundays after Pentecost; 126–156*v*: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 156*v*–157: Dedication; 157–175*v*: Common; 175*v*–180*v*: votives; 181–184*v*: Requiem and prayers for the dead; 185–186: Marian Masses; 186*v*–187: *Laudes regiae*; 188–191: kyriale; 191*v*–232*v*: notated proser.

London, British Library, Add.39678. Premonstratensian gradual with kyriale and proser from the abbey of Park, nr Leuven; dated *c*1260. 237 ff.; 36·5 × 26·5 cm. Quadratic notation on 4 red lines. MS copied for Simon de Lovanio, prior of the abbey, 1255–66 (see colophon f.227).

Ff.1–101*v*: winter–spring temp. from Advent I to Trinity (Easter, 77); 101*v*–116*v*: Sundays after Pentecost; 117–136: sanc. from St Lucy (13 Dec) to St Nicholas (6 Dec); 136–162: Common; 162*v*–163*v*: Dedication; 163*v*–164: Holy Cross; 164–165*v*: Marian Mass *Salve sancta parens*; 165*v*–167: Requiem; 167–175: kyriale without tropes; 175–224*v*: notated proser; 224*v*–237*v*: supplement of selected Masses and chants.

British Museum: Catalogue of Additions to the Manuscripts, 1916–1920 (London, 1933), 157

London, British Library, Eg.3759. Gradual (inc.) from Crowland Abbey, Lincs.; second quarter of 13th century. 157 ff.; 21·5 × 14·6 cm. Early quadratic notation on 4 red lines. MS acquired by the British Museum in 1957. Beginning and end of MS including the Common and the Sundays after Pentecost are missing.

Ff.1–57*v*: temp.; 57*v*–147*v*: sanc.; 147*v*–152*v*: *prosae*; 152*v*–153*v*: Dedication (inc.).

D.H. Turner: 'The Crowland Gradual: an English Benedictine Manuscript', *Ephemerides liturgicae*, lxxiv (1960), 168–74

Modena, Duomo, Archivio Capitolare, O.I.16. Kyriale and cantatorium-proser from Modena; early 13th century. 107 ff.; 26·7 × 18 cm. Central Italian notation with red F and yellow C lines.

Ff.1–2*v* and 107*r*–*v*: guards from another MS; 3: Palm Sunday antiphon *Ingrediente Domino*; 4–5: Rogation Mass with an epistle; 6–14*v*: Kyries and Glorias without tropes; 14*v*–77: cantatorium-proser; gradual verses, alleluia verses and *prosae* are grouped by major feasts according to the liturgical year; 77–80*v*: 12 Sanctus; 80*v*–82: 10 Agnus Dei; 82–94*v*: procession antiphons; 95–102*v*: supplement of *prosae*; 103–104*v*: *versus Salve dies qua inferna*; 105–106*v*: partial leaves.

Le graduel romain, ii (1957), 73; RISM, B/V/1 (1964), 173

Munich, Bayerische Staatsbibliothek, Clm 16141. Secular antiphoner from Passau; 13th century. 175 ff. German neumes.

Ff.1–95: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 76); 95–134*v*: summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 143–156: histories; 156*v*–161*v*: Sundays after Pentecost; 161*v*–170*v*: Common; 170*v*–172*v*: Dedication; 172*v*–175: Corpus Christi (added).

Munich, Bayerische Staatsbibliothek, Clm 17025. Calendar, gradual, proser and sacramentary from Schäftlarn; 13th century. 331 ff. Small quadratic notation on 4 red lines. Offertories lack verses.

Ff.i–v: Calendar and computus; 1*v*–59*v*: winter–spring temp. from Advent I to Whit Saturday (Easter, 47); 59*v*–60: Trinity; 60–70*v*: Sundays after Pentecost; 70*v*–71: Dedication; 71–93*v*: sanc. from St Sylvester (31 Dec) to St Thomas (21 Dec); 93*v*–94: votives (text incipits only); 94–96: Common (alleluias only); 96*v*–100*v*: kyriale; 101–119*v*: proser (partly notated); 120–331: sacramentary.

Le graduel romain, ii (1957), 81

Naples, Biblioteca Nazionale Vittorio Emanuele III, VI-E-11. Carthusian gradual from S Lorenzo in Padula; 13th century. 142 ff.; 24·7 × 17 cm. Carthusian quadratic notation with red F and yellow C lines (ff.122–133*v*: red and yellow lines drawn over black lines).

Ff.1–83*v*: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 70*v*); 84–105*v*: Sundays after Pentecost; 105–120*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 121–122: Dedication; 122–130*v*: ferial and ember Masses; 130*v*–131*v*: Marian Mass *Salve sancta parens*; 131*v*–134: Requiem Masses; 134*v*–140*v*: kyriale and litany.

Le graduel romain, ii (1957), 85; Arnese (1967), 80

Naples, Biblioteca Nazionale Vittorio Emanuele III, VI-E-20. Notated Franciscan breviary from the Cathedral of Troia, nr Foggia; between 1226–44. 429 ff.; 21 × 16·5 cm. Late Beneventan notation on 4 lines with red F line.

Ff.1–172*v*: winter temp. from Advent I to Pentecost (Easter, 136); 172*v*–219*v*: histories; 227–256*v*: psalter; 257–352: sanc. from St Saturninus (29 Nov) to St Clement (23 Nov); 352–388: Common; 390–404: hymnal; 404–416: Franciscan Offices to St Francis, St Clare, St Elizabeth and St Anthony; 420–426*v*: *Venite* settings; 427–429*v*: Franciscan Calendar.

Arnese (1967), 88

Naples, Biblioteca Nazionale Vittorio Emanuele III, VI-G-38. Notated Franciscan missal probably from south Italy (from the library of S Giovanni a Carbonara, Naples); 1230–50. 297 ff.; 19 × 13 cm. Late Beneventan notation on 4 red lines.

Ff.1–6*v*: Calendar and Paschal table; 7–14*v*: ordo for visiting the sick; 15–141: winter–spring temp. from Advent I to Holy Saturday; 141–149*v*: kyriale, Preface and Canon; 150–174: Easter to Whit Saturday; 176*v*–203: Sundays after Pentecost; 206–258*v*: sanc. (inc. at beginning) from St Felix (14 Jan) to St Thomas (21 Dec); 258*v*–279*v*: Common; 279*v*–281: Dedication; 281–287*v*: votives; 287*v*–290*v*: services for the dead; 291–297: 'Missa nove … Corpus Christi ordinatum per … Urbanum IV' (added).

Le graduel romain, ii (1957), 85; Arnese (1967), 151

Oxford, Bodleian Library, Canon.liturg.340 (19426). Gradual with Calendar, kyriale and proser from Admont, Austria, Calendar from St Gallen at Moggio, nr Udine; *c*1216. 153 ff.; 28·3 × 19·1 cm. German neumes. Offertories with verses.

Ff.1–8*v*: Calendar and computus; 9–94: winter–spring temp. and sanc. from Advent I to Whit Saturday (Easter, 77*v*); 94–109*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew

(30 Nov); 110–111: Dedication; 111*r–v*: Trinity; 111*v*–123*v*: Sundays after Pentecost; 123*v*–127*v*: Common (alleluias only); 127*v*–135: kyriale with tropes; 136–153*v*: notated proser.

Frere, i (1901), 75; *Le graduel romain*, ii (1957), 88; Flotzinger (1991), 49

Oxford, Bodleian Library, Lyell 9. Procession antiphons, vesper antiphons and responds, kyriale and proser from an English Augustinian house, possibly Breamore, Hants.; 13th century. 202 ff.; 15·4 × 10·8 cm. Quadratic notation on 4 red lines.

Ff.1–45: procession antiphons for the winter–spring temp. from Advent I to Pentecost; 45*v*–56*v*: selected vesper responds for the temp. from Advent I to Pentecost and the summer histories; 58–88*v*: selected vesper responds for the sanc. from the Dedication of a Church and St Andrew (30 Nov) to St Cecilia (22 Nov) inclusive, the Common, and Marian feasts; 89–112*v*: selected vesper antiphons for the sanc. from St Andrew (30 Nov) to St Cecilia (inclusive) and the Common; 113–121: Kyries, with and without tropes; 121*v*–126: Glorias without tropes; 126*v*–188*v*: proser (notated); 189–192*v*: *prosae* for the Common (different hand).

A. De La Mare: *Catalogue of the Collection of Medieval Manuscripts bequeathed to the Bodleian Library, Oxford, by James P.R. Lyell* (Oxford, 1971), 21 [lengthy description]

Paris, Bibliothèque de l'Arsenal, 135. Notated and rubricated Sarum missal with non-Sarum kyriale and proser used in London or Canterbury; second half of 13th century, with French, 14th-century additions ff.290*v*–317. 317 ff.; 18·5 × 13 cm. Quadratic notation on 4 red lines.

Ff.1–6*v*: Calendar; 7–118*v*: winter–spring temp. from Advent I to Trinity (Easter, 95*v*); 118*v*–140*v*: Sundays after Pentecost; 144*v*–145: Dedication; 147–152: Prefaces and Canon; 153–186*v*: sanc. from the Vigil of St Andrew (29 Nov) to St Saturninus (29 Nov); 186*v*–207*v*: Common; 208–226*v*: votive and special Masses; 228–235*v*: Kyrie and Gloria tropes; 236–283*v*: 103 notated *prosae*; 283*v*–288*v*: troped Sanctus and Agnus; 290*v*–291*v*: motets; 292–303: Corpus Christi Office and Mass; 303*v*–305*v*: Transfiguration; 305*v*–315*v*: Office and Mass of St Flavia (5 Oct); 316–317: motets.

Leroquais (1924), ii, 132; La Laurencie and Gastoué (1936), 22; *Le graduel romain*, ii (1957), 91; RISM, B/IV/1 (1965), 369; Bernard, iii (1974), 47

Paris, Bibliothèque de l'Arsenal, 197. Gradual and proser from St Victor, Paris; dated 1270–97. 278 ff.; 31·5 × 20·4cm. Quadratic notation on 4 red lines. Offertories lack verses.

Ff.1–80*v*: winter–spring temp. from Advent I to Trinity (Easter, 61); 80*v*–104*v*: Sundays after Pentecost; 104*v*–105*v*: Dedication; 105*v*–143*v*: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 143*v*–163*v*: Common; 163*v*–164*v*: Requiem; 164*v*–168*v*: kyriale; 169–256: notated proser; 256–278*v*: supplement, primarily *prosae*.

Le graduel romain, ii (1957), 91; La Laurencie and Gastoué (1936), 16; Bernard, iii (1974), 52

Paris, Bibliothèque Nationale de France, lat.904. Rubricated gradual with tropes, *prosae* and medieval dramas from Rouen Cathedral; 13th century. 268 ff.; 32 × 22·5 cm. Quadratic notation on 4 red lines. Offertories lack verses. Play of the Shepherds (ff.11*v*–14).

Ff.1–164*v*: winter–spring temp. from Advent I to Trinity (Easter, 107); 165–183: Sundays after Pentecost; 183–185: Dedication; 187–237*v*: St Andrew (30 Nov) to St Clement (23 Nov); 237*v*–263*v*: Common; 263*v*: Requiem (inc.); 264–268*v*: kyriale (14th–15th century).

H. Loriquet, J. Pothier and A. Colette: *Le graduel de l'église cathédrale de Rouen au XIIIe siècle* (Rouen, 1907) [facs.]; Young (1933), ii, 16; *Le graduel romain*, ii (1957), 96

Paris, Bibliothèque Nationale de France, lat.1105. Notated missal with a Calendar and *prosae* from the abbey of Bec (Le Bec-Hellouin) formerly in the diocese of Rouen, now Evreux; dated 1265–72. 220 ff.; 18·4 × 13·1 cm. Quadratic notation on 4 red lines. Offertories without verses.

Ff.1–5: Calendar (March to Dec only); 6–10: 12 *prosae*; 11–110*v*: winter–spring temp. (beginning lacking) from Epiphany (6 Jan) to Trinity (Easter, 81*v*); 110*v*–139*v*: Sundays after Pentecost; 140–188*v*: sanc. (beginning lacking) from St Fabian and St Sebastian (20 Jan) to St Thomas (21 Dec); 188*v*–190*v*: Dedication masses; 190*v*–207*v*: Common; 207*v*–219: votives.

Leroquais (1924), iii, 158; *Le graduel romain*, ii (1957), 97; A. Hughes, ed.: *The Bec Missal*, Henry Bradshaw Society, xciv (Leighton Buzzard, 1963) [edn of text only]

Paris, Bibliothèque Nationale de France, lat.1112. Notated missal with Calendar, kyriale and proser from Paris; early 13th century (*c*1225). 315 ff.; 20·9 × 14·6 cm. Quadratic notation on 4 red lines. Offertories without verses.

Ff.1–6*v*: Calendar; 9–102*v*: winter–spring temp. from Advent I to Holy Saturday; 103–105*v*: Preface and Canon; 105*v*–131*v*: Easter to Trinity; 131*v*–152: Sundays after Pentecost; 152–154: Dedication; 155–205*v*: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 206–229: Common; 229–248: votives; 248*v*–256: notated processional antiphons and rogation litanies; 257–259*v*: Kyries and Glorias, with and without tropes; 259*v*–307*v*: 148 notated *prosae*; 307*v*–308*v*: troped Sanctus, Agnus and Ite settings; 309–310: *Laudes regiae*; 311–314*v*: Corpus Christi Mass with *prosa* (14th-century addition).

Leroquais (1924), ii, 47; *Le graduel romain*, ii (1957), 98

Paris, Bibliothèque Nationale de France, lat.14452. Gradual, kyriale and proser of Adam of St Victor, Paris; 13th century (suppl. dated 1567). 252 ff. Quadratic notation on 4 red lines. Offertories lack verses. Frequent rubrics in the margins. Sections of melismas are frequently encircled with ink in the gradual. The same sequence of alleluias for the Sundays after Pentecost is also found in *GB-Lbl* Add.38723, *F-Pa* 197, *Pn* lat.1112, *Psg* 93 and 1259, etc.

Ff.1–63: winter–spring temp. from Advent I to Whit Saturday (Easter, 48); 63–64: Trinity; 64–83*v*: Sundays after Pentecost; 83*v*–116*v*: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 116*v*–133*v*: Common; 133*v*–134: Dedication; 134–139: 11 Kyries and 6 Glorias; 139–223*v*: proser of Adam of St Victor (ed. Misset and Aubry); 223*v*–248: supplement of *prosae* and Masses dated 1567.

E. Misset and P. Aubry: *Les proses d'Adam de Saint-Victor* (Paris, 1900/*R*); *Le graduel romain*, ii (1957), 107

Paris, Bibliothèque Ste Geneviève, 99 (*BB.1.fol.10*). Calendar, missal and gradual from Senlis; 13th century (Leroquais and *Le graduel romain*), 14th century (Bernard). 220 ff.; 27·1 × 20 cm. Small quadratic notation on 4 red lines. Offertories lack verses.

Ff.3–8*v*: Calendar; 9–144: missal (texts only). Gradual, ff.145–219*v*. Ff.145–190: winter–spring temp. from Advent I to Trinity (Easter, 180); 190–193*v*: Sundays 1–4, 20–23 after Pentecost (nos.5–19 are missing); 194–207*v*: sanc. from Vigil of St Andrew (29 Nov) to St Catherine (25 Nov); 207*v*–208: Dedication; 208*v*–219: Common; 219*r–v*: Requiem (different hand).

Leroquais (1924), ii, 60; *Le graduel romain*, ii (1957), 113; Bernard, i (1965), 59

Paris, Bibliothèque Ste Geneviève, 1259 (*BB.4°.11*). Calendar and notated missal with *prosae* from Ste Geneviève, Paris; first half of 13th century. 296 ff.; 24·8 × 15·1 cm. Small quadratic notation on 4 red lines. Offertories lack verses. *Prosae* for principal feasts are incorporated within the Mass Propers.

Ff.2–8*v*: Calendar; 9–14*v*: prayers and a *prosa* to Ste Geneviève (texts only); 15–136: winter–spring temp. (beginning missing) from Advent II to Trinity (Easter, 104*v*); 136–160*v*: Sundays after Pentecost; 161–178: Prefaces and Canon; 179*v*–228*v*: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 228*v*–229*v*: Dedication; 229*v*–250*v*: Common; 250*v*–264*v*: votives and blessings; 265–268*v*: notated processional antiphons and Kyrie and Gloria incipits; 268*v*–296: episcopal blessings (texts only; 14th century).

Leroquais (1924), ii, 85; *Le graduel romain*, ii (1957), 113; Bernard, i (1965), 69

Rome, Biblioteca Apostolica Vaticana, Rossiani 76. Gradual and proser from Aquila; 13th century. 256 ff.; 16·5 × 10·8 cm. Quadratic notation on 4 lines. Offertories lack verses. Foliation nos. on verso side of leaf.

Ff.1–127: winter–spring temp. from Advent I to Trinity (Easter, 100); 127–144: Sundays after Pentecost; 144*v*–147: Masses for the Dead; 147*v*–190: sanc. from St Lucy (13 Dec) to St Nicholas (6 Dec); 190–192*v*: Marian Mass *Salve sancta parens* with *Spiritus et alme* troped Gloria; 192*v*–197*v*: Common (alleluias only); 198–207: 5 introit tropes and kyriale; 209–256*v*: notated proser.

Le graduel romain, ii (1957), 127; Salmon, ccliii (1969), 81

Rome, Biblioteca Casanatense, 410 (*A.II.25*). Franciscan psalter and hymnal probably from Italy; 13th–14th centuries. 30·2 × 21 cm. Large quadratic notation on 4 red lines.

Ff.1–4*v*: Calendar (May to Aug lacking); 6*v*–104: psalms with notated antiphons; 104*v*–114: cantica, Te Deum, Credo, Gloria, etc.; 114–117*v*: Rogation litanies and prayers; 118–157*v*: notated hymnal with special hymns to St Martin (156*v*–157*v*).

C.-A. Moberg: *Die liturgischen Hymnen in Schweden* (Copenhagen, 1947), 192; Stäblein (1956), 461, 553

Rome, Biblioteca Casanatense, 1695 (*C.V.2*). Notated missal from Paris; early 13th century. 279 ff.; 17·1 × 12·5 cm. Quadratic notation on 4 red lines. Offertories lack verses.

Ff.1–117*v*: winter–spring temp. from Advent I to Holy Saturday; 117*v*–121*v*: offertory prayers, Prefaces, Canon; 121*v*–153: Easter to Trinity; 153–174: Sundays after Pentecost; 175–178: *Liber generationis* (different hand); 179–224: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 224–225: Dedication; 225–254: Common; 254–261: votives; 261–267*v*: services for the dead; 277–279*v*: Calendar.

Ebner (1896), 159; *Le graduel romain*, ii (1957), 121

Rome, S Sabina, Biblioteca della Curia Generalizia dei Domenicani, XIV, lit.1. A service book dated 1259–62 containing the entire Dominican liturgy in one volume based on the corrections ordered by Humbert of Romans, master-general of the Dominican order from 1254 to 1277. The codex consists of 14 sections and is considered the prototype of Dominican use. 997 ff.; 48 × 32 cm. Notated sections in quadratic notation on 4 red lines. (Cf *GB-Lbl* Add.23935.)

W.R. Bonniwell: *A History of the Dominican Liturgy* (New York, 1944), 85; *Le graduel romain*, ii (1957), 122; K. Levy: 'A Dominican Organum Duplum', *JAMS*, xxvii (1974), 183–211, esp. 185

Rouen, Bibliothèque Municipale, 248 (*A.339*). Monastic antiphoner (sanc. part) from Jumièges; 13th century. 178 ff.; 26 × 17·5 cm. Norman notation on 4 lines.

Ff.1–139*v*: sanc. (beginning of MS missing) from the Purification (2 Feb) to St Lucy (13 Dec); 140–171: Common; 173*v*–176: *Venite* settings; 176*v*–178*v*: hymnal (inc. at end).

Hesbert (1954), 29

Rouen, Bibliothèque Municipale, 251 (*A.393*). Notated breviary (summer part) from Fécamp; second half of 13th century. 206 ff.; 24 × 16·5 cm. Quadratic notation on 4 red lines.

Ff.3–44*v*: spring temp. from Easter to Trinity; 45–47*v*: Dedication; 47*v*–92*v*: Sundays after Pentecost; 94–206*v*: spring–summer sanc. (inc. at end) from the Annunciation (25 March) to St Martin (11 Nov).

Leroquais (1934), iv, 117

Stuttgart, Württembergische Landesbibliothek, HB.I.95. Cantionarium (anthology of *prosae*, tropes, conductus, etc.) and St Gregory's *Moralia*, from Weingarten; 13th century. 103 ff.; 12·5 × 10 cm. German neumes.

Part I, ff.4–65*v*. Ff.4–18*v*: the last portion of a proser; 18*v*–36*v*: conductus and metrical songs (*versus*, planctus, etc.); 36*v*–48*v*: kyriale (introit, Kyrie, epistle, Sanctus, Agnus and *Benedicamus* tropes); 48*v*–65*v*: miscellaneous section of alleluias, tropes, *prosae*, *versus*, votive masses, etc.. Part II, ff.65*v*–83*v*: miscellaneous section of a mixed character in different hands containing alleluias, *Benedicamus* and Agnus tropes, metrical poems, etc. Part III, ff.84–100*v*: St Gregory, *Moralia*, bk 5, chap.4.

RISM, B/V/1 (1964), 81; RISM, B/IV/1 (1966), 97; J. Autenrieth and others: *Die Handschriften der Württembergischen Landesbibliothek Stuttgart*, 2nd ser., i/1 (Wiesbaden, 1968), 171 [inventory]

Trier, Stadtbibliothek, 2254 (*2197*) ('Codex Peter Bohn'). Gradual, proser and kyriale, probably from Trier; 13th century. 384 pp. German *Hufnagel* notation on 4 lines, with red F line. Offertories with verses. The beginning of the MS is lacking and scattered pages are mutilated throughout.

Pp.1–149: winter–spring temp. from the Friday of the Fourth Week in Lent to Whit Saturday (Easter, 108); 149–80: Sundays after Pentecost; 181–2: Trinity; 183–5: Dedication; 185–255: sanc. from St Lucy (13 Dec) to St Andrew (30 Nov); 255–7: Marian Mass *Salve sancta parens*; 257–70: Common (alleluias only); 270–357: *prosae* (notated); 357–70: kyriale; 370–75: 2 Credos (notated); 375–84: supplement of mixed character.

Le graduel romain, ii (1957), 144

Utrecht, Universiteitsbibliotheck, 417 (*Eccl.325*). Proser, tropes and alleluias from the chapter church of St Mary, Utrecht; 13th century. 57 ff.; 27·5 × 21 cm. Dutch notation on 4 lines with letter C clef and a dot indicating an F clef.

Ff.1–40*v*: 76 *prosae*; 41–44: Common of the Saints (alleluias only); 44*v*–45*v*: introit tropes; 46–57: Ordinary chants, with and without tropes.

RISM, B/V/1 (1964), 189; N. de Goede, ed.: *The Utrecht Prosarium*, MMN, vi (1965) [study and transcr.]

Vercelli, Biblioteca Capitolare, 56. Notated missal, probably from Ivrea; 13th century. 248 ff.; 36·5 × 27·2 cm. North Italian notation with F and C lines. Offertories lack verses.

Ff.1–22*v*: elements of a cantatorium containing alleluias, tracts, processional antiphons, *prosae*, etc. (14th century); 23–109*v*: winter–spring temp. from Advent I to the Sunday within the Octave of Pentecost (Easter, 86*v*); 109*v*–130: Sundays after Pentecost; 130–131*v*: Trinity; 131*v*–132*v*: Dedication; 132*v*–137: vesting prayers, Ordinary of the Mass, Prefaces and Canon; 137–192*v*: sanc. from Vigil of St Andrew (29 Nov) to St Clement (23 Nov); 193–201*v*: Common; 201*v*–236*v*: votive Masses and blessings; 237–239*v*: Calendar; 241–248*v*: sacramentary fragment from Advent to Epiphany (bound incorrectly).

Le graduel romain, ii (1957), 149

Vienna, Österreichische Nationalbibliothek, Vind.1925. Gradual and proser from south Germany or Austria. 13th–14th centuries. 150 ff.; 18·8 × 14·3 cm. Messine notation on 4 lines.

Ff.5–14*v*: kyriale (addition); 15–78: winter–spring temp. from Advent I to Trinity (Easter, 66); 78–89: Sundays after Pentecost; 89–90: Dedication; 90–115: sanc. from St Nicholas (6 Dec) to St Andrew (30 Nov); 115*v*–117*v*: Common (alleluias only); 117*v*–118: patron alleluia and *prosa* of St Achatio (see AH, lv, 1922, p.47); 118*v*: Marian Gloria *Spiritus et alme*; 119*r*–*v*: Mass ordines; 120–148*v*: notated proser; 149–150*v*: *Liber generationis* (addition).

Le graduel romain, ii (1957), 152

Vienna, Österreichische Nationalbibliothek, Vind.13682. Abbreviated missal with notation probably from Vienna or St Pölten. 13th century. 176 ff. German neumes. Offertories lack verses. Some masses have *prosae*. MS lacks Advent, Epiphany, Lenten and Eastertide masses, the summer sanc. feasts and masses for the Sundays after Pentecost.

Ff.1–11*v*: epistle, gospel, votive mass, psalms, prayers, etc.; 12–45*v*: vesting prayers, Ordinary of the Mass, communicantes and notated Prefaces; 46–53*v*: kyriale chants; 54–64*v*: Canon; 65–72: votives; 73–129: major Masses from the Vigil of Christmas to Pentecost (Easter, 115*v*); 129–133*v*: St John the Baptist (24 June); 133*v*–147: Common; 147–149*v*: Marian Saturday Mass *Salve sancta parens*; 149*v*–160: All Saints (1 Nov), St Caesarius (1 Nov) and Dedication of St Michael (29 Sept); 161–163: decree dated 1215; 163*v*–167*v*: episcopal blessings (texts only); 168–170: Holy Cross; 170–175*v*: Requiem.

Le graduel romain, ii (1957), 152

Vienna, Österreichische Nationalbibliothek, Vind.14208. Calendar, gradual, proser and sacramentary, perhaps from the region of Salzburg; 13th–14th centuries. 109 ff. German neumes. Offertories lack verses.

Ff.3–8*v*: Calendar; 9–48: winter–spring temp. and sanc. from Advent I to Trinity (Easter, 40*v*); 48–53*v*: summer sanc. from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 53*v*–54: Dedication; 54–59*v*: Sundays after Pentecost; 59*v*–61*v*: Common (alleluias only); 62*r*–*v*: Kyries and Glorias; 63–64: Marian Mass *Salve sancta parens*; 64–77*v*: proser (texts only); 77*v*–82: Prefaces, communicantes and Canon; 82*v*–109*v*: sacramentary, no notation.

Le graduel romain, ii (1957), 152

Wolfenbüttel, Herzog August Bibliothek, Guelf.45 Helmst. (*Heinemann catalogue 40*). Gradual with *prosae* and sacramentary probably from the region of Westphalia, Germany; 13th century. 236 ff.; 34·5 × 24·5 cm. German notation on 4 lines. Offertories lack verses. *Prosae* are included among the gradual feasts.

Ff.1–6: Calendar; 6*v*–40*v*: winter–spring temp. from Advent I to Trinity (Easter, 32*v*); 40*v*–45: Sundays after Pentecost; 45–46*v*: kyriale; 47–214: sacramentary; 214*v*–229*v*: the sanc. of the gradual from St Lucy (13 Dec) to St Andrew (30 Nov); 229*v*–230*v*: Common (alleluias only); 230*v*–233*v*: 8 notated *prosae*; 233*v*: Marian alleluias and antiphons (added).

Le graduel romain, ii (1957), 154

Worcester, Cathedral Library, F.160. Monastic antiphoner, processional, Calendar, psalter, hymnal, collectarium, tonary, kyriale, gradual and proser (fragment) from Worcester; dated *c*1230 with 14th-century additions. 354 ff.; 26 × 18 cm. Small quadratic notation on 4 red lines. Offertories in the gradual lack verses. Portions of the antiphoner section of the MS are bound out of order (reconstructed correctly in PalMus, xii). The following sections of the MS are reproduced in facs. in PalMus: ff.1–1*v* (pp.308–9), ff.2–115*v*

(pp.4–231), ff.147–8 (pp.1–3), ff.164*v*–169*v* (pls.1–11), ff.182–286 (pp.232–442).

Antiphoner and processional: PalMus, xii, pp.4–439. Pp.4–157: winter–spring temp. from Advent I (inc., beginning within the first respond of the second nocturn) to Whit Saturday (Easter, 127); pp.157–67: Trinity; pp.167–86: histories; pp.186–91: Sundays after Pentecost; pp.192–9: *Venite* settings; pp.200–31: processional; pp.232–410: sanc. from St Andrew (30 Nov) to St Clement (23 Nov); pp.410–35: Common; pp.435–9: Office of the Dead; p.440 (f.285): St Oswald *prosa Ad honorem summi*; pp.441–2 (ff.285*v*–286): *Magnificat* and *Benedictus* tones. Ff.121–133*v*: Office and Mass of the Visitation (14th century); ff.135–145*v*: Office and Mass of Corpus Christi (14th century); ff.147–148: Calendar (PalMus, xii, pp.1–3); ff.149–164*v*: psalter, canticles, litany, collects (not in PalMus, xii); ff.164*v*–169*v*: hymnal (PalMus, xii, pl.1–11); ff.170–181: collectarium (not in PalMus, xii). Ff.287–292: troped Kyries; ff.292–293*v*: troped Glorias. Gradual; ff.294–346*v* (not in PalMus, xii). Ff.294–327*v*: winter–spring temp. from Advent I to the Sunday within the Octave of Pentecost (Easter, 320); f.327*v*: Trinity; ff.327*v*–334*v*: Sundays after Pentecost; ff.334*v*–335: Dedication; ff.335–344*v*: sanc. from the Conversion of St Paul (25 Jan) to St Nicholas (6 Dec); ff.334*v*–346*v*: Common (inc. at end); ff.347–348*v*: fragment of a notated proser (final 5 *prosae*); ff.348*v*–350: troped Sanctus; ff.350–351: troped Agnus Dei; ff.351–352: notated *Laudes regiae*; ff.352–354*v*: Mass ordines (texts only).

E. Bishop: 'An Old Worcester Book', *Downside Review*, xxv [new ser., vi] (1907), 174–87; PalMus, xii (1922–5); *Le graduel romain*, ii (1957), 154; CANTUS database

8. 14th, 15th and 16th centuries.

Aarau, Aargauische Kantonsbibliothek, Wettingen Gr.Fol.1–3. MS in 3 folio vols. from the region of Wettingen, Switzerland; second half of 14th century. 61 × 41 cm. Large quadratic notation on 4 red lines.

Vol.1 (279 ff.): temp. from Advent IV to Holy Saturday (ff.1–10*v* missing). Vol.2 (189 ff.): temp. from Easter to the Sundays after Pentecost (Trinity, 72; Corpus Christi, 75*v*; Dedication, 177*v*). Vol.3 (208 ff.): sanc. from St Andrew (30 Nov) to St Catherine (25 Nov). According to the index, this volume originally had 342 ff.; the Common and a proser are now lacking.

M. Mollwo: *Das Wettinger Graduale* (Berne-Bümpliz, 1944)

Aberystwyth, National Library of Wales, 20541 E ('Penpont Antiphoner'). Secular antiphoner of Sarum use from Wales, probably diocese of St David's; mid-14th century. 324 ff.; 38·5 × 25 cm. Several lacunae. Square notation on 4 red lines.

Ff.1–157: temp. from Christmas (Easter, 95*v*); 158–176: psalter with music; 177–300: sanc. from St Andrew (30 Nov) to St Catherine (25 Nov) including Proper Office of St David; 301–324: Common of the Saints (extremely fragmentary).

O.T. Edwards: *Matins, Lauds, and Vespers for St. David's Day* (Cambridge, 1990); O.T. Edwards: *National Library of Wales MS. 20541 E: the Penpont Antiphonal* (Ottawa, 1997) [facs.]; CANTUS database

Cambridge, University Library, Add.710 ('Dublin Troper'). Troper, proser and Sarum consuetudinary from Dublin; dated *c*1360. 141 ff.; 30·4 × 18 cm. Quadratic notation on 4 red lines.

Ff.3–32*v*: Sarum consuetudinary; 32–38: Kyries, with and without tropes; 38–41: Glorias, with and without tropes; 41–102: proser; 102–103*v*: Sanctus; 104–105: Agnus Dei; 105–127*v*: Marian proser; 128–141*v*: supplement of mixed character; 130*r*–*v*: *Angelus ad virginem* (3vv; added in 14th century).

RISM, B/V/1 (1964), 151; RISM, B/IV/1 (1966), 488; R.-J. Hesbert: *Le tropaire-prosaire de Dublin*, Monumenta musicae sacrae, iv (Rouen, 1970) [facs. of ff.32*v*–131]

Darmstadt, Hessische Landes- und Hochschulbibliothek, 847 and 856. Two-volume Cistercian antiphoner from Fürstenberg; dated *c*1340. German *Hufnagel* notation on 4 lines.

MS 847: winter vol.; 164 ff.; 36·2 × 25·2 cm. Ff.1–124*v*: winter temp. from Advent I to Holy Saturday; 125–164*v*: winter sanc. from St Andrew (30 Nov) to the Annunciation (25 March). MS 856: summer vol.; 240 ff.; 37 × 26 cm. Ff.1–71*v*: temp. from Easter to the 25th Sunday after Pentecost; 72: Dedication; 78–92*v*: rhymed Offices; 94*v*–193*v*: summer sanc. from St Philip and St James (11 May) to St Andrew (30 Nov); 194–225*v*: Common; 226–238*v*: supplement.

Eizenhöfer and Knaus (1968), 166

Darmstadt, Hessische Landes- und Hochschulbibliothek, 872. Secular antiphoner, tonary and hymnal of the Knights of the Teutonic Order; dated *c*1300. 241 ff.; 31·3 × 22·5 cm. *Hufnagel* notation on 4 lines with a red F line.

Ff.1–7: 12 *Venite* settings; 7–91*v*: winter–spring temp. from Advent I to the Saturday after Pentecost (Easter, 74*v*); 91*v*–94*v*: Trinity; 95–106: histories; 106–109*v*: Sundays after Pentecost; 109*v*–112: Dedication; 112–195: sanc. from St Andrew (30 Nov) to St Catherine (25 Nov); 195–213: Common; 213–214: *Te Deum*; 214–216: Tonary of Henricus of Augsburg; 216*v*–228: hymnal (notated); 229*r*–*v*: rhymed Office of St Lancie and St Clavorum (see AH, v, 1889, p.35, no.7); 230–235*v*: Corpus Christi Office, with additions; 236–241*v*: rhymed Office of the Visitation, with additions (ibid, xlviii, 1906, p.427, no.399).

Eizenhöfer and Knaus (1968), 155; Huglo (1971), 281, 422

London, British Library, Harl.622. Gradual with *prosae* from Roncton, diocese of Worcester; 14th century. 231 ff. Quadratic notation on 4 red lines. Offertories lack verses.

Ff.2–128: winter–spring temp. from Advent I to Trinity (Easter, 90); 128–156*v*: Sundays after Pentecost; 157–205: sanc. from Vigil of St Andrew (29 Nov) to St Cecilia (22 Nov); 205–228: Common; 228–230: Dedication; 230–231*v*: Requiem.

Le graduel romain, ii (1957), 64

Madrid, Biblioteca Nacional, Música 1361. Gradual and kyriale from Toledo; 14th century. 199 ff.; 29 × 21·5 cm. Quadratic notation on 4 or 5 red lines.

Ff.1–134: winter–spring temp. from Advent I to the Sundays after Pentecost (Easter, 87); 136–152: sanc. from St Stephen (26 Dec) to the Translation of St Isidore (22 Dec); 152*v*–176*v*: Common; 177–178: 2 Credos; 178–183*v*: Kyries, with and without tropes; 184–188*v*: troped Glorias and *Regnum* settings; 188*v*–195: troped Sanctus; 195*v*–196*v*: Agnus and Ite settings; 196*v*–198: 6 polyphonic compositions; 198–199: 3 alleluias.

Anglès and Subirá, i (1946), 155; *Le graduel romain*, ii (1957), 67; RISM, B/IV/2 (1969), 97; Janini and Serrano (1969), 284

Munich, Bayerische Staatsbibliothek, Cgm 716. Anthology of Marian songs and *prosae* from Tegernsee; dated *c*1425. 205 ff.; 22·5 × 16·5 cm. German *Hufnagel* notation on 4 lines. (Abbreviated by Ludwig *MüD*.)

The MS contains 266 items not arranged according to the liturgical Calendar, including Marian devotional songs, *prosae*, *Marienklagen* and some doubtful 2-part motets.

F. Ludwig: 'Die Quellen der Motetten ältesten Stils', *AMw*, v (1923), 184–222, 273–315, esp. 308; repr. in SMM, vii (1961); J.A. Emerson: 'Über Entstehung und Inhalt von MüD', *KJb*, xlviii (1964), 33–60 [full inventory]; RISM, B/IV/3 (1972), 354

Munich, Universitätsbibliothek, 2° 156 ('Moosburg Gradual'). Gradual, kyriale, proser, cantional and troper from the Augustinian Kollegiatstift St Castulus, Moosburg; dated 1355–60. 266 ff.; 48 × 25·5 cm. German *Hufnagel* notation on 4 lines.

Ff.2–121: temp. and sanc. (Easter, 77*v*); 121–123: Requiem; 123–145: Sundays after Pentecost; 145–146: Dedication; 146–154: Common (alleluias only); 154*v*–164: kyriale; 164–221: 90 *prosae*; 221–230*v*: gospels and troped epistles; 230*v*–246: cantional containing 33 religious songs; 246–264: tropes and *prosae* including 4 2-part compositions.

Le graduel romain, ii (1957), 84; Jammers (1965), 86; C. Gottwald: *Die Musikhandschriften der Universitätsbibliothek München* (Wiesbaden, 1968), 9; RISM, B/IV/2 (1969), 81; D. Hiley, ed.: *Moosburger Graduale: München, Universitätsbibliothek, 2° Cod. ms.156* (Tutzing, 1996) [facs.]

Oxford, Bodleian Library, Canon.liturg.408 (*30622*). Abridged English Sarum processional; 14th century. 153 ff.; 14 × 9·4 cm. Quadratic notation on 4 red lines.

Ff.3–103: winter–spring temp. from Advent I to Corpus Christi (Easter, 69*v*); 103–113A*v*: processional chants and rubrics for the Saturdays from Trinity to Advent; 113A*v*–115: Dedication; 115–143: sanc. from St Andrew (30 Nov) to St Catherine (25 Nov); 143–148*v*: Common; 148–151*v*: Rogation litany *Pater de caelis* and collects.

Frere, i (1901), 104; Bailey (1971), 5

Oxford, Bodleian Library, e Mus.2 (*3491*). Notated and rubricated Sarum breviary from Salisbury; mid-14th century. 1008 pp.; 39 × 25 cm. Quadratic notation on 4 lines. No Common of the Saints.

Pp.1–411: winter–spring temp. from Advent I to Trinity (389) and Corpus Christi (Easter, 306); 411–78: histories; 478–500:

Sundays after Pentecost; 500–16: Dedication services; 517–28: Calendar; 530–32: litany; 535–634: psalter with notated antiphons; 635–986: sanc. from St Andrew (30 Nov) to St Cecilia (22 Nov), inc. Office; pp.987–98 are missing; 999–1005: *Venite* settings, inc. at beginning.

Frere, i (1901), 11

Oxford, Bodleian Library, Lat.lit.b.5 (32940). Notated and rubricated gradual, proser and kyriale from York; 15th century. 137 ff.; 41·5 × 30·5 cm. Quadratic notation on 4 red lines. Offertories lack verses.

Ff.1–59*v*: winter–spring temp. (beginning lacking) from Advent II to the Sunday within the Octave of Pentecost (Easter, 35); 59*v*–70*v*: Sundays after Pentecost; 70*v*–72: Dedication; 72–79*v*: Marian Masses and *prosae*; 79*v*–80: Credo; 80*v*–90: kyriale; 90*v*–118: sanc. from St Andrew (30 Nov) to St Catherine (25 Nov); 118–132*v*: Common; 133–134: Requiem.

D. Hiley, ed.: *Oxford, Bodleian Library, MS. Lat.liturg.b.5* (Ottawa, 1995) [facs.]

Oxford, Bodleian Library, Lat.lit.d.5 (32556). Cistercian gradual (sanc. vol.) from Hauterive, Switzerland; *c*1300. 140 ff. (117 + 23); 28·6 × 18·3 cm. Quadratic notation on 4 black or red lines.

Ff.1–76*v*: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 76*v*–80*v*: Common and votive Masses; 82–84: Requiem; 84*v*–89*v*: kyriale; 90–99*v*: proser; 99*v*–140: additions and fragments from other notated MSS.

RISM, B/IV/1 (1966), 539

Oxford, Bodleian Library, Lyell 72. Dominican processional, ritual, kyriale and proser from Italy – according to Van Dijk from a 'priory in a suffragan diocese of the patriarchate of Aquileia'; second quarter of 14th century. 177 ff.; 11 × 8 cm. Quadratic notation on 4 red lines.

Ff.1–8*v*: rubrics for processions; 10–61*v*: procession antiphons and responds (notated); 62–69: Holy Saturday *Exultet* (notated); 69*v*–73*v*: Dominican ritual for the last sacraments and burial service including a litany (71*v*–72*v*) (partly notated); 85–88: *Liber generationis* (notated); 88*v*–91*v*: 2 notated Genealogy of Christ Gospels; 92–95*v*: 16th-century addition containing commemorations for the dead (partly notated); 96–97*v*: respond for the dead *Libera me, Domine*; 98–107*v*: kyriale with a notated Credo; 108–174: notated proser, Marian texts predominate (ff.159*v*–164 contain polyphonic Marian *prosae* and 'Notre Dame' motets).

RISM, B/V/1 (1964), 162; RISM, B/IV/1 (1966), 564; C. Allworth: 'The Medieval Processional: Donaueschingen MS 882', *Ephemerides liturgicae*, lxxxiv (1970), 169–186; A. De La Mare: *Catalogue of the Collection of Medieval Manuscripts bequeathed to the Bodleian Library, Oxford, by James P.R. Lyell* (Oxford, 1971), 216

Oxford, Bodleian Library, Rawl.liturg.d.4 (15846). Full Sarum processional used at the church of St John the Evangelist, Dublin; 14th century. 190 ff.; 28·1 × 17·5 cm. Quadratic notation on 4 red lines.

Ff.1–4: rubrics, prayers and chants for the blessing of the salt and water and sprinkling of the altar; 4–118: winter–spring temp. from Advent I to Corpus Christi (Easter, 85*v*); 118–126: processional chants and rubrics for Saturdays from Trinity to Advent; 126–127*v*: Dedication; 127*v*–132: Visit to the Sepulchre drama; 132*v*–158*v*: sanc. from St Andrew (30 Nov) to St Catherine (25 Nov); 159–162*v*: Common; 162*v*–172*v*: votive Masses; 172*v*–176: Rogation litany *Pater de caelis* and collects; 176*v*–181: *Liber generationis*; 181–182*v*: *Salve regina*; 183–189: special responds and *prosae* for the feasts of Andrew, Nicholas, Purification, Finding of the Holy Cross, Catherine, Patrick and Audoenus.

Frere, i (1901), 107; Young (1933), i, 347 [edn of drama]; Bailey (1970), 12–61

Padua, Duomo, Biblioteca Capitolare, A20. MS in 2 parts from Padua; 14th century. Part 1 (ff.1–92*v*): troper with *prosae* and kyriale; part 2 (93–189*v*): special Offices and chants. 189 ff. Large quadratic notation on 4 lines.

Ff.1–3*v*: Mass of the Corona Domini; 4–7*v*: troped Kyries; 7*v*–14: troped introits for major feasts; 14*v*–19*v*: Glorias without tropes; 19*v*–69*v*: proser including *prosae* to St Daniel of Padua (26) and St Justina of Padua (60); 69*v*–72*v*: Sanctus and Agnus, with and without tropes; 72*v*–74: Mass of the Beheading of St John the Baptist; 74–77: *prosae* for St Prosdocimus of Padua and St Catherine; 77*v*–78: Mass of St Anthony; 78–79*v*: Marian Gloria *Spiritus et alme*; 80–85*v*: kyriale arranged by classification of feasts; 85*v*–89*v*: 2 Marian alleluias, *Salve regina* and 2 Regis Credos; 89*v*–91: Requiem; 93–111: Office of the Dead; 111–115*v*: *prosa Dies irae*; 115*v*–122: mandatum chants for Holy Thursday; 123–147*v*: Office of the Transfiguration with lessons and orations; 147*v*–150: antiphons from the Office of St Peter of Verona; 150*v*–180: Office of the Visitation with lessons, orations and rubrics; 180–181: papal bull of Urban VI (9 Nov 1387) establishing the feast of the Visitation (2 July); 181–187: Office of St Zeno; 187–188*v*: 3 *Magnificat* antiphons for the feasts of Clement, Michael and the Common of Apostles; 189: tract *Effuderunt sanguinem* with rubrics (added).

RISM, B/V/1 (1964), 176

Paris, Bibliothèque Nationale de France, lat.17311. Notated missal with proser from Cambrai; first half of 14th century. 263 ff.; 33 × 23·3 cm. Quadratic notation on 4 red lines.

Ff.A–F*v*: Calendar; 1–137: winter–spring temp. from Advent I to Trinity (Easter, 108); 137–170*v*: Sundays after Pentecost; 170*v*–171*v*: Dedication; 171*v*–178: Prefaces and Canon; 179–215*v*: sanc. from the Vigil of St Andrew (29 Nov) to St Catherine (25 Nov); 215*v*–237*v*: Common; 237*v*–248*v*: votives; 248*v*–250: kyriale; 250–263: 25 notated *prosae*.

Leroquais (1924), ii, 228; *Le graduel romain*, ii (1957), 108

Rouen, Bibliothèque Municipale, 250 (A.233). Gradual with tropes, *prosae* and kyriale from Jumièges; 14th century. 210 ff.; 30·5 × 21 cm. Quadratic notation on 4 red lines. Tropes and *prosae* are integrated into the Mass Propers.

Ff.1–137*v*: winter–spring temp. from Advent I to Trinity (Easter, 99*v*); 137*v*–167*v*: Sundays after Pentecost; 168–71: kyriale; 173–192*v*: inc. sanc. (part I) from St Prisca (18 Jan) to St Hippolytus (13 Aug); 193–198*v*: table of Mass chant incipits without notation; 199–210*v*: sanc. (part II) from the Vigil of the Assumption (14 Aug) to the Exaltation of the Holy Cross (14 Sept).

Hesbert (1954), 77; *Le graduel romain*, ii (1957), 128

St Gallen, Stiftsbibliothek, 546. Trope and *prosa* collection of cantor Joachim Cuontz of St Gallen; dated 1507–14. 410 paper ff.; 46·9 × 27·8 cm. German *Hufnagel* notation on 5 lines.

Ff.11–28*v*: printed hymnal; 30–83: Ordinary tropes; 84–326: proser, series I, containing *prosae* 1–305; 326*v*–404*v*: series II, containing *prosae* 306–416.

F. Labhardt: *Das Sequentiar Cod. 546 der Stiftsbibliothek von St. Gallen und seine Quellen*, Publikationen der Schweizerischen musikforschenden Gesellschaft, 2nd ser., viii/1–2 (Berne, 1959–63) [study and inventory]; RISM, B/V/1 (1964), 49; RISM, B/IV/3 (1972), 125

Vienna, Österreichische Nationalbibliothek, Vind.12865. Premonstratensian gradual, kyriale and proser from north-west Germany; end of 14th century. 232 ff. Quadratic notation on 4 red lines.

Ff.1*v*–113: winter–spring temp. from Advent I to Trinity (Easter, 89*v*); 113–114: Corpus Christi; 114–135: Sundays after Pentecost; 135–136: Dedication; 136–184: sanc. from St Stephen (26 Dec) to St Thomas (21 Dec); 184–189*v*: Common (alleluias only); 190*v*–192: Marian antiphons; 192–197*v*: kyriale without tropes; 198–229: proser; 229–232*v*: *Liber generationis* and 2 *prosae*.

Le graduel romain, ii (1957), 152

9. Mozarabic chant.

León, Catedral, Archivo Histórico, 8 ('León Antiphoner'). Offices and masses of the Mozarabic rite from León; 10th century. 306 ff.; 33 × 24 cm. Visigothic (northern Mozarabic) neumes.

Ff.1–6: Rogation Office, metrical epigram, computus table, Prefaces to the antiphoner, Office of St James, etc.; 6*v*–28: Calendar and computus; 28*v*–210*v*: winter–spring temp. and sanc. from St Acisclus (17 Nov) to Pentecost (Easter, 176); 210*v*–246*v*: summer sanc. from St Adrian (16 June) to St Emilianus (12 Nov); 246*v*–287: Common, votives, Dedication, Offices and Masses for the sick and the dead; 287–296: antiphons; 296–306: blessings, psalms, *Laudes missae*.

L. Brou and J. Vives, eds.: *Antifonário visigótico mozárabe de la Catedral de León*, Monumenta Hispaniae sacra, *Litúrgica*, v/1–2 (Madrid, 1953–9) [facs. and edn of text]; Pinell (1965), 129

London, British Library, Add.30845. Notated *Liber misticus* (Offices and masses) of the Mozarabic rite from Santo Domingo de Silos, nr Burgos; 10th century. 164 ff.; 36·3 × 25·4 cm. Visigothic (northern Mozarabic) neumes.

The MS contains only part of the summer sanc. from St Quiricus (13 June) to St Bartholomew (24 Aug).

Férotin (1912), 820 [edn of text only]

London, British Library, Add.30846. Notated *Liber misticus* (Offices and masses) of the Mozarabic rite from Santo Domingo de Silos, nr Burgos; 10th century. 173 ff.; 28·5 × 22·1 cm. Visigothic (northern Mozarabic) neumes.

The MS commences within the end of the Easter Mass and continues through Pentecost, including the feast of St Torquatus (1 May), ff.80–87.

Férotin (1912), 842–70 [edn of text only]

London, British Library, Add.30847. Monastic notated breviary fragment (winter part) of the Mozarabic rite from Silos; 12th century. 188 ff.; 32 × 21 cm. Visigothic (northern Mozarabic) neumes. Notation confined to ff.1–82*v*; beginning and end of MS lacking.

Combined winter temp. and sanc. from St Lucy (13 Dec) to the Thursday following Lent IV. Feasts include: St Fructuosus (21 Jan), 118*v*; St Babylas (24 Jan), 120; St Tyrsus (28 Jan), 120*v*; St Dorothea (7 Feb), 123; St Eulalia (12 Feb), 124; St Pantaleon (19 Feb), 124*v*; St Emitherius and St Celedonius (3 March), 126.

London, British Library, Add.30851. Notated Mozarabic psalter, hymnal, Offices and masses of the Common from Silos; 11th century. 202 ff.; 39 × 31 cm. Visigothic (northern Mozarabic) neumes.

Ff.1–110*v*: psalms and canticles; 110*v*–63*v*: hymnal; 164–202: Offices and Masses of the Common.

J.P. Gilson, ed.: *The Mozarabic Psalter*, Henry Bradshaw Society, xxx (London, 1905) [edn of text only]; Férotin (1912), 870

Madrid, Archivo Histórico Nacional, Aemil.30. Notated *Liber misticus* (Offices and masses) of the Mozarabic rite from S Millán de la Cogolla, nr Nájera; 10th century. 230 ff.; 36·2 × 28·5 cm. Visigothic (northern Mozarabic) notation. MS heavily mutilated.

Ff.1–230*v*: winter temp. and sanc. MS begins within the first feast of the Mozarabic liturgical year, St Acisclus (17 Nov), and breaks off within the feast of St Emitherius and St Celedonius (3 March).

Férotin (1912), 893

Madrid, Biblioteca Nacional, 10110 (formerly Toledo, Biblioteca Capitular, 35, 2). Secular breviary (ferial offices for Lent) of the Mozarabic rite from SS Justa and Rufina, Toledo; 11th century. 121 ff.; 27 × 19·1 cm. Visigothic (Toledan) neumes.

Ff.1–121: weekday Offices from the beginning of Lent to Palm Sunday.

Janini and Serrano (1969), 133 [inventory]

10. Old Roman chant.

London, British Library, Add.29988. Old Roman antiphoner from the region of Rome, perhaps from S Pietro; mid-12th century. 154 ff.; 28 × 18 cm. Central Italian Beneventan notation with red line.

Ff.2–95: winter–spring temp. and sanc. from Advent I to Pentecost (Easter, 72); 56*v*–57: extensive lacuna from the end of St Agatha to Passion Sunday; 95–143*v*: histories are distributed throughout the summer sanc. from St Petronilla (31 May) to St Andrew (30 Nov); 143*v*–150*v*: Common; 151–152*v*: Dedication; 152*v*–153: Trinity; 153*r*–*v*: *Venite* settings; 153*v*–154*v*: services for the dead (inc.).

Huglo (1954), 112; Stäblein (1970), 29

Rome, Biblioteca Apostolica Vaticana, Archivio del Capitolo di S Pietro, B.79. Old Roman antiphoner from S Pietro; second half or end of 12th century. 197 ff.; 35.3 × 24·5 cm. Central Italian Beneventan notation with red F line.

Ff.1–3*v*: Calendar; 4–124*v*: winter–spring temp. from Advent I to Pentecost (Easter, 103); 124*v*–175: histories are distributed throughout the summer sanc. from St John the Baptist (24 June) to St Andrew (30 Nov); 175–184: Common; 184–185: Dedication; 185–191: Offices of St Nicholas, St Blaise, St Benedict, St Valentine, St George and St Caesarius; 191–193*v*: Office of the Dead; 193*v*–195*v*: *Venite* settings.

Huglo (1954), 113; Salmon, ccli (1968), 61; *Studi medievali*, xi (1970), 1110; Stäblein (1970), 30; B.G. Baroffio and Soo Jung Kim, eds.: *Biblioteca Apostolica Vaticana Archivio S. Pietro B 79: antifonario della Basilica di S. Pietro (Sec. XII)* (Rome, 1995) [facs.]

Rome, Biblioteca Apostolica Vaticana, Archivio del Capitolo di S Pietro, F.22. Old Roman gradual from S Pietro; 13th century. 104 ff.; 30·8 × 21 cm. Central Italian Beneventan notation with red F and yellow C lines. Offertories lack verses.

Ff.1–65: winter–spring temp. from Advent I to Whit Saturday (Easter, 53*v*); 65–74*v*: Sundays after Pentecost; 74*v*–86: sanc. from St Sylvester (31 Dec) to St Andrew (30 Nov); 86–100*v*: Common; 100*v*–101*v*: Dedication; 102*v*–103: Marian Mass *Salve sancta parens*.

Huglo (1954), 99; Salmon, ccliii (1969), 75; *Studi medievali*, xi (1970), 1127

Rome, Biblioteca Apostolica Vaticana, vat.lat.5319. Old Roman gradual with kyriale and *prosae* from S Pietro; dated variously from the mid-11th century to the mid-12th. 158 ff.; 30·3 × 20 cm. Central Italian Beneventan notation with red F line. Offertories with verses.

Ff.1–109*v*: winter–spring temp. and sanc. from Advent I to the Sunday within the Octave of Pentecost (Easter, 83); 109*v*–135: Sundays after Pentecost distributed among the summer sanc. feasts from St Marcellinus and St Peter (2 June) to St Andrew (30 Nov); 135–137: Dedication; 137–140*v*: Ordination of a Pope, Ordination of a Bishop, nuptial and Requiem Masses; 140*v*–145*v*: processional antiphons; 145*v*–151: kyriale with troped Kyries and Glorias; 151–158: inc. proser.

Jammers (1965), 98; Salmon, ccliii (1969), 88; Stäblein (1970) [edn]

Private Collection. Martin Bodmer (Cologny, nr Geneva) ('Bodmer-Phillipps Codex'). Formerly Phillipps 16069. Old Roman gradual, troper and proser from S Cecilia in Trastevere; dated 1071. 128 ff. 31·2 × 19·6 cm. Central Italian Beneventan notation with 1 red and 2 dry lines.

J. Hourlier and M. Huglo: 'Un important témoin du chant "vieux-romain"', *Revue grégorienne*, xxxi (1952), 26–37; Stäblein (1970), 25; M. Lütolf, ed.: *Das Graduale von Santa Cecilia in Trastevere: Cod. Bodmer 74* (Cologny-Geneva, 1987) [facs.]

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III. Secular monophony

1. General. 2. Latin. 3. Occitan. 4. French. 5. German. 6. Galego-Portuguese. 7. Italian. 8. Other languages and later repertories.

1. General. The transmission of early monophonic song developed according to the growing consciousness among musicians and patrons of a repertory as such. So the earlier sources of Latin and English song in particular find secular works mixed in with sacred and liturgical music, with polyphony and with entirely non-musical matter. But when a group of poets became aware of common aims, admired one another and emulated one another, as the troubadours and trouvères evidently did, that awareness made itself felt in unified sources prepared for private patrons or institutions that could afford to pay for the prolonged copying labour, notational skill and refined illumination techniques found in the great manuscripts which are the basis of the survival of monophonic song today.

It is more difficult to see any pattern in the distinction between purely poetic sources and those with music. For the trouvère repertory nearly all surviving sources either contain music or leave spaces for it; of troubadour manuscripts very few contain music at all and the rest are simple poetry collections; and the Minnesang poetry survives in a few magnificent text manuscripts whereas music survives only in fragments apart from two large music collections compiled some centuries later and explicitly assembled according to the needs of their time. But perhaps here too there is a consciousness of tradition and repertory. Early Latin songs occasionally survive in enormous poetry collections of which a single piece has unheighted neumes – untranscribable for any practical purposes but sure evidence of both a song repertory and a sung repertory at the time.

Modern scholarship is increasingly inclined to treat the monophonic song repertories as a single tradition with, to be sure, divergent branches whose characteristics may be to some extent unique to each, but which share so much in terms of repertory and historical precedents that mere linguistic barriers can, if taken too literally, confuse the essential and fundamental common features. So it is curious how different the manner of the manuscript transmission sometimes is: the unplanned nature of some of the Latin manuscripts, the carefully consistent calligraphy and illuminations of the trouvère sources, or the textbook format of the cantiga and *lauda* sources.

Yet throughout these sources musical inconsistency is the rule and it marks a substantial rift in manner between the secular and the sacred. The liturgical music of these

centuries is consciously preserved in manuscripts whose textual agreement shows a reverential concern for the authority of the parent sources. If a trouvère song survives in ten sources, however, there is very little likelihood of their all transmitting the same melody: some may vary only in detail, but others can contain a melody whose relationship to the others is scarcely recognizable if at all. Interpreting this as a symptom of a notationless culture (van der Werf), of a repertory in which song melodies were not composed but were devised or evolved as a *res non confecta* long before they were written down (Petzsch), seems the only sensible approach. As has often been said, most of the major sources give every impression of having been prepared primarily for the sake of possession, rarely as a reminder or as a source for a singer.

So modern scholarship has reluctantly discarded the idea of an Urtext when considering these sources. Moreover the continuing discussion as to the correct rhythm for practically all songs of the monophonic repertory makes even the most responsible editing to some extent subjective and requires in particular that any comments about the music should keep a clear reference as to what is in the source and what in the transcriber's imagination: it is an area in which hypothesis easily becomes fact and in which musical identity between two melodies is often overlooked because the two may be transcribed according to different principles in modern editions.

A further barrier to understanding is the nature of 14th-century historical awareness. In spite of the 14th-century scribes' habit of adding ascriptions and devising elaborate life stories for the troubadour poets, there is still a shortage of any substantial documentary basis from the 12th century to confirm most of the material found here. It is probably too late in history to establish how consciously medieval writers inflated Roland and KLINGSOR into superhuman figures; but those two examples should advise caution respecting practically everything in these early sources.

P.S. Allen (*Medieval Latin Lyrics*, 1931, pp.196ff) seems to have been the first to make an issue of a literary distinction that is particularly important for any consideration of the manuscript transmission: the learned song and the folksong. His distinction has been challenged in literary terms (see especially §2, Szövérffy, 1970, p.36) as being simplistic, but it remains a useful conceptual tool so long as one is aware that no medieval folksong is likely to survive and that much surviving medieval poetry is a mixture or fusion of these two traditions. As concerns the musical transmission, this holds even more: the fully learned music of the years after 1100 was polyphony; the most folksong-like melodies in the early repertory are written in advanced notation in one of the polyphonic manuscripts (*I-Fl* Plut.29.1) with Latin text; and the great majority of secular monophony gives every evidence of coming from a culture considerably less 'learned' in music than in poetry and philosophy. But one can try to focus the problem further: the enormous quantity of folksong that clearly existed in the Middle Ages has disappeared, more or less without trace; and the highly professional traditions of the instrumentalists (minstrels, jongleurs, and so on) survive in only a few brief extracts of which those in *F-Pn* fr.844 and *GB-Lbl* Harl.978 are the earliest but those in the trecento manuscript *Lbl* Add.29987 by far the most suggestive. The very stylistic differences between these pieces and what otherwise remains of early music are suggestions that here are hints of the great unwritten tradition in the context of which the written traditions should perhaps be viewed.

2. LATIN. While the question of chronology and priority among the various song repertories of medieval Europe remains subject to debate and, in some ways, possibly insoluble, a survey such as this must begin with the Latin repertory because there is less room for questioning the dates of the sources, and MSS containing Latin secular poetry with neumes appear in the 9th century, 200 years before the two earliest surviving Provençal poems with neumes – themselves contrafacta of Latin hymns.

It is generally agreed that late 9th-century dates are likely for *D-Bsb* theol.lat.2° 58, f.1*v* (a setting of Boethius), *HEu* pal.lat.52, f.17*v* (Otfried), *F-Pn* lat.2832, ff.123*v*–124, *I-Nn* IV.G.68 and for the Aquitanian source *F-Pn* lat.1154, ff.98*v*–142 (see Jammers, 1975, and Stäblein, 1975, p.146). With the exception of the last – whose date is questioned in any case – these all concern a very small number of neumes applied to a mere two or three lines within a larger poetry collection. The poetry is in most cases substantially earlier than the source; it is not easy to tell whether the music was newly composed or traditional for the song, particularly since the unheighted neumes are rudimentary and effectively untranscribable. All these considerations are applicable also to the sources associated with the 10th century, among them *A-Wn* 116, f.157*v* (*Iam dulcis amica*), *D-WO* 3610 (formerly Aug.56, 16/18), f.62 ('Modus Ottinc'), *E-Mn* 10052, f.364*v*, *I-Fn* Ashb.23 (Virgil) and *GB-Cu* Gg.5.35 (the Cambridge Songbook). This last and the *Carmina burana* MS require further description since they are the most famous Latin songbooks of the 11th and 13th centuries respectively, and are characteristic if not entirely typical.

Cambridge, University Library, Gg.5.35 (*formerly 1567*) ('Cambridge Songbook') [*c*]. 2 + 446 parchment leaves, 22 × 15 cm (fig.20). *Foliation*: ink, perhaps from *c*1500, 1–454 (ff.446–51 missing, unnumbered leaf after 294). *Structure*: bound in quinternions with most gatherings numbered at end in an early hand (leaves missing after f.432 and f.440, although one leaf has recently resurfaced, see Page and others, 1983). *Scribes*: consistent continental minuscule hand throughout with regular coloured initials alternating red and mauve; song section (ff.432–441*v*) in a smaller hand and written in double columns. *Date*: an 11th-century English copy of an original prepared in north Thuringia between 996 and 1002 (see Stäblein, 1975, n.501). *Provenance*: at St Augustine's Abbey, Canterbury, in 12th–14th centuries.

Contents: poetic, devotional and philosophical matter; ff.266*v*–277: treatise *De harmonica institutione* by Hucbald (ed. in *GerbertS*, i, pp.104–21) with musical notation on f.266*v*; ff.432–441*v*: collection of 49 secular poems, two with neumes (f.439, f.441*v*).

MGG1 ('Carmina cantabrigiensia'; G. Bernt); K. Breul, ed.: *The Cambridge Songs: a Goliard's Song Book of the XIth Century* (Cambridge, 1915/*R*) [facs.]; K. Strecker, ed.: *Die Cambridger Lieder*, Monumenta Germaniae historica (Berlin, 1926/*R*) [edn]; H. Spanke: 'Ein lateinisches Liederbuch des 11. Jahrhunderts', *Studi medievali*, new ser., xv (1942), 111–42; A.G. Rigg and G.R. Wieland: 'A Canterbury Classbook of the Mid-Eleventh Century', *Anglo-Saxon England*, iv (1975), 113–30; D. Schaller and E. Könsgen, eds.: *Initia carminum latinorum saeculo undecimo antiquiorum* (Göttingen, 1977); L. Richter: 'Die beiden ältesten Liederbucher des lateinischen Mittelalters', *Philologus*, cxxiii (1979), 63–8; C. Page: 'The Boethian Metrum *Bella bis quinis*: a New Song from Saxon Canterbury', *Boethius, his Life, Thought, and Influence*, ed. M. Gibson (Oxford, 1981), 306–11; J. Szövérffy: 'Cambridge Songs', *Dictionary of the Middle Ages*, ed. J.R. Strayer (New York, 1982–9); I. Fenlon, ed.: *Cambridge Music Manuscripts, 900–1700* (Cambridge, 1982), 20–24; C. Page and others: 'Neumed Boethian

Metra from Canterbury: a Newly-Recovered Leaf of Cambridge, Gg.5.35', *Anglo-Saxon England*, xii (1983), 141–52; J.M. Ziolkowski, ed.: *The Cambridge Songs (Carmina Cantabrigiensia)* (New York, 1994) [with Eng. trans.]

Munich, Bayerische Staatsbibliothek, Clm 4660 ('Carmina burana'; fig.21) *and Clm 4660a* ('Fragmenta burana'). 112 + 7 parchment leaves, 25 × 17 cm. *Foliation*: 1–112 added by Schmeller; the pieces are numbered in pencil. *Structure*: bound in quaternions with irregular gatherings at ff.1–2, 43–56, 73–82 and 106–12; the original sequence was: [lacuna], ff.43–8, 1–42, [lacuna], 49, 73–82, 50–72, 83–98, [lacuna], 99–106; ff.107–12 and the 7 leaves of the *Fragmenta burana* were added later. *Scribes*: one main hand and one main correcting hand; fuller details in Hilka and Schumann, ii/1 (1930). *Date*: although Schumann considered it to belong to the end of the 13th century, modern scholarship tends to follow Dronke's date of *c*1220–30; Bischoff (1967) implied a slightly later date by suggesting that some of the songs could have been copied from the Notre Dame MS *I-Fl* Plut.29.1, but supported Dronke's dating in his preface to Hilka and Schumann, i/3 (1970). *Provenance*: in 1803 it came to the Bayerische Staatsbibliothek from the Benedictine house at Benediktbeuren, where it had been since at least the 18th century; Bischoff (1970; see Hilka and Schumann) suggested the original provenance as Carinthia or the Tyrol (see also Steer).

Contents: over 250 poems, mostly in Latin, over half of them unique to this source, covering all genres of Latin secular poetry; the original organization is followed in the edition of Hilka and Schumann: moral and satirical poems; love-songs (from f.18, 'incipiunt iubili'); drinking-, gambling- and goliardic songs (from f.83); and religious plays (from f.99). *Poets*: only Walter of Châtillon named, but including Hugh Primas of Orléans, Archipoeta, Peter of Blois and Philip the Chancellor. *Music*: non-diastematic neumes added by the main hand for nine songs and the gambler's Mass; Schumann showed that neumes had been intended for many other songs.

J.A. Schmeller, ed.: *Carmina burana* (Stuttgart, 1847) [complete edn]; A. Hilka and O. Schumann, continued by B. Bischoff, eds.: *Carmina burana* (Heidelberg, 1930–70) [critical edn]; P. Dronke: 'A Critical Note on Schumann's Dating of the Codex Buranus', *Beiträge zur Geschichte der deutschen Sprache und Literatur* [Tübingen], lxxxiv (1962), 173 only; B. Bischoff, ed.: *Carmina burana* (Brooklyn, NY, 1967) [facs.]; M. Korth, R. Clemencic and U. Müller, eds.: *Carmina burana: Gesamtausgabe der mittelalterlichen Melodien mit den dazugehörigen Texten* (Munich, 1979); A. Groos: 'Carmina Burana', *Dictionary of the Middle Ages*, ed. J.R. Strayer (New York, 1982–9); G. Steer: '"Carmina burana" in Südtirol: zur Herkunft des Clm 4660', *Zeitschrift für deutsches Altertum und deutsche Literatur*, cxii (1983), 1–37; P.G. Walsh, ed.: *Love Lyrics from the Carmina Burana* (Chapel Hill, NC, 1993) [with Eng. trans.]. For further bibliography *see* CARMINA BURANA.

That unheighted neumes appear in the *Carmina burana* MS a century after the introduction of staff notation and two centuries after the earliest source with heighted neumes suggests that detailed notation was required much later in secular sources than in sacred. And indeed staff transcriptions can be made only with recourse to sacred or theoretical MSS that happen to contain the song in some more developed form of notation. *O admirabile* from the Cambridge Songs appears in a combination of letter and staff notation in an Italian theory MS, *I-MC* 318, p.291 (fig.22); some of the *Carmina burana* songs appear in diastematic neumes in the predominantly sacred ST MARTIAL MSS while others are in black staff notation in sources of the NOTRE DAME SCHOOL. Further melodies may be deduced from contrafacta or by extracting a single melody from a polyphonic conductus.

Latin song did not come to an end with the 13th century; but its poetic traditions became weaker when the vernacular became more acceptable as the language for expressing secular emotions, however elevated and courtly. Though it does not contain love-songs, the following source is perhaps characteristic of the Latin tradition after the mid-13th century (see also *I-Fl* Plut.29.1 and *F-Pn* fr.146 (the ROMAN DE FAUVEL)):

Lille, Bibliothèque Municipale Jean Levy, 316 (formerly 397). 48 parchment leaves, 27 × 18 cm. *Foliation*: modern pencil. *Structure*: originally 6 quaternions, but the last folio of the second gathering (f.17) was cut out along with the first 2 folios of the next gathering. One binion gathering was substituted for the former 3 leaves. This almost certainly happened in the course of the original compilation. *Scribes*: the main corpus in a single hand. A second hand (according to Bayart perhaps that of Adam de la Bassée) entered marginal annotations, additions and the final poem. *Date*: early 14th century (*Catalogue général*) or before the death of the author in February 1286 (Bayart). *Provenance*: the chapter library of St Pierre, Lille, where Adam had been a canon.

Contents: ff.2–41: the *Ludus super Anticlaudianum* of ADAM DE LA BASSÉE including 38 Latin songs; ff.42–47*v*: 3 Latin poems also presumably by Adam. *Forms*: over half the pieces identify the origin of their music, including 10 trouvère songs and 11 Latin chants, among them 6 hymns and 2 *prosae*; 1 conductus, 2vv; 1 motet with the tenor named but not included; some of the music may be original. *Notation*: apparently Franconian. *Date of compilation*: 1280–86.

A. Dupuis: *Alain de Lille* (Lille, 1859); *Catalogue général des manuscrits des bibliothèques publiques de la France*, xxvi (Paris, 1897); P. Bayart, ed.: *Ludus super Anticlaudianum* (Tourcoing, 1930) [with facs. of all the music and complete edn]; A. Hughes: 'The *Ludus super Anticlaudianum* of Adam de la Bassée', *JAMS*, xxiii (1970), 1–25 [with inventory of contents]

3. OCCITAN. The repertory of the TROUBADOURS survives today in about 30 major MSS and several fragmentary sources from about the middle of the 13th century to the first three decades of the 14th, as well as about 60 other sources from as late as the 19th century. The MSS contain over 2500 lyric poems, almost all in a high courtly style, and several also transmit didactic, epistolary and narrative literature, including the *vidas* and *razos*, short prose texts that relate stories about the lives and many of the poems of the troubadours. Most of these sources were never intended to include music as the scribes did not allow space for it. Only three extant manuscripts were ruled for musical staves, two of which were partially notated. With so few music sources, the number of concordant versions of a particular melody is quite small. Of the 246 Occitan courtly poems that are provided with melodies, 196 have only one melody extant.

What is striking about these MSS, besides the fact that few contain melodies, is that only about a third of them were copied in Languedoc or Provence, where the troubadours originated and for the most part worked. Almost half of them were produced in Italy and others were copied in Catalonia or France. Of the two MSS that transmit music, one (*F-Pn* fr.22543) is from Languedoc and the other (*I-Ma* S.P.4) was copied in Lombardy; both are from the very late 13th or early 14th century. Two trouvère sources, *F-Pn* fr.844 and fr.20050, also contain substantial sections of troubadour songs, and a few other French MSS contain one or two Occitan songs. *I-Rvat* Chigi C.V.151, a mid-14th-century MS containing an Occitan liturgical drama with musical interpolations, has eight melodies that appear to be contrafacta of courtly songs, although the notation is somewhat difficult to read. The earliest source of Occitan music appears to be the late 11th-century Aquitanian MS *F-Pn* lat.1139 which contains three Occitan religious lyrics with music, including the poem *O Maria Deu maire* set to a variation of the melody of *Ave maris stella*. On the whole, relatively few clearcut examples of contrafacta of Occitan melodies are extant.

20. Cambridge, University Library, Gg.5.35 (the Cambridge Songbook), f.441v, containing six Latin poems. The last, the love-song 'O admirabile Veneris idolum', has simple unheighted neumes over the first two stanzas; a transcription can be made on the basis of 'O Roma nobilis' shown in fig.22 (the melodic identity of the songs is confirmed by I-Rvat lat.3327)

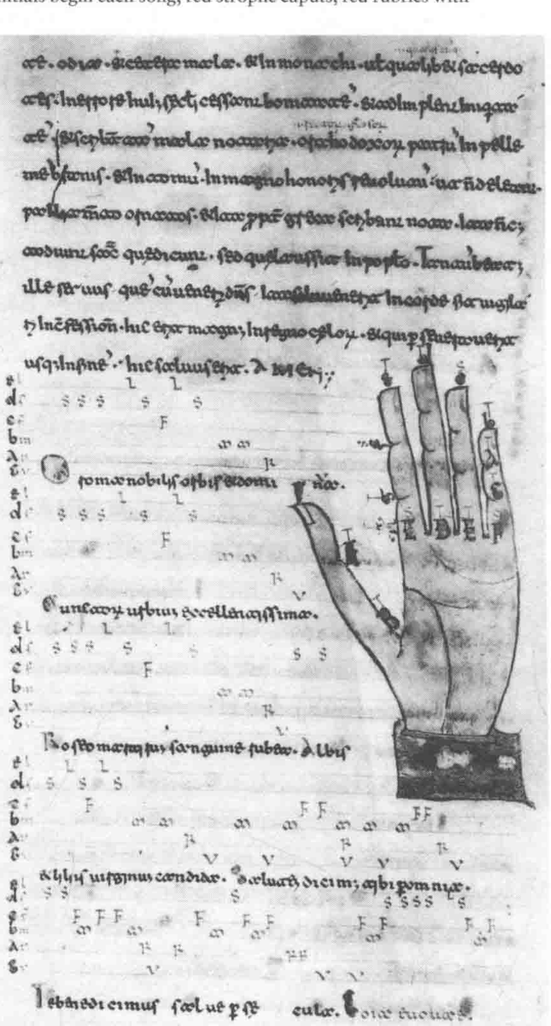
21. Munich, Bayerische Staatsbibliothek, Clm 4660 (the Carmina burana MS), f.70v, c1220–30, containing the Latin refrain song 'Tempus est iocundum' with unheighted neumes to the first stanza; at the bottom of the page is a single-stanza German song 'Einen brief ich sande einer vrowen gût' in the same form and presumably to the same music

The troubadour MSS are generally large anthologies of between 100 to 200 parchment leaves, mainly laid out in two columns. The MSS are usually organized by genre, beginning with *cansos* and sirventes, usually grouped by author and given red attributive rubrics; in the two music MSS, these serious courtly types are the only songs for which staves were provided, always above the first stanza of the poem. In some of the sources, the courtly songs are followed by works without music, including lyric *tensos* and short *coblas*, the prose *vidas* and *razos*, treatises, and other non-lyric works. Many of the MSS have an index of authors and incipits that was prepared at the time of copying, keyed to folio numbers in the codex. Almost all of the MSS have some sort of decoration, including painted or calligraphic initials in red, blue, white and black and occasionally gold leaf. Several have historiated initials, some of which depict 'portraits' of troubadours, often with musical instruments.

Each of the two music MSS is unusual in certain respects. *F-Pn* fr.22543 has monumental dimensions and particularly rich and varied contents. *I-Ma* S.P.4 was laid out in verse format, which resulted in waste of space at the ends of systems, a situation that the scribe attempted to remedy by erasing and filling in lines, with only slight success. Both MSS have a significant number of empty staves. The music notation is square in both sources, although the scribe of *F-Pn* fr.22543 seems to have attempted to use mensural shapes in a few melodies.

The sigla used today to designate the sources of troubadour songs were established by Karl Bartsch in 1872. The two French sources are known in troubadour studies as *W* (*F-Pn* fr.844, trouvère MS *M*) and *X* (*F-Pn* fr.20050, trouvère MS *U*); these MSS are described below (§III, 4).

Milan, Biblioteca Ambrosiana, S.P.4 (formerly R 71 superiore) [G]. 2 + 142 parchment leaves, 27 × 18 cm. *Foliation*: modern pencil 1–141; the first 2 leaves, with the medieval index, are unnumbered. *Structure*: originally 130 leaves in 15 quaternions and a quinternion, to which 2 gatherings (a quaternion and a binion, plus a single leaf tipped in) of slightly smaller dimensions were added at the end; the final leaf is heavily damaged; medieval index on a damaged binion at the beginning; 2 paper flyleaves at the beginning give an index of authors in a modern hand. *Layout*: 2 columns with 37 lines per column; generally in verse format (one verse per line), although the scribe sometimes attempted to consolidate verses into the same line, often erasing text already written to do so. *Decoration*: large red initials begin each song; red strophe caputs; red rubrics with



22. Monte Cassino, Monumento Nazionale, Biblioteca, 318, p.291, late 11th century: 'O Roma nobilis orbis et domina'. The melody is written in solmization syllables on a six-line staff: up the left side of each staff are written the letter names g–e, then the solmization letters v–l (for ut–la); this curious system, with only one pitch for each line, suggests pre-Guidonian origin. In addition, the solmization letters that represent the notes of the song duplicate the information at the beginning of the line as well as that given by the staff lines. In the fourth line, pitches aligned vertically are read upwards

composers' names. No space was ruled off for any of these items, so they are written in the margins and on the music staves. *Text scribes*: ff.1–130, 1 text scribe; different hand on ff.131–140*v*. *Notation*: red staves of 4–8 lines above first stanzas and first verse of second stanzas; 1 music scribe, square notation without mensural values; music added before rubrics and decoration, not aligned carefully with text syllables. *Date and provenance*: early 14th century (date 1318 in a colophon on f.142 is later than main text hand), Lombardy; evidently resided in France before being acquired by the Biblioteca Ambrosiana.

Contents: ff.1–90*v*: 170 lyric songs, 81 with melodies; ff.90*v*–101: 31 *tensos* and partimens without staves; ff.101–116: 32 lyric songs with empty staves; ff.116–128*v*: *ensenhamens* and other long non-strophic works by Arnaut de Mareuil, Garin le Brun and others, without staves; ff.129–130*v*: 30 anonymous *coblas* without staves; ff.131–140*v*: *Ensenhamen d'onor* of Sordello. *Melodies*: Peirol (14), Folquet de Marseille (13), Gaucelm Faidit (11), Bernart de Ventadorn (10), Aimeric de Peguilhan (6), Peire Vidal (5), etc.

Beck, 14–18 [with list of melodies]; G. Bertoni, ed.: *Il canzoniere provenzale della Biblioteca Ambrosiana R.71 sup.* (Dresden, 1912) [edn of texts]; U. Sesini, ed.: *Le melodie trobadoriche nel canzoniere provenzale della Biblioteca Ambrosiana R.71 sup.* (Turin, 1942) [edn of melodies, facs. of ff.1–41]; Aubrey (1996), 38–9, 43–6

Paris, Bibliothèque Nationale de France, fr.22543 (formerly 2701, La Vallière 14) ('Chansonnier d'Urfé') [*R*]. 4 + 147 parchment leaves, 43 × 30 cm. *Foliations*: medieval foliation i–cxlviii beginning after the index; modern pencil foliation A–C on the last three leaves of the index and 1–148 (most modern studies use this foliation, even though it ignores the lacuna of ff.73–4); another modern foliation 1–143 begins on f.5, where the lyric songs begin. *Structure*: original ff.73–4 missing (inner bifolio of gathering 9); medieval index on binion at beginning, then 13 quinternions, 1 quaternion (ff.61–8), and an irregular gathering of 7 leaves followed by a binion. *Layout*: for songs, 2 columns, 80 lines per column in prose format; for non-lyric works, 2–7 columns. *Decoration*: idiosyncratic initial decoration of uniform conception and varying levels of elaboration, including red and blue calligraphic initials and larger historiated initials at the beginnings of several composer collections; alternating red and blue strophe caputs; red rubrics with composers' names; rubrics in section of songs by Guiraut Riquier (ff.104*v*–111*v*) also give genre and date. *Text scribe*: one hand throughout except for a few additions from the 14th century and later. *Notation*: generally 4-line red staves above first stanzas, entered in the first gathering only when melodies available, thereafter for every song; large number of empty staves and somewhat random diffusion of melodies throughout the codex, except in the Guiraut Riquier section; square notation, possibly several notation hands, including a few with primitive mensural values (longs and breves) which are not in consistent modal patterns; music added after text, rubrics and decorative elements. *Date and provenance*: *c*1300, Languedoc; rubric on f.141*v* beginning *Ensenhamen del Guarso* by Cavalier Lunel de Monteg dated 1326, in later hand; owned by Jeanne Camus, Marquise de la Rochefoucauld d'Urfé, by about 1737; sold to Louis César de La Beaume le Blanc, Duc de La Vallière, sometime after 1766, and then by his heirs to the Bibliothèque du Roi in 1784.

Contents: ff.1–4: *vidas* and *razos*; ff.5–111*v*: 925 lyric songs, 160 with melodies, includes *libellus* of Guiraut Riquier on ff.104*v*–110; ff.112*v*–121: *coblas* and non-lyric letters without staves; ff.121*v*–142*v*: *Tezaur* of Peire de Corbian, *ensenhamens* and other didactic works, letters of Guiraut Riquier, and 4 lyric works without staves; ff.143–145*v*: 14 lyric songs with empty staves; ff.146*v*–148*v*: *ensenhamens*, letters, didactic works. *Melodies*: Guiraut Riquier (48), Raimon de Miraval (22), Bernart de Ventadorn (13), Folquet de Marseille (10), Gaucelm Faidit (9), Peire Vidal (9), Berenguier de Palazol (8), Raimbaut de Vaqueiras (8), Jaufre Rudel (4), etc.

Beck, 8–14 [with list of melodies]; E. Aubrey: *A Study of the Origins, History, and Notation of the Troubador Chansonnier Paris, Bibliothèque Nationale, f.fr.22543* (diss., U. of Maryland, 1982) [with list of contents]; E. Aubrey: 'The Transmission of Troubadour Melodies: the Testimony of Paris, Bibliothèque Nationale, f.fr.22543', *Text*, iii (1987), 211–50; G. Brunel-Lobrichon: 'L'iconographie du chansonnier provençal R: essai d'interprétation', *Lyrique romane médiévale: la tradition des chansonniers: Liège 1989*, 245–72; A. Tavera: 'La table du chansonnier d'Urfé', *Cultura Neolatina*, lii (1992), 23–138; Aubrey, 39, 46–8

4. French. The repertory of Old French song includes not only the courtly chansons and jeux-partis of the trouvères but also a wide variety of other genres, including non-lyric lais and descorts, Marian, crusade and other religious songs, popular genres like *chansons à refrain*, *chansons avec des refrains*, pastourelles, *chansons de toile*, rondeaux and virelais, and lyric insertions in long narrative works. About 22 major and dozens of minor MS sources transmit these varied repertories, and all but four of the major sources contain music; two of them include important collections of troubadour songs (*F-Pn* fr.844 and fr.20050). Seven of the MSS (*F-Pa* 5198, *F-Pn* fr.845, fr.846, fr.1591, fr.20050 and *I-Sc* H.X.36) can be considered chansonniers in the strict sense of being devoted entirely to courtly lyric chansons. Other MSS, though, including *GB-Lbl* Eg.274, *F-Pn* fr.844, fr.12615, n.a.fr.1050 and *I-Rvat* Reg.lat.1490, include music for other genres besides courtly songs, notably motets, liturgical music and Marian songs. The overlap of the motet repertory with Old French monophony is reflected in the transmission of vernacular texts and melodies both in polyphonic settings and as monophonic songs. Still other collections of Old French songs are found as part of large miscellanies ('bibliothèques portatives' in the apt phrase of Brayer, describing *F-Pn* fr.1109), which include didactic, historical, philosophical and religious works, *dits*, romances and other non-lyric texts. Song collections found in such sources include *F-AS* 657, *F-Pn* fr.847, fr.1109, fr.24406 and fr.25566. A few of the important sources of trouvère song are fragments or self-contained small fascicles bound in with other types of material later in their history (*F-Pn* fr.765, fr.847, fr.25566 ff.2–9 and fr.844 ff.13, 59–78). One single gathering that remains a fragment (*CH-BEsu* 231) is included here because of its possible kinship with a section of a larger extant MS (*F-Pn* fr.765).

Several of the MSS have clear relationships with others in their similar contents and order (the much-discussed *KNPX* group, *F-Pa* 5198, *Pn* fr.845, fr.847 and n.a.fr.1050, the group of fr.844, fr.12615, *I-Rvat* Reg.lat.1490 and *F-AS* 657, the Adam de la Halle group of *AS* 657, *Pn* fr.847, fr.1109, fr.12615, fr.25566 and *I-Rvat* Reg.lat.1490), or by similarity of format, layout and decoration style. A number of the MSS have some empty staves, but melodies survive for about three-quarters of the repertory. The survival of so many sources and the high incidence of concordant readings with insignificant variants point to close cooperation among composers and musicians and the scribes who recorded their music. The regions of Artois and Picardy seem to have been in the forefront of MS production for the trouvères, as some 15 of the major MSS can be placed there on the basis of decoration style and scribal orthography; Lorraine and Burgundy also produced MSS of vernacular song, but not one of the extant sources appears to have come from Paris. Most of the MSS date from the second half of the 13th century, the earliest (*F-Pn* fr.20050) from around 1240 to 1250 and a few from the first or second decade of the 14th century.

Most of the trouvère MSS described below are of moderate size (with the exception of *GB-Lbl* Eg.274 and *F-Pn* fr.20050 which are exceptionally small); two-thirds of them are laid out in two columns, the rest in a single long line across the page. The collections usually begin with chansons grouped by author, with red attributive

rubrics and music on red staves above the first stanza. These are often followed by a group of jeux-partis (with or without music) and a large section of unattributed songs. An index of authors and incipits, keyed to folio numbers in the codex, was often produced in the copying process or shortly thereafter. Many of the MSS were lavishly decorated, often with beautiful historiated initials that depict musicians and instruments, and 'portraits' of trouvères or other figures, arranged in a careful hierarchy according to the contents (see Huot). The first song in a group by a major composer such as Thibaut IV, Gace Brulé and the Chastelain de Couci is given the most richly ornamented initial, while less elaborate initials mark the beginnings of the remaining songs. Several of the extant MSS have been severely damaged by the excision of miniatures, with either entire leaves or the portions of leaves that contained the illustrations being removed.

The music notation is for the most part square, although *F-Pn* fr.846 uses mensural notation and *Pn* fr.20050 uses Messine neumes. Blank staves are scattered through some of the MSS. Some sources use modal or mensural notation for polyphony, usually laid out in parts. Attributions are often conflicting among these sources and a few lack them altogether. In the descriptions below no attempt has been made to verify a particular source's attributions, and the number following a composer's name indicates the number of songs with melodies ascribed to the composer in that MS or in other MSS.

At least eight sets of sigla have been assigned to Old French sources, sometimes depending on the repertory in question (Ludwig's system is used in a discussion of motets, for instance). The designations established by Schwan (1886) are standard when dealing with trouvère song (see Gennrich, 1921, for a table of concordance between the different sigla systems).

Arras, Médiathèque [Bibliothèque] Municipale, 657 (*formerly 139*) [*A*]. Now 212 parchment leaves, 31 × 23 cm, many original leaves had been excised by the early 18th century. *Foliation*: modern ink 1–212, does not take account of the lacunae; another modern foliation 129–60 reflects Jeanroy's proposed order of the music fascicle. *Structure*: 40 gatherings of varying sizes due to the lacunae; ff.129–160*v* comprise a music fascicle of 5 gatherings originally of quaternions; Jeanroy (1925) argued the original gathering order of this fascicle was ff.152–6 (missing its first 3 leaves), ff.157–60 (missing its middle 2 bifolios), ff.129–35 (missing its first leaf), ff.136–51 (2 complete quaternions, the second of which ends in the middle of a piece), which is how it appears in his facsimile and in its current binding. *Layout of music fascicle*: 2 columns, 40 lines per column, in prose format. *Decoration*: painted initials and vignettes in uniform style begin important sections, including 5 in the music fascicle at the start of composer groups and of the jeux-partis; music fascicle has red and blue lettrines at beginnings of all songs, red and blue calligraphic initials beginning each interior strophe, and painted line endings; red rubrics introduce and end each major section; decoration similar to that of *a* (*I-Rvat* Reg.lat.1490). *Text scribes*: at least 2 text hands for the non-musical works, 1 of which probably also entered the poems in the music fascicle. *Notation*: red staves of 4 or 5 lines above first stanzas; 1 music scribe, square notation of a slightly casual but careful appearance; staves added before decoration in second and fifth gatherings (ff.157–60 and 144–51), but after in the other 3; music added last in all gatherings. *Date and provenance*: dated (f.212*v*) August 1278 by a scribe named 'Jehans d'Amiens li petis', copied and decorated in Artois, possibly Amiens; note on end flyleaf indicates MS was owned *c*1625 by Abbey of St Vaast in Arras, which was seized by the state in 1790; rebound by Bibliothèque Nationale in 1955.

Contents: ff.1–128*v*: moral, didactic, religious works, including Alart de Cambrai's *Moralités aux philosophes*, various Marian texts and Richart de Fournival's *Bestiaire d'Amour*; ff.129–160*v*, 42 chansons (of which 2 are incomplete) and 31 anonymous jeux-partis, all with music, contents and order of songs similar to those of *a*; ff.161–212*v*: *Roman des sept sages* and *Roman de Marques de Rome*. *Melodies*: Thibaut IV (6), Richart de Fournival (6), Adam de la Halle (6), Gautier de Dargies (5), Guillaume Le Vinier (5), Chastelain de Couci (4), etc.

Raynaud, i, 1–4; A. Jeanroy: *Le chansonnier d'Arras* (Paris, 1925) [facs. of music fasc.]; F. Gennrich: 'Der Chansonnier d'Arras', *Zeitschrift für romanische Philologie*, xlvi (1926), 325–35; Huot, 55–64

Berne, Stadt- und Universitätsbibliothek, 231 [*B*]. 8 parchment leaves, 30 × 22 cm. *Foliation*: modern black ink 1–8. *Structure*: a single quaternion, part of a larger MS; Spanke suggested this gathering belongs with *L* (*F-Pn* fr.765). *Layout*: single column, 43–7 lines per column, prose format. *Decoration*: red and blue calligraphic initials begin each song; red and blue lettrines begin interior stanzas. *Text scribes*: 1. *Notation*: 1 scribe, 5-line red staves, square notation with many short vertical bars. *Date and provenance*: end of 13th or early 14th century, Picardy or Burgundy.

Contents: 20 complete songs, of which 14 have melodies. *Melodies*: no attributions, but 11 can be authenticated from other sources as by Thibaut IV.

A. Rochat: 'Die Liederhandschrift 231 der Berner Bibliothek', *Jb für romanische und englische Literatur*, x (1869), 73–113; Raynaud, i, 4–5

London, British Library, Eg.274 [*F*]. 160 parchment leaves, 15 × 11 cm. *Foliations*: modern 1–160; ii, iiii–vii on ff.2–6 in late medieval hand. *Structure*: possibly 2 or more discrete collections, ff.1–130 and ff.131–60, bound together in 15 quaternions, 1 ternion, 5 binions and 1 bifolio, with 2 single leaves tipped in, in random order; many erasures with replacements of text and music. *Layout*: 19–22 lines per leaf; single column throughout, prose format. *Decoration*: painted initials, blue and gold lettrines (not uniform style in all fascicles); decoration in song fascicle is simpler, with no illuminations; blue and red initials with filigree beginning interior strophes; style generally belongs to Arras-Lille MS group of third quarter of 13th century. *Text scribes*: 1 main scribe throughout; later additions and changes especially in first strophes of song fascicle, where later scribes erased French texts and melodies and replaced them with Latin responds, usually employing the original initial letter of the vernacular text; 6 rubrics with composer attributions were added before these changes were made. *Notation*: several music hands, including 3 (original square, later square and Messine) in the song fascicle; in the Latin fascicles, 4- or 5-line staves, square notation, sometimes evidently altered to make mensural; polyphony is laid out in parts; in the song fascicle, 5- or 6-line red staves. *Date and provenance*: 1260s, Artois; 1832, in private library of Van de Velde of Ghent; also owned by Jacobus Dogimon (f.1) and Jehan Perthuis de Hacquemere (f.160); acquired by British Museum in 1834.

Contents: ff.3–57: 20 monophonic sequences and conductus and 2 two-voice; 4 two-voice motets; ff.58–93: 3 troped Kyries, 6 monophonic sequences, and 2 Glorias; ff.94–97: miscellaneous liturgical monophony; ff.98–117*v*: 18 lyric songs (7 with original melodies intact, 11 never entered or replaced by Latin respond); ff.119–130: 2 long Latin verse works without music; ff.131–132: 1 lyric song (with fragment of original melody); ff.132*v*–159*v*: late 14th-century sacred monophony, entered over erased 14th-century mensural polyphony (e.g. Benedicamus Domino settings). *Melodies*: of original 19 French songs entered, 7 melodies remain unchanged: Gace Brulé (1), Chastelain de Couci (1), Jehan de Neuville (1), Colart le Boutellier (1), anonymous (3); 5 other melodies reconstructed from palimpsests by Gennrich (1925).

Raynaud, i, 35–6; Ludwig, i/1, 251–63 and i/2, 606; F. Gennrich: 'Die altfranzösische Liederhandschrift London, British Museum, Egerton 274', *Zeitschrift für romanische Philologie*, xlv (1925), 402–44 [edn of Fr. songs, incl. 5 reconstructed from palimpsests]; RISM B/IV/1, 496–8; A. Stones: 'Sacred and Profane Art: Secular and Liturgical Book-Illumination in the Thirteenth Century', *The Epic in Medieval Society: Aesthetic and Moral Values*, ed. H. Scholler (Tübingen, 1976), 100–12; T.B. Payne: *Poetry, Politics, and Polyphony: Philip the Chancellor's Contribution to the Music of the Notre Dame School* (diss., U. of Chicago, 1991), ii, 337–42

Paris, Bibliothèque de l'Arsenal, 5198 (*formerly B.L.F.63*) ('Chansonnier de l'Arsenal') [*K*]. 211 parchment leaves, 32 × 22 cm. *Foliation and pagination*: original pencil foliation i–xxxvii, corresponds to index on p.420; modern ink pagination 1–420 (with 70 followed by 70*bis* and 70*ter*), disregards lacuna between

gatherings 21 and 22; scholars use the pagination. *Structure*: 25 quaternions, 1 binion and 1 gathering of 7 leaves; gathering signatures indicate 1 gathering missing between pp.332 and 333; p.420 has a medieval index of 64 incipits of songs on the first 2 gatherings. *Layout*: 2 columns, 34 lines per column, prose format. *Decoration*: 2 large polychrome initials begin each main fascicle (Thibaut IV holding a fiddle on p.1 and p.303); gold leaf initials with blue, pink and white paint, in a style similar (but not identical) to that of *N*, probably from Picardy or Artois; red or blue lettrines mark interior stanzas; circled attributive red rubrics in margins on pp.1–302 are similar to those in *N*. *Text scribes*: one scribe throughout, possibly same as that for *N*. *Notation*: one hand throughout, square notation, 4-line red staves; music entered before decoration and rubrics. *Date and provenance*: 1270s, Picardy or Artois; belonged to Marie d'Albret (p.1); later belonged to Marquis René Antoine de Paulmy, who made it part of his library at l'Arsenal, opened to scholars in 1756.

Contents: pp.1–302: 342 attributed songs, at first arranged by author, then more randomly entered; pp.302–420: 140 unattributed songs; contents related to *N*, *P*, *X* and *L*. *Melodies*: altogether 481 complete melodies and 1 incomplete: Thibaut IV (59), Gace Brulé (46), Perrin d'Angicourt (21), Chastelain de Couci (16), Blondel de Nesle (16), Gillebert de Berneville (14), Richart de Semilli (10), Moniot de Paris (9), Gautier de Dargies (8), Moniot d'Arras (7), Thibaut de Blason (6), etc.

Raynaud, i, 54–73; P. Aubry and A. Jeanroy, eds.: *Le chansonnier de l'Arsenal* (Paris, 1909–10) [facs. of pp.1–384, transcrs. of pp.1–184]; Ludwig, i/1, 336–7; H. Spanke, ed.: *Eine altfranzösische Liedersammlung: der anonyme Teil der Liederhandschriften KNPX* (Halle, 1925) [edn of anon. poems, 42 melodies]; H. Orenstein: *Die Refrainformen im Chansonnier de l'Arsenal* (Brooklyn, NY, 1970); Huot, 48–54; Everist, 187–97

Paris, Bibliothèque Nationale de France, fr.765 (formerly 7182[5]; Colbert 3075), ff.48–63 [*L*]. 16 parchment leaves, 30 × 22 cm. *Foliation*: modern ink 48–63. *Decoration*: red and black calligraphic initials begin each song, with red and black lettrines for internal strophes; decoration entered after notation. *Structure*: 2 gatherings of quaternions, bound at the end of a paper MS of perhaps the 15th century (ff.1–45, 39 × 29 cm), containing the *Roman de la Comtesse d'Anjou* dated 1316; *réclame* at the bottom of f.63*v* indicates that the parchment gatherings were originally part of a larger MS; Spanke suggested these gatherings belong with the fragmentary MS *B*. *Layout*: 1 column; 49 lines per column; prose format. *Text scribes*: 1 for the *roman* fascicle, another for the song gatherings. *Notation*: 1 scribe; 5-line red staves, square notation; evidence of careful copying in erasures and corrections. *Date and provenance*: late 13th or early 14th century, France; belonged to Claude Fauchet (*d* 1601) who added attributive rubrics and other notes, then to Jean-Baptiste Colbert (*d* 1683), eventually to Charles-Eléonor, Count of Seignelay, and from him to the Bibliothèque du Roi in 1732.

Contents: 52 songs arranged more or less by author, all with music; final song missing last 2 stanzas and the *envoi*. *Melodies*: attributions as found in *K*, where they are in the same order, to Gace Brulé (46) and Chastelain de Couci (6).

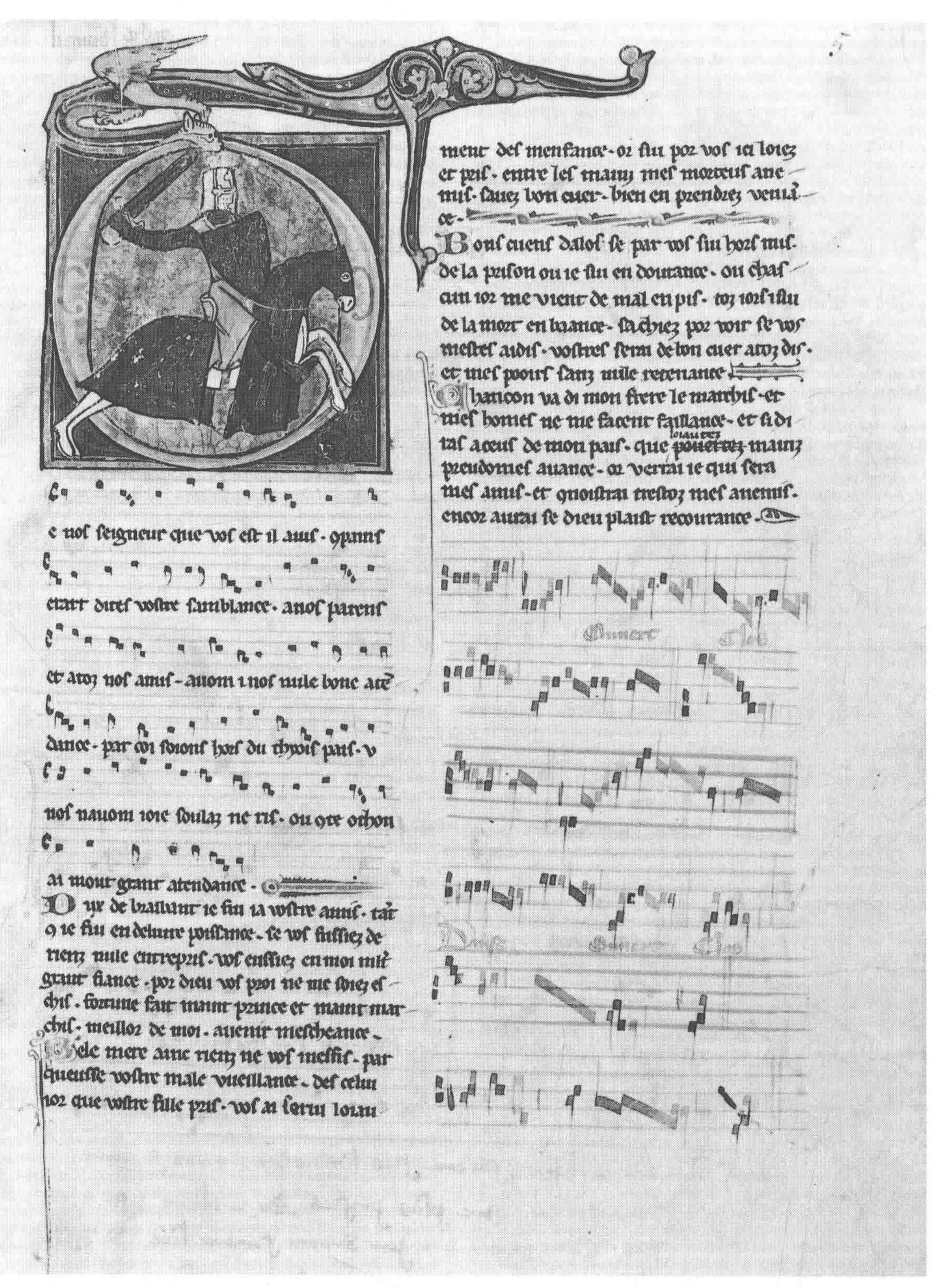
P. Paris: *Les manuscrits françois de la Bibliothèque du Roi*, vi (Paris, 1845), 40–45; Raynaud, i, 73–5; J.G. Espiner-Scott: *Claude Fauchet: sa vie, son oeuvre* (Paris, 1938), 186–7

Paris, Bibliothèque Nationale de France, fr.844 (formerly 7222; Mazarine 96) ('MS du Roi'; fig.23) [*M* and *Mt*; troubadour MS *W*]. 2 collections bound together with gatherings somewhat out of order, 32 × 22 cm. *Foliations*: modern red ink foliation B–E, 1–215, added presumably when the MS was bound with gatherings out of order and leaves missing, and after the miniatures were cut out; the Becks' facsimile assigns a new foliation to the restored codex; scholars use the foliation as the actual leaves rather than the Becks'. *Structure*: (i) the larger fascicle, *M*, now 4 + 213 parchment leaves (ff.B–E, 1 to the left column of 13, 14–58 and 79–215), which originally comprised 15 quaternions and 9 irregular gatherings; ff.B–E have incipits of this collection without folio numbers, written by the same scribe who entered the texts and decorated with the same lettrines as in the main MS; (ii) a smaller fascicle of songs by Thibaut IV, labelled *Mt* in the Becks' facsimile, begins in the right column of f.13 immediately following the conclusion in the left column of a small group of songs also by Thibaut; this fascicle comprises 18 parchment leaves (right column of f.13, ff.13*v* and 59–78, comprising 2 quaternions and 1 binion); the index does not include incipits of *Mt*. Present state of the large codex is poor, missing 18 of its original leaves and with many remaining leaves mutilated by excision of miniatures; mutilation occurred before the MS was described by P. Paris in 1845; many marginalia in a modern hand giving text (incipits, rubrics, etc.) lost to lacunae; *Mt* is undamaged. The larger codex seems to be a MS in progress, with many spaces left empty presumably for addition of more stanzas; during the late 13th century and the 14th other scribes, most using mensural notation, filled some of these spaces with 33 other works, including untexted *estampies* (ff.103*v*–104*v*) and songs in Old French and Occitan; the Becks' facsimile restores the original order of the gatherings and reconstructs the contents of the lacunae; added leaves at the beginning (ff.A and 216–21) have lists of authors and incipits. *Layout*: textblock of *M* is ruled in pencil and stanzas begin at left margin; textblock of *Mt* is ruled in dry point and stanzas are laid out in prose format; both collections have 2 columns with 41 lines per column. *Decoration*: *M* has historiated initials on first song of groups of authors' works (15 of which survived the excisions), initials painted with blue, pink, gold leaf, white tracery and black outlines at beginnings of the remaining songs, alternating blue/red and gold/blue calligraphic lettrines marking interior stanzas, line endings of gold, red and blue fill lines at ends of stanzas, and red rubrics with authors' names, almost all entered before the music was added except in the motet fascicle, where the decoration was entered last; *Mt* has no historiated initials, but painted initials beginning each song are in same style as in *M*, probably done in the same atelier; lettrines use the same colours and style as in *M* but are much less elaborate; decoration in *Mt* was added after the music notation. *Text scribes*: 1 text scribe for *M* and another for *Mt*. *Notation*: 1 scribe for *Mt*, square notation; 2 scribes for the songs and motets in *M*, 1 main hand and another less careful hand for at least 33 melodies; 4-line red staves, square notation throughout except for three melodies in mensural notation entered by the second scribe of *M* and by the scribes of many of the later entries; tenors of the motets are more or less modal. *Date and provenance*: after 1253, probably 1260s or 1270s, Artois (possibly Arras); came to Bibliothèque du Roi in 1668 from Bibliothèque Mazarine; the Becks suggested the MS was copied for Charles d'Anjou, count of Provence from 1245, but this is unsubstantiated.

Contents: *M* originally contained 428 Old French songs; in its current state it preserves in complete or fragmentary condition ff.1–185: 404 songs by trouvères, 365 with melodies, grouped by author beginning with 'li princes' and proceeding roughly in descending order of nobility; ff.188–204: 61 songs by troubadours, 51 with melodies; ff.205–210: originally 45 French two-voice motets and 3 three-voice motets (13 tenors without music); ff.212–214, 1 Old French and 2 French-Occitan lais; *Mt* has 60 songs by Thibaut IV, 56 with complete melodies and 2 with unfinished melodies; contents are closely related to *T*, including the motets; among the later additions are 9 monophonic '*estampies royals*' (the first a fragment) in mensural notation on ff.103*v*–104*v*. *Melodies*: Gace Brulé (42), Guillaume Le Vinier (27), Gautier de Dargies (19), Blondel de Nesle (21), Audefroi le Bastart (16), Guiot de Dijon (14), Jehan Erart (10), Gillebert de Berneville (14), Chastelain de Couci (11), Colart le Boutellier (12), Moniot d'Arras (13), Conon de Béthune (8), Raoul de Ferrières (9), Bernart de Ventadorn (8), Folquet de Marseille (4), Rigaut de Berbezilh (3), Gaucelm Faidit (3), Comtessa de Dia (1), etc.

P. Paris: *Les manuscrits françois de la Bibliothèque du Roi*, vi (Paris, 1845), 450–3; Raynaud, i, 75–8 [index of *Mt* in its current state] and 78–94 [index of *M* in its current state]; Ludwig, i/1, 285–305 and i/2, 621–6; J. and L. Beck: *Le manuscrit du roi*, Corpus cantilenarum medii aevi, 1st ser., ii (London and Philadelphia, 1938) [facs. and study]; H. Spanke: 'Der Chansonnier du Roi', *Romanische Forschungen*, lvii (1943), 38–104; RISM B/IV/1, 374–9; Huot, 181–7; J.A. Peraino: *New Music, Notions of Genre, and the 'Manuscrit du Roi' circa 1300* (diss., U. of California, Berkeley, 1995); Aubrey, 37–43; J.D. Haines: *The Musicography of the 'Manuscrit du Roi'* (diss., U. of Toronto, 1998)

Paris, Bibliothèque Nationale de France, fr.845 (formerly 7222[2]; Cangé 67) [*N*]. 191 fine parchment leaves, 30 × 21 cm. *Foliation and pagination*: modern 1–191 in red ink, which does not account for the lacunae; earlier pagination 1–381 in black ink, in same hand as Varennes-Godes index in *X* (see below). *Structure*: 24 quaternions, of which the second lacks its first leaf; at least 1 gathering missing between ff.159 and 160; last gathering was bound out of order before the foliation was added; 2 paper leaves bound in at front of MS list number of songs in the codex by each author, in a modern hand. *Layout*: 2 columns, 32 lines per column; prose format. *Decoration*: f.1, historiated initial of Thibaut IV and courtiers at the head of collection of his songs; large ornamental initials begin groups



23. Paris, Bibliothèque National de France, fr.844 (formerly 7222; the MS du Roi), f.5, ?1260s–70s: portrait of the Count of Bar, with his chanson 'De nos seigneur' in the main hand of the MS (in non-mensural notation); the two 'Danses' in mensural notation were copied by a later hand

of important authors' songs, the unattributed fascicle and the *motet enté* group; elsewhere gold leaf initials with blue and pink paint and white tracery, in a style similar to that of *K*; red or blue lettrines for interior stanzas; circled attributive red rubrics in margins, also similar to those in *K*; 2 blue rubrics, on ff.54 and 80; the former song is set off as 'couronée' in *X* and *CH-BEsu* 389. *Text scribes*: 1 scribe throughout, possibly same as that for *K*. *Notation*: 1 scribe throughout; 4-line red staves, square notation; entered after initials were painted but before rubrics or lettrines were added. *Date and provenance*: 1270–80, Picardy or Artois; owned by Guyon de Sardière (whose signature appears on f.1) and evidently also by Mme Varennes-Godes, according to 2 paper leaves tipped in at the end of *X*, ff.ii.[c]lxxii–ii.[c]lxxiii, which following the rubric 'A mad[e]. de Varennes gode' contain an index of authors and incipits of *N*; eventually reached the library of Châtre de Cangé sometime after 1724; given to the Bibliothèque du Roi in 1733.

Contents: 393 songs, all with music, including one in Occitan; closely related to contents and order of *K*, *L*, *P* and *X*; ff.1–143: 299 attributed songs grouped by authors; ff.144–183*v*: 93 unattributed songs; ff.186–187*v*, 2 lais and 1 texted *estampie*; ff.184, 189 and 190: 16 monophonic *motets entés*. *Melodies*: Thibaut IV (28), Gace Brulé (50), Blondel de Nesle (15), Perrin d'Angicourt (27), Thierri de Soissons (11), Gillebert de Berneville (12), Thibaut de Blason (6), Gautier de Dargies (8), Moniot d'Arras (7), Richart de Semilli (8), Moniot de Paris (9), Gautier d'Espinal (6), Eustache le Peintre de Reims (7).

Raynaud, i, 94–110; Ludwig, i/1, 336–7; H. Spanke, ed.: *Eine altfranzösische Liedersammlung, der anonyme Teil der Liederhandschriften KNPX* (Halle, 1925); Huot, 47–52; Everist (1989), 187–97; M. Everist: *French Motets in the Thirteenth Century: Music, Poetry and Genre* (Cambridge, 1994), 82–9

Paris, Bibliothèque Nationale de France, fr.846 (*formerly 7222[3], Cangé 66*) ('Chansonnier Cangé') [*O*]. 141 parchment leaves, 24 × 17 cm. *Foliation*: 1–151 in Cangé's hand; Cangé also provided indices of authors and incipits on a parchment sesternion bound at the beginning of the codex, with folio numbers that match his foliation. *Structure*: 18 quaternions of which the last is missing its final leaf; the last song ends on f.139*v*, and Cangé added texts to ff.140–41, continuing on an additional parchment quaternion (ff.144–51, whose first song he gave a melody). *Layout*: 2 columns, 35 lines per column, prose format. *Decoration*: historiated initials begin the first song of each letter of the alphabet; red and blue calligraphic initials begin all other songs; red and blue lettrines mark interior stanzas; occasional line endings. *Text scribes*: one, Burgundian script and orthography. *Notation*: one hand; 4-line red staves; mensural notation including ligatures *cum opposita proprietate* and numerous chromatic inflections; music entered before decoration. *Date and provenance*: *c*1280–1290, Burgundy; acquired by Châtre de Cangé in 1724, evidently from the estate of Baudelot de Dairval (*d* 1722); Cangé gave the chansonnier as well as *N* and *P* to the Bibliothèque du Roi in 1733; Cangé added copious marginal and interlinear material to this MS, including author rubrics, extra text, translations, and 2 melodies on empty staves (ff.2 and 25*v*), indicating the sources from which he drew the annotations (*M*, *N*, *P*, *Q*, *R*, *T* and *X*).

Contents: 351 songs (including one in Occitan), of which 336 have melodies (2 more were copied by Cangé from *X*); no medieval attributions, songs arranged alphabetically and then by author within each letter, suggesting the collector was collating from several sources; many songs found also in *K*, *N*, *P* and *X*. *Melodies* (authenticated from other sources): Thibaut IV (63), Gace Brulé (27), Chastelain de Couci (10); Gautier d'Espinal (8), Adam de la Halle (8), Gillebert de Berneville (7), Blondel de Nesle (6), Moniot d'Arras (6), Conon de Béthune (5), Pistoleta (1), etc.

Raynaud, i, 111–22; L. Brandin: 'Die Inedita der altfranzösischen Liederhandschrift Pb[5] (Bibl. nat. 846)', *Zeitschrift für französische Sprache und Literatur*, xxii (1900), 230–72; A. Jeanroy and A. Långfors: 'Chansons inédites tirées du ms.fr.846 de la BN', *Archivum Romanicum*, ii (1918), 296–324; iii (1919); 1–27; 355–67; J. Beck, ed. *Le Chansonnier Cangé: manuscrit français no.846 de la Bibliothèque Nationale de Paris*, Corpus cantilenarum medii aevi, 1st ser., i (Paris and Philadelphia, 1927) [facs. and transcrs.]; see also review by H. Spanke, *Zeitschrift für französische Sprache und Literatur*, lii (1929), 165–83; RISM, B/IV/1, 379–80; Huot, 74–80; Everist, 200–05; E. Aubrey, 'Medieval Melodies in the Hands of Bibliophiles of the Ancien Régime', *Essays on Music and Culture in Honor of Herbert Kellman*, ed. B. Haggh (Paris, forthcoming)

Paris, Bibliothèque Nationale de France, fr.847 (*formerly 7222[4], Cangé 65*) [*P*]. Now comprises 227 parchment leaves, which make up 3 distinct collections, each with a different mise-en-page and different scribes and thus probably originally separate MSS; 20 × 13 cm. *Foliation*: 1–228 (there is no f.92 but no text is missing), added by Cangé continuously through all 3 fascicles, which must thus have been bound together by the early 18th century. *Structure*: ff.1–210: 23 quaternions, 2 ternarions with 1 leaf (f.74) tipped in the first, and a sesternion at the end; the latter was probably created to accommodate the insertion of a lengthy *dit* at the conclusion of the collection of songs; ff.211–218: 1 quaternion; ff.219–28: 1 quaternion and a bifolio; this gathering probably belongs with ff.2–9 of *W*, a gathering which also does not match the rest of the codex with which it is bound; likely identity of format and scribal hands and coincidence of text support this assumption (Keyser); Cangé added an index of authors on 3 paper leaves at the beginning. *Layout*: 2 columns throughout; ff.1–210 have 26 lines per column; ff.211–18 have 28 lines per column; ff.219–26 have 27 lines per column; prose format. *Decoration*: historiated initials on f.1 (beginning of Gace Brulé songs) and 135 (where an unattributed group of songs begins); red and blue calligraphic initials begin all other songs; red or blue lettrines mark stanzas; decoration is in a similar style throughout all fascicles; ff.1–128, red rubrics with authors' names. *Text scribes*: several hands: one on first 2 gatherings, new hand begins on f.17; several hands from f.198*v* to the end of this fascicle; ff.211–18 are in a different hand and ff.219–28 in another. *Notation*: several hands: ff.1–198; ff.198*v*–201; ff.211–218*v*; ff.219–228; all use square notation; except on ff.219–228, all music was entered after the decoration. *Date and provenance*: 1270–80, Picardy-Artois region; acquired after 1724 by Châtre de Cangé, who gave it along with *N* and *O* to the Bibliothèque du Roi in 1733; he made occasional annotations from comparisons with *N* and *T* (after the latter had entered the Bibliothèque du Roi, since Cangé refers to it by its royal number, supp.fr.184).

Contents: 338 songs overall, 314 with music; ff.1–134*v*: 190 attributed songs grouped by author; ff.135–203*v*: 148 unattributed songs (some of which duplicate those in the attributed section); the contents of this first fascicle are closely related to those of *K*, *N* and *X*; ff.204–10: *Roman de vergier et de l'arbre d'amour* in a new hand; ff.211–28: 34 songs by Adam de la Halle, all with music. *Melodies*: Gace Brulé (25), Chastelain de Couci (14), Blondel de Nesle (11), Thibaut IV (7), Gautier de Dargies (9), Thibaut de Blason (4), Richart de Semilli (7), Adam de la Halle (34), etc.

Raynaud, i, 123–36; Ludwig, i/1, 336–7; H. Spanke, ed.: *Eine altfranzösische Liedersammlung, der anonyme Teil der Liederhandschriften KNPX* (Halle, 1925); Huot, 48–67; D.K. Keyser: *Oracy, Literacy, and the Music of Adam de la Halle: The Evidence of the Manuscript Paris, Bibliothèque Nationale f.fr.25566* (diss., U. of North Texas, 1996), 147–58

Paris, Bibliothèque Nationale de France, fr.1109 (*formerly 7363*), ff.311–325*v* [*Q*]. 329 parchment leaves, 30 × 21 cm. *Foliations*: original ink i–cxxxvi, coinciding with Brunetto Latini's *Livres dou tresor* (beginning at the second gathering and continuing to f.179); modern pencil 1–324, including 185*bis*, 185*ter*, 2 leaves without numbers and 2 leaves numbered 322; modern pen 1–329, the foliation used by scholars today. *Structure*: 38 quaternions, 2 binions, 1 bifolio, and 3 irregular gatherings of 7, 5 and 3 leaves respectively; the fascicle of lyric songs occupies the last 2 complete quaternions (ff.311–325*v*); major works coincide with the beginnings of gatherings and new hands; gathering signatures suggest that the fascicles may now be bound out of order; uniform textblock size, decoration style and scribal orthographies (Picard) indicate that the MS was prepared as a whole. *Layout*: song fascicle has 2 columns of 42 lines each; prose format. *Decoration*: 5 miniatures with gold leaf, 4 in the *Tresor* and 1 beginning the *Régime du corps* on f.242; red and blue calligraphic initials for songs and similar divisions elsewhere in the codex are of uniform style; red and blue lettrines in song fascicle; all decoration was entered after the music was written; red rubric 'Chi coumencent les canchons d'Adanz' on f.311, a little later than text. *Text scribes*: several scribes in the codex, each beginning a new work (ff.1, 144, 242, 282, 311 [song fascicle], 327, 328*v*) and coinciding with a new gathering; scribes appear to be contemporary with each other. *Notation*: one music scribe; 4- or 5-line red staves, some compression in spacing after f.313*v*; square notation, but with some ligatures *cum opposita proprietate*. *Date and provenance*: after 1310 (date given on f.143 at the end of the *Tresor*), Picardy; explicit 'Marie de Luxembourg' on the last leaf (f.329*v*) suggests that the book was owned by the wife of François de Bourbon, count of

Vendôme (she married in 1487; *d* 1546/7); the MS had entered the Bibliothèque du Roi by 1622.

Contents: a miscellany mainly of long prose and poetic works: ff.1–143: Brunetto Latini's *Li livres dou tresor*; ff.144–179: *Li dis de carité* and *Miserere* of the Reclus de Molliens; ff.179–185*v*: *Le chevalier au Barizel*; ff.188–234*v*: *Li mireoir dou monde*; ff.236–241: *Les vii Saumes Penitentians que David fist*; ff.242–281*v*: *Le régime du corps* of Aldebrandin of Siena; ff.282–290*v*: *Les enseignements des philosophes*; f.291–310: proverbs of Solomon; ff.311–325*v*: 26 chansons (the first 3 without staves) and 16 jeux-partis (none with staves) by Adam de la Halle, 1 jeu-parti (without staves) by Gillebert de Berneville; ff.327–328, *Li dit des iii vis et des iii mors* by Nicole de Margival; ff.328*v*–329*v*, *Explication d'un jeu de société*. *Melodies*: 23 chansons by Adam (1 incomplete).

Raynaud, i, 137–8; E. Brayer: 'Notice du manuscrit Paris, BN fr.1109', *Mélanges dédiés à la mémoire de Félix Grat*, ii (Paris, 1949), 222–50

Paris, Bibliothèque Nationale de France, fr.1591 (*formerly 7613*) [*R*]. 185 parchment leaves, 25 × 18 cm. *Foliation*: modern ink 1–184 + 64*bis*, entered with the title page and index of authors on paper flyleaves at the beginning, dated 1895. *Structure*: 21 quaternions, 2 bifolios, 1 ternion, and at the end a bifolio, a single leaf tipped in and a binion. *Layout:* single column of 26 lines; prose format. *Decoration*: red and blue calligraphic initials (entered after music) begin each song; red and blue lettrines marking interior stanzas and attributive rubrics were entered before the music; uniform decoration throughout. *Text scribes*: 1 hand throughout. *Notation*: possibly 2 or 3 hands; evidence of attempts at mensural notation (differentiation of longs and breves, ligatures *cum opposita proprietate*, grouping notes by vertical strokes); 4-line red staves drawn with a rastrum. *Date and provenance*: beginning 14th century, Artois; owned by brothers Pierre (*d* 1651) and Jacques (*d* 1656) Dupuy, who bequeathed it to the Bibliothèque du Roi in 1645; it entered there in 1657.

Contents: ff.1–15*v* and 27–62: 63 attributed chansons; ff.16–26*v*, 17 jeux-partis; ff.62*v*–184: 172 unattributed chansons; all but the jeux-partis have music. *Melodies*: 235, of which 3 are incomplete: Thibaut IV (10), Chastelain de Couci (9), Moniot d'Arras (7), Blondel de Nesle (5), etc.

Raynaud, i, 139–49; A. Jeanroy and A. Långfors: 'Chansons inédites tirées du ms. fr.1591', *Romania*, xliv (1915–17), 454–510; J. Schubert: *Der Handschrift Paris, Bibl. Nat. fr.1591: kritische Untersuchung der Trouvèrehandschrift R* (Frankfurt, 1963)

Paris, Bibliothèque Nationale de France, fr.12615 (*formerly suppl.fr.184*) ('MS de Noailles'; fig.24) [*T*]. 234 parchment leaves, 31 × 20 cm. *Foliation*: modern ink 1–233, with 2 leaves numbered 226. *Structure*: sectionalization of contents coincides with changing gathering signatures, *réclames*, ruling and scribal hands to suggest 4 separate collections: (i) ff.1–22, 2 quaternions and an irregular gathering of 6 leaves; (ii) ff.23–178, 19 quaternions and 1 bifolio; (iii) ff.179–223, 5 quaternions, 1 ternion and single leaf, and 1 ternion; (iv) ff.224–33, a quaternion, a bifolio, and 1 leaf tipped in at the end. Consistent textblock size and similar decoration style indicate these fascicles were all produced in one workshop; staves, music, rubrics, and decoration were entered in different order throughout the codex as the various fascicles were circulated among different artisans during production. *Layout*: mostly single column; ff.1–20 and 224–33: 39 lines per column; ff.23–176 and 197–9: 36 lines per column; the *dits* and narrative poem on ff.199–222 are in 2 columns, the *dits* with 36 and the poem with 39 lines per column; the lyric songs are in prose format, the *dits* in verse format. *Text scribes*: at least 2, scattered throughout the codex; a few 14th- and 15th-century additions (ff.20*v*–21, 177, 178*v*, 222–223*v*). *Decoration*: historiated initial on f.1, and a large ornamental initial beginning the Adam de la Halle collection on f.224; elsewhere boxed ornamented gold leaf initials begin each song; blue/red and gold/blue lettrines mark interior stanzas; ff.224–33 have calligraphic initials without gold leaf, but otherwise decoration is similar; red attributive rubrics. *Notation*: for the monophony, at least 5 scribes, most using square notation, except for the 4 melodies by Thibaut IV in the first fascicle, which have rudimentary mensural notation; generally 5-line red staves, on ff.224–30 drawn with a rastrum; from f.30, notes occasionally extend over syllables of the second stanza which happen to be on the same line as the end of the first stanza; some melodies are left incomplete at the end; for the motets, a different scribe, square notation on 4-line red staves in parts (tenors are more or less modal; some are left unnotated but can be supplied from other sources). *Date and provenance*: 1270s–80s, Artois; early 14th-century *libellus* of Adam de la Halle bound in at the end (ff.224–233*v*); belonged to Duke Adrien-Maurice de Noailles (*d* 1766) by the early 18th century, but it had entered the Bibliothèque du Roi by 1733, because Cangé referred to it by its early royal number (suppl fr.184) in the leaves of *P* before he gave the latter to the Bibliothèque du Roi.

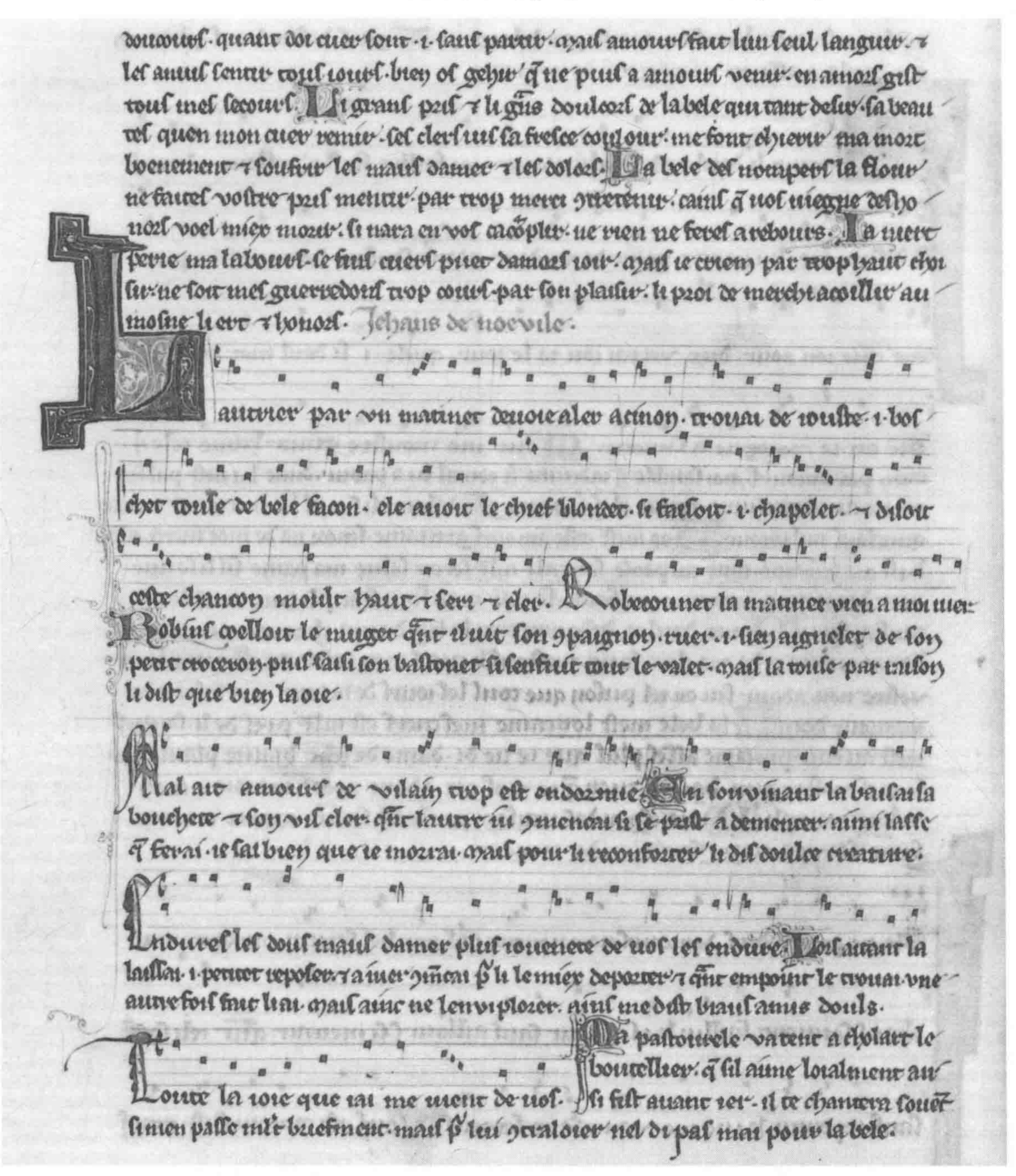
Contents: ff.1–20: 55 songs of Thibaut IV, only 4 with music; ff.23–61*v*, 76*v*–176*v* and 204: 472 chansons, jeux-partis, *chansons avec des refrains*, and descorts, all but 18 with attributions, 350 with melodies; ff.62–75*v*: 9 Old French lais, 7 with melodies, and 2 Occitan lais, both with music (1 incomplete); ff.179–197: 79 two-voice motets (4 without tenors; 2 with tenor text incipit but no music), 6 three-voice motets (1 without tenor or motetus), 1 four-voice motet; ff.197–199: 4 lyric songs of Artois, none with music; ff.199–216: *dits* from Artois, the latest from *c*1265; ff.218–222: Robert le Clerc's *Vers de la mort*; ff.224–233: 33 songs by Adam de la Halle, the first 12 with music. *Melodies*: Thibaut IV (4), Guillaume Le Vinier (24), Gillebert de Berneville (9), Audefroi le Bastart (13), Blondel de Nesle (9), Richart de Fournival (6), Thibaut de Blason (6), Moniot d'Arras (10), Pierre de Corbie (6), Jehan Erart (10), Thomas Herier (8), Andrieu Contredit (13), Gautier de Dargies (16), Chastelain de Couci (12), Gace Brulé (14), Adam de la Halle (12), etc.

Raynaud, i, 153–72; Ludwig, i/1, 336–7; RISM B/IV/1, 381–93; R. Berger: *Littérature et société arrageoises au XIIIe siècle: les chansons et dits artésiens* (Arras, 1981); Everist (1989), 175–81; M. Everist: *French Motets in the Thirteenth Century: Music, Poetry and Genre* (Cambridge, 1994), 90–97

Paris, Bibliothèque Nationale de France, fr.20050 (*formerly St Germain fr.1989*) ('MS St-Germain-des-Prés'; fig.25) [*U*; troubadour MS *X*]. 3 + 168 parchment leaves, 18 × 12 cm, plus 2 partial leaves tipped in later (ff.120 and 151). *Foliations*: original i–clxviii (lxxxxi is missing), beginning on the leaf after the index, in the side margin on the *verso*, keyed to the index; later black pen 1–173 begins with the index and ignores the lacuna; the tipped in partial leaves (ff.120 and 151) are not included in the original foliation; scholars use the modern Arabic foliation. *Structure*: 19 quaternions, 2 bifolios, 1 ternion with a leaf tipped in, and 1 irregular gathering of 4 leaves at the end; medieval index at the beginning is on 3 leaves, a bifolio plus 1 leaf glued in; 1 leaf is missing between ff.93 and 94 (according to the original foliation), but no text seems to be missing. *Layout*: single column; varying number of lines per column: 26 (ff.4–91*v*), 25 (ff.94–109) and 20–23 (ff.110 to the end); prose format. *Decoration:* 1 painted initial begins f.4; elsewhere red initials begin each song, all added after the music except on ff.22*v*–23; ff.4–92, interior stanzas are highlighted by red marks on the black ink letters; ff.94–152, interior stanzas begin with red ink lettrines; modern attributive rubrics in black ink. *Text scribes*: ff.4–91*v*, 1 scribe; several other hands in the rest of the codex, including that of the main scribe. *Notation*: 4-line red staves on ff.4–91*v*; space allowed for staves but none drawn in on ff.92*r*–*v*, 110–152 and 154*v*–161; elsewhere no space allowed for music; 1 main music hand, with a few melodies added here and there by at least 2 other scribes, all using Messine neumes; 1 melody added on f.170*v* in square notation, possibly by a modern hand; gatherings 5 and 10 have empty staves, and gatherings 4, 5 and 11 have mostly empty staves. *Date and provenance*: after 1240, probably by 1250, Lorraine; Everist (1989) argues on paleographical grounds that it was produced as early as *c*1225, but it contains songs by several composers who could not have worked earlier than the 1240s; has been conjectured that the MS was accumulated over several decades, possibly by a *jongleur*, but the comprehensive index gives original foliation numbers and uses the same decorative initial highlights as in the texts, and gathering cues throughout the codex seem to be contemporary with the main text hand (Tyssens; Aubrey, p.35); the MS belonged to Henri-Charles du Cambout, duke of Coislin and bishop of Metz, who may have inherited it with the collection of his grandfather, chancellor Pierre Séguier (*d* 1672); Coislin placed his MS collection in the care of the abbey of St-Germain-des-Prés in 1720; the abbey retained possession after Coislin's death in 1732, and the collection entered the Bibliothèque Nationale in 1795.

Contents: 304 French chansons, pastourelles and *chansons de toile*, 91 with music (not counting the late addition on f.170*v*); 28 Occitan *cansos* (ff.81–91 and 148*v*–151) copied without being segregated, 22 with melodies. *Melodies:* no attributions, but authenticated by concordances: Jaufre Rudel (1), Rigaut de Berbezilh (2), Bernart de Ventadorn (2), Gaucelm Faidit (7), Peire Vidal (2), Gace Brulé (16), Blondel de Nesle (3), Chastelain de Couci (10), etc.

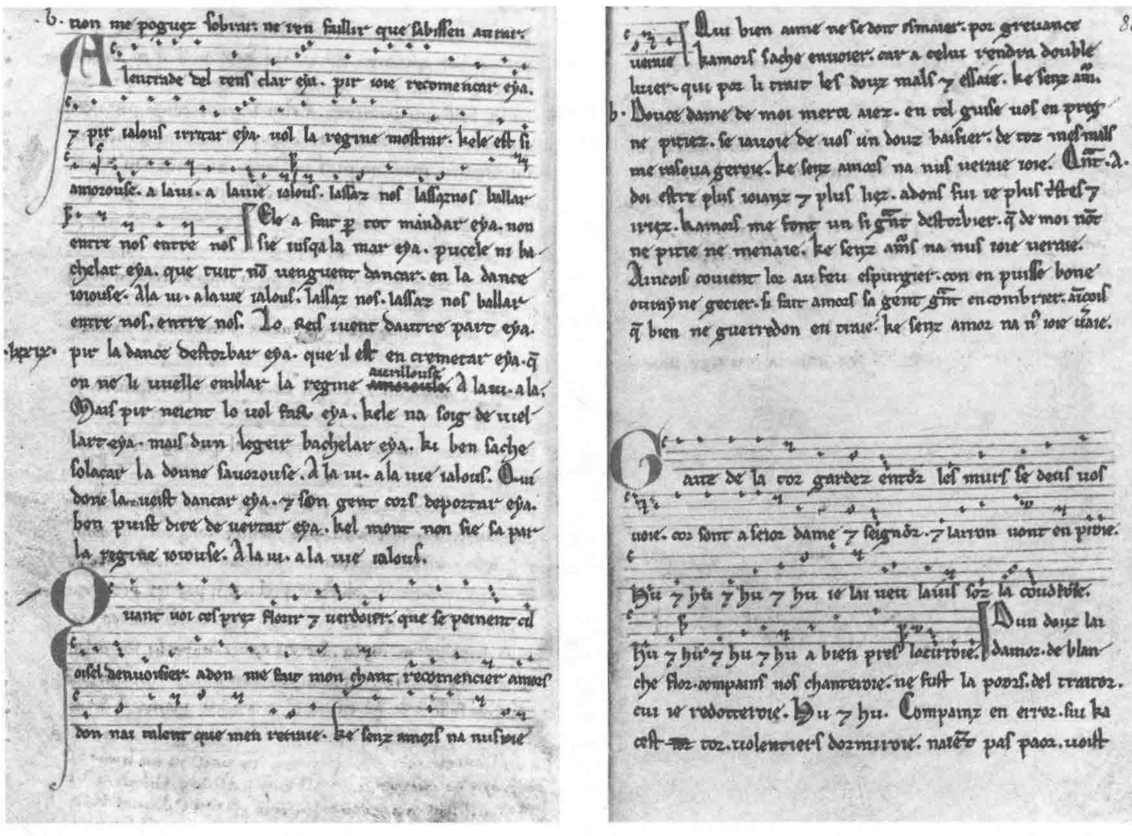
Raynaud, i, 172–83; P. Meyer and G. Raynaud: *Le chansonnier français de Saint-Germain-des-Prés* (Paris, 1892/*R*)



24. Paris, Bibliothèque Nationale de France, fr.12615 (formerly suppl.fr.184; the 'MS de Noailles'), f.46v, 1270s–80s: a pastourelle avec des refrains 'L'autrier par un matinet' by 'Jehans de Noevile'. The music for the first stanza is given; subsequent stanzas have music written in only for the final couplet or 'refrain', which is metrically and musically independent, and for the opening words of the next stanza

[facs.]; Ludwig, i/1, 337; I. Parker: 'Notes on the Chansonnier Saint-Germain-des-Prés', *ML*, lx (1979), 261–80; Huot, 52–3; Everist, 199–200; M. Tyssens: 'Les copistes du chansonnier français U', *Lyrique romane médiévale: la tradition des chansonniers: Liège 1989*, 379–98; R. Lug: *Der Chansonnier de Saint-Germain-des-Prés (Paris, BN fr.20050): Edition seiner Melodien mit Analysen zur 'vormodalen' Notation des 13. Jahrhunderts und einer Transkriptionsgeschichte des europäischen Minnesangs* (Frankfurt, 1995); Aubrey, 34–8

Paris, Bibliothèque Nationale de France, fr.24406 (formerly La Vallière 59) [V]. 1 + 155 parchment leaves, 29 × 20 cm. *Foliations*: modern red ink A + 1–155; older black pagination 1–236 (on ff.1–118*v*). *Structure*: the codex comprises 2 self-contained collections: (i) ff.1–119: 15 quaternions (last leaf cut out of final gathering); (ii) ff.120–55: a sesternion, 3 binions, 1 bifolio and 1 quinternion; gathering signatures and the remains of an early foliation (viii, xiiii, vi, ix–xii, xv–xxiiii, xxvi–lx, on ff.133–9 and 146–55, and 2–36) suggest that the original order of these 2 fascicles was reversed; index of authors in modern hand on f.A. *Layout*: (i) 2 columns of 34 or 35 lines; stanzas begin at left margin; (ii) 2 columns of 41 or 42 lines. *Decoration*: (i) 1 historiated initial on f.1, a vielle player; large ornamented gold leaf initials begin each song; smaller gold lettrines mark interior stanzas; no rubrics; (ii) no decoration,



25. Paris, Bibliothèque Nationale de France, fr.20050 (formerly St Germain fr.1989; the Chansonnier of St-Germain-des-Prés), ff.82v–83, mid-13th century: the opening is numbered in the left-hand margin by the original scribe; the foliation in the top right-hand corner dates from the 18th or 19th century

although space was allowed. *Text scribes*: at least 2 in song fascicle, change coinciding with new gathering (f.65); different hand on ff.120–55. *Notation*: at least 3 hands: (a) ff.1–48: 5-line red staves drawn with a rastrum on ff.1–16, 4- or 5-line red staves drawn without a rastrum on ff.17–48; square notation with some erasures and corrections; (b) ff.49–119: (at the beginning of a new gathering, but in the middle of a song), 4-line red staves drawn without a rastrum, square notation; and (c) ff.148–152: 4-line black staves, square notation, smaller than first 2 hands with many chromatic inflections and clef changes, possibly a much later (?modern) hand; the first 2 scribes entered music before the decoration was added. *Date and provenance*: after 1266 (date given in a rubric on f.120), Artois; added note on f.119*v* refers to marriage of 'Raoulet Bertholet' and 'Perrine de Fougerays' in 1427, suggesting early ownership of the codex; arms of Claude d'Urfé (*d* 1558) on f.1*v*; sold to Louis César de La Beaume le Blanc, duc de La Vallière, sometime after 1766, and then sold by his heirs to the Bibliothèque du Roi in 1784.

Contents: (i) 301 unattributed chansons, all but 1 with melodies (1 of which is incomplete), arranged by author as in other MSS, but many poetic variants and unique musical readings; (ii) ff.120–140: *Traité des quatres nécessaires*; ff.141–147*v*: Richart de Fournival's *Bestiaire d'amours*; ff.148–155: 30 anonymous Marian songs including 1 in Occitan, 18 with melodies; most of these are contrafacta of melodies found elsewhere in the codex. *Melodies*: no attributions, but concordances with other sources authenticate songs by Thibaut IV, Gace Brulé, Gillebert de Berneville, Richart de Semilli, Thibaut de Blason, Thierri de Soissons, Gautier d'Espinal, Chastelain de Couci, Moniot d'Arras, etc.

Raynaud, i, 186–98; A. Jeanroy, 'Les chansons de Philippe de Beaumanoir', *Romania*, xxvi (1897), 517–36; F. McAlpine: *Un chansonnier médiéval: édition et étude du manuscrit 24406 de la Bibliothèque Nationale* (diss., U. of Paris, Sorbonne, 1974).

Paris, Bibliothèque Nationale de France, fr.25566 (*formerly La Vallière 31*) ('Adam de la Halle MS'; 'MS La Vallière') [W]. 283 parchment leaves; 2 different collections bound together: (i) ff.2–9 (here called *Wa*, after Keyser), 21 × 14 cm, probably belongs with ff.219–28 of *P*, with which it seems identical in format and scribal hands; the text on f.9*v* of *W* breaks off at precisely the point that continues on f.219 of *P* (Keyser); (ii) the main part of the codex, *W*, 275 parchment leaves, ff.1 and 10–283, 25 × 17 cm. *Foliations*: *W* has an early foliation i–lxxiii (coinciding with ff.10–89); *Wa* and *W* have separate modern foliations in black ink, 1–8 and 1–275 respectively, evidently done before the 2 collections was bound together; after their binding, a red ink foliation was added coinciding with the current order of leaves, 1–283, which is the foliation used by scholars. *Structure*: (i) 8 parchment leaves in 1 quaternion; (ii) a single leaf (f.1), 31 quaternions, 1 quinternion, 1 ternion, and a final ternion with a tipped-in single leaf (f.280) in the middle; gathering 21 has an added bifolio containing full-page illuminations (ff.175 and 178*v*), and gathering 26 has a single tipped-in leaf with a full-page illumination (f.220*v*). F.1 contains an index of the contents of *W*, contemporary with the MS but without folio numbers. *Layout*: both collections are in two columns; *Wa* has 27 lines per column in prose format; *W* has 34–5 lines per column, and stanzas begin at left margin for the monophonic songs; the polyphonic rondeaux are laid out in score, the motets in parts. *Decoration*: both collections have blue and red calligraphic initials to start each song and blue and red lettrines marking interior stanzas; *W* has a historiated initial at the beginning of each major section, most illustrating the content or generic identity of the works to follow; ff.175, 178*v* and 220*v* are full-page illuminations; long non-lyric works from f.83 to the end have numerous illuminations; red rubrics introduce the different genres and works. *Text scribes*: *Wa*, 1 hand, possibly same as that of *P*, ff.219–28; *W* has 1 hand for all of Adam's works; a new hand begins partway through *Renart le nouvel*. *Notation*: *Wa*, 1 hand, possibly same as that of ff.219–28 of *P*, square notation; *W* has 1 scribe for all music, square with occasional mensural shapes for the monophonic chansons and jeux-partis, on 5-line red staves; mensural for the polyphony on 4- and 5-line staves (the rondeaux in score, the motets in parts) and for the lyric insertions on 4-line red staves. *Date*

and provenance: end of the 13th century, Artois; sold by the heirs of Louis César de La Beaume le Blanc, duc de La Vallière to the Bibliothèque du Roi in 1784.

Contents: *W* is a well-planned comprehensive MS, beginning with the monophonic and polyphonic songs and motets of Adam de la Halle (ff.10–68) and continuing with many prose and narrative poetic works by other major 13th-century authors; ff.10–23*v*: 34 chansons, all but 1 with music; ff.23*v*–32*v*, 16 jeux-partis, all with music; ff.32*v*–34*v*: 16 three-voice rondeaux; ff.34*v*–37, 4 three-voice motets and 1 two-voice; ff.37*v*–39, *Le jeu du pelerin*; ff.39–48*v*: *Jeu de Robin et Marion*, with musical lyric insertions; ff.49–59*v*: *Jeu de la feuillée*; ff.59*v*–65: *Roy de Sezile* with musical lyric insertions; ff.65–66*v*: *Vers d'amour*; ff.66*v*–67*v*: *Congé d'Adam*; ff.68–83: Jehan Bodel's *Jeu de S. Nicolai*; ff.83–106*v*: Richart de Fournival's *Bestiaire d'amour* and *Response du bestiaire*; ff.106*v*–109: *Comment Dieus forma Adam* and 2 *dits*; ff.109–177: Jacquemart de Gielée's *Renart le nouvel*, with musical lyric insertions; ff.179–232: *Des iiii. evangelistres*; *Li tornoiement Antecrist* and other religious and moralizing works; ff.232–283: *dits* and other narrative works, concluding with Jehan Bodel's *Congé*. *Wa* contains 14 chansons by Adam, the last of which is incomplete. *Melodies*: *Wa*: Adam (14 chansons); *W*: Adam (33 chansons, 16 jeux-partis).

Raynaud, i, 198–201; Ludwig, i/2, 464–71; RISM, B/IV/1, 395–401; Huot, 64–74; Everist, 204; D.K. Keyser: *Oracy, Literacy, and the Music of Adam de la Halle: the Evidence of the Manuscript Paris, Bibliothèque Nationale f.fr.25566* (diss., U. of North Texas, 1996)

Paris, Bibliothèque Nationale de France, n.a.fr.1050 ('MS de Clairambault') [*X*]. Originally 279 parchment leaves, 25 × 18 cm. *Foliations*: original i–cclxix in brown ink, reflecting the lacunae; modern red ink 1–272, disregarding the lacunae, begins on the paper gathering preceding the medieval codex, added with the paper title page dated 1876; scholars use the arabic foliation. *Structure*: originally 34 quaternions and a final gathering of 5 leaves; the second bifolio of gathering 15 (ff.cxiv and cxix) and gatherings 17, 18 and 19 (ff.cxix–clii) are missing, replaced by Clairambault with paper leaves containing songs copied from *N*; Clairambault also added a paper gathering at the beginning (ff.1–7) with an index of authors; several paper leaves were added at the end in several hands: ff.ii.[c]lxx–ii.[c]lxxi, possibly in Clairambault's hand, give remarks on some songs, a partial index, and a few additions; ff.ii.[c]lxxii–ii.[c]xxiii begin with the rubric 'A mad[e]. de Varennes gode' followed by an index of authors and incipits of *N* in the same hand as and keyed to the pagination of that MS; and ff.ii.[c]lxxiv–ii.[c]lxxvii, in the hand of Baudelot (*d* 1722), give 4 poems by Thibaut IV found in *O* (which Baudelot owned) and *T*. *Layout*: 2 columns, 30 lines per column; all stanzas begin at left margin. *Decoration*: Thibaut IV *libellus* (f.i) and Marian song collection (f.ccliiii*v*) begin with historiated initials; most other author groups begin with an ornamented initial with gold leaf; remaining songs begin with a large calligraphic red or blue initial; interior stanzas have blue and red lettrines; red attributive rubrics, entered when text copied and before staves were drawn; red crowns in margins mark 5 songs as 'coronnée'. *Text scribes*: 1 scribe throughout. *Notation*: 1 scribe throughout, in darker ink than text; 4-line red staves, square notation, entered after rubrics and before decorated initials. *Date and provenance*: 1270–80, probably Arras; belonged to François-Roger de Gaignière (*d* 1715), from whose library it was evidently stolen by Pierre de Clairambault (*d* 1740), thence to his nephew Nicolas-Pascal (*d* 1762), who before his death ceded this and his other MSS to the Order of Saint-Esprit; it was moved to the convent of the Grands-Augustins in 1772, and finally to the Bibliothèque du Roi in 1792; in the turmoil of the Revolution many papers of Clairambault and others associated with the nobility were burnt, and this MS was thought to be lost until it was catalogued in 1876.

Contents: ff.8–192: 294 attributed songs grouped by author, all but 1 with music, 2 left incomplete by lacunae; ff.192–257: 130 unattributed songs, all with music; ff.257–272: 31 Marian songs, all with music; order and contents of courtly song collection related to *K* and *N*; Marian fascicle shares a few concordances with *P*. *Melodies*: Thibaut IV (59), Gace Brulé (46), Chastelain de Couci (16), Blondel de Nesle (14), Thibaut de Blason (6), Gautier de Dargies (8), Moniot d'Arras (7), Gillebert de Berneville (13), Perrin d'Angicourt (21), Richart de Semilli (7), Moniot de Paris (9), Raoul de Soissons (4), Eustache le Peintre de Reims (6), etc.

G. Raynaud: 'Le Chansonnier Clairambault de la Bibliothèque nationale', *Bibliothèque de l'Ecole des Chartes*, xl (1879), 48–67; Raynaud, i, 201–19; Ludwig, i/1, 336–7; H. Spanke, ed.: *Eine altfranzösische Liedersammlung, der anonyme Teil der Liederhandschriften KNPX* (Halle, 1925); F. Gennrich, ed.: *Cantilenae piae: 31 altfranzösische geistliche Lieder der Hs. Paris, Bibl. Nat. nouv. acq. fr. 1050* (Frankfurt, 1966); Huot, 48–57.

Rome, Biblioteca Apostolica Vaticana, Reg.lat.1490 [*a*]. Earlier 4 + 204 leaves of which 23, presumably with historiated initials, were cut out, truncating many poems and melodies on adjacent leaves; surviving codex has 181 leaves, 31 × 21 cm. *Foliations*: original red ink [i]–xx/ix.xiij [=193], not including the index on the first 4 leaves to which it is keyed, accounts for the lacunae; modern black ink 1–181 beginning with the index, ignores lacunae; the latter foliation is the one used by most scholars. *Structure*: originally 22 quaternions, 1 binion, 2 ternions and 1 quinternion; medieval index with attributions, incipits, and rubrics introducing sections of the MS on a binion at the beginning; this index sometimes disagrees with attributions in the MS, omits many pieces, and lists several motets and rondeaux as chansons; index does not include the *dits* on ff.128–33, a gathering that seems to have been inserted later. *Layout*: 2 columns of 31 lines each; stanzas begin at the left margin. *Decoration*: historiated initials begin major composer groups; 7 of these survive; red/blue/gold initials begin remaining songs; blue and red calligraphic lettrines mark interior stanzas; painted line endings; red attributive rubrics and genre headings; decoration very smilar to that of *A*. *Text scribes*: 1 main hand throughout, with a few slightly later additions. *Notation*: at least 2 music hands; 4- to 5-line red staves, square notation for monophony; motets sometimes have quasi-mensural notation, in parts; music added after decoration. *Date and provenance*: late 13th or early 14th century, Artois; came to Vatican from estate of Queen Christina of Sweden (*d* 1689); once thought to have belonged to Claude Fauchet, but this is unverified; marginalia and interlinear notes throughout the MS do not appear to be in Fauchet's hand.

Contents: arranged by genre, and works by a single composer often coincide with the start of a gathering, so excised leaves with historiated initials are usually the first leaf of a gathering; ff.1–108*v*: 215 chansons (203 with music); ff.109–113*v*, 9 pastourelles (7 with music); ff.114–117: 5 three-voice motets (2 with music, 3 missing tenors, 1 also missing its motetus), 2 two-voice motets (both with music, but both missing tenors); ff.117–119*v*: 9 monophonic rondeaux (8 with music) and 1 virelai (with music) by Guillaume d'Amiens; ff.120–127: 15 Marian songs (14 with music); ff.128–133*v*: 4 *dits sur l'amour*; ff.134–181: 78 jeux-partis (76 with music); in addition, there are 3 rondeaux (with music), 1 *ballette* (with music) and the upper voices of 10 motets (2 with music) scattered throughout the codex, often at the ends of gatherings where space was left initially; some of these are in the main text hand, some in different hands; the motet voices were entered into the index as chansons. *Melodies*: Thibaut IV (14), Chastelain de Couci (8), Gautier de Dargies (5), Gace Brulé (6), Guillaume Le Vinier (14), Richart de Fournival (15), Moniot d'Arras (5), Adam de la Halle (15), Colart le Boutellier (12), Jehan Bretel (6), Jehan de Grieviler (7), Blondel de Nesle (5), Gillebert de Berneville (9), Perrin d'Angicourt (7), Jehan le Cuvelier d'Arras (5), Guillaume d'Amiens (9), etc.

A. Keller: *Romvart* (Mannheim, 1844), 24–327 [description and excerpts]; Raynaud, i, 219–32; Ludwig, i/2, 569–90; RISM, B/IV/1, 798–9; Huot, 53–64.

Siena, Biblioteca Comunale degli Intronati, H.X.36 [*Z*]. 54 parchment leaves, 29 × 20 cm. *Foliation*: modern 1–53 + 10*bis*. *Structure*: 6 quaternions and 1 ternion. *Layout*: single column, 31 lines per column. *Decoration*: a gold/blue/red initial begins the first piece (f.1); red and blue calligraphic initials begin other pieces; red and blue lettrines begin interior stanzas. *Text scribe*: 1. *Notation*: 1 scribe, 4-line red staves, square notation added before the decoration. *Date and provenance*: late 13th or early 14th century, Artois or Picardy; came to Siena library from estate of Uberto Benvoglienti (*d* 1733).

Contents: 77 chansons and 24 jeux-partis, all but the last of the jeux-partis with music. *Melodies*: a total of 101 melodies, no attributions, but authenticated from other sources are songs by Thibaut IV (13), Perrin d'Angicourt (11), Blondel de Nesle (4), Jehan de Grieviler (5), Colart le Boutellier (9), Robert du Chastel (5), etc.

L. Passy: 'Fragments d'histoire littéraire à propos d'un nouveau manuscrit de chansons françaises', *Bibliothèque de l'Ecole des Chartes*, xx (1859), 1–39, 305–54, 465–502; Raynaud, i, 237–40; G. Steffens: 'Die altfranzösische Liederhandschrift von Siena', *Archiv für das Studium der neueren Sprachen und Literaturen*, lxxxviii (1892), 301–60 [complete diplomatic edn]; M.

Spaziani, ed.: *Il canzoniere francese di Siena (Biblioteca Comunale H.X.36)* (Florence, 1957)

5. GERMAN. The active tradition of German monophonic song, which lasted uninterrupted for some seven centuries (Meistergesang was still being cultivated in the early 19th century), is reflected in a series of MSS whose very continuity is perhaps misleading but whose perpetual variety of musical readings has warned scholars not to take any of the information in them too literally. So melodies ascribed to WALTHER VON DER VOGELWEIDE, for instance, are fairly numerous but only four of them, those in the Münster fragment, are generally accepted as being likely to resemble anything Walther knew. It is, moreover, rather more apparent from German sources than from others that the copyists were concerned primarily with presenting a relatively homogeneous repertory, not an *Urtext*: the melodies that were copied for later generations were actually used by them, so there would be no question of resurrecting earlier performing practice, rather the melodies had to be adapted to the current styles.

Study of these sources is made extremely difficult by the severe lack of early MSS and by the daunting profusion of enormous MSS from the 17th century, many of them not yet fully described. Even more frustrating is the clear evidence that there were once several MSS of early Minnesang with music: quite apart from the evidence of numerous fragments mentioned below, there is a record of five old songbooks with music (and including Walther von der Vogelweide's *Leich*) that were catalogued at Wittenberg in 1434 (see Stäblein, 1975, p.91). On the interpretation of the surviving musical evidence *see* MINNESANG, §7, and MEISTERGESANG, §2.

Consideration of Minnesang sources must begin with the text sources that provide the picture of the tradition accepted by scholars and literary students. The sources are all relatively late, but scarcely more so than the troubadour MSS. Their evidence is crucial for a study of the music because the musical sources are later still and mostly belong more to the era of Meistergesang.

IMPORTANT TEXT MANUSCRIPTS
in chronological order

Heidelberg, Universitätsbibliothek, Pal.germ.357 ('Kleine Heidlberger Liederhandschrift', 'Alte Heidelberger Liederhandschrift') [*H, A*]. 13th century. Ed. F. Pfeiffer (Stuttgart, 1844/*R*); facs., ed. C. von Kraus (Stuttgart, 1932)

Stuttgart, Württembergische Landesbibliothek, HB XIII, 1 ('Weingartner Liederhandschrift') [*W, B*]. Early 14th century. Ed. F. Pfeiffer and F. Fellner (Stuttgart, 1843); facs., ed. K. Löffler (Stuttgart, 1927)

Heidelberg, Universitätsbibliothek, Pal.germ.848 ('Manessische Liederhandschrift', 'Grosse Heidelberger Liederhandschrift') [*M, C*]. Early 14th century and magnificently illuminated. Ed. F. Pfaff (Heidelberg, 1909); facs., ed. R. Sillib, F. Panzer and A. Haseloff (Leipzig, 1925–9); facs., ed. U. Müller and W. Werner (Göppingen, 1971)

Munich, Universitätsbibliothek, 2° 731 ('Wurzburger Handschrift') [*E*]. Mid-14th century.

Weimar, Herzogin Anna Amalia Bibliothek, 4° 564 ('Weimarer, Liederhandschrift') [*F*]. Early 15th century.

The study of the music for Minnesang rests primarily on four sources: *Jena, Thüringer Universitäts- und Landesbibliothek, El.f.101* ('Jenaer Liederhandschrift'; fig.26) [*J*]. Originally 154, now 133 leaves of high-quality parchment, 56 × 41 cm. *Foliations*: old 1–49 entered before any leaves were lost from this section; more recent 50–133 ignoring missing leaves.

Structure: 19 gatherings, mostly of 8 leaves. *Scribes*: ff.1–72*c*; ff.81*a*–end; [later] ff.73–80. *Date*: mid-14th century; Holz suggested it was prepared for Friedrich der Ernsthafte, Landgrave of Thuringia and Margrave of Meissen (1324–49), partly on the basis of the magnificent format and partly because of the Eastern orthography. *Provenance*: came to Jena with the Elector of Saxony's library in 1548.

Contents: 91 melodies and many other poems without music; final section contains the *Wartburgkrieg*. *Authors*: Wizlâv III von Rügen (17), Der Mysnere (16), Meister Rumelant (9), Herman Damen (6), Brůder Wirner (6), Meister Alexander (5), Friedrich von Sunnenburg (4), Meister Kelyn (3), Der Unverzagte (3), Frauenlob (3), Meister Zilies von Seyne (2), Meyster Gervelyn (2), Der junge Spervogel, Robyn, Spervogel, Der Helleviur, Der Hynnenberger, Der Gůtere, Der Leitscouwere, Der Tannhäuser, Meister Singof, Reynolt von der Lippe, Rumelant von Swaben, Konrad von Würzburg, Meister Poppe, Heinrich von Ofterdingen, Her Wolueram. The volume also includes poems without music by Meyster Růdinger, Der Urenheymer, Der Ghůter and Der Goldener. *Notation*: square non-mensural neumes on a 5-line staff.

K.K. Müller, ed.: *Die Jenaer Liederhandschrift in Lichtdruck* (Jena, 1896) [complete facs., full size]; G. Holz, E. Bernoulli and F. Saran, eds.: *Die Jenaer Liederhandschrift* (Leipzig, 1901/*R*) [complete edn]; C.G. Brandis: 'Zur Entstehung und Geschichte der Jenaer Liederhandschrift', *Zeitschrift für Bücherfreunde*, new ser., xxi (1929), 108–11; F. Gennrich, ed.: *Die Jenaer Liederhandschrift: Faksimile-Ausgabe ihrer Melodien*, SMM, xi (1963) [facs. of music pages only, reduced size]; H. Tervooren: *Einzelstrophe oder Strophenbindung? Untersuchungen zur Lyrik der Jenaer Handschrift* (diss., U. of Bonn, 1967) [incl. detailed description]; H. Tervooren and U. Müller, eds.: *Die Jenaer Liederhandschrift* (Göppingen, 1972) [facs.]; E. Pickerodt-Uthleb: *Die Jenaer Liederhandschrift: metrische und musikalische Untersuchung* (Göppingen,1975), 444–6; B. Wachinger: 'Jenaer Liederhandschrift',*Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–); G. Kornrumpf: 'Jenaer Liederhandschrift', *Literaturlexikon*, ed. W. Killy (Gütersloh,1988–93); K. Klein and H. Lomnitzer: 'Ein wiederaufgefundenes Blatt aus dem "Wartburgkrieg"-Teil der Jenaer Liederhandschrift', *Beiträge zur Geschichte der deutschen Sprache und Literatur*, cxvii (1995), 381–403; L. Welker: 'Jenaer Liederhandschrift', *MGG2*

Vienna, Österreichische Nationalbibliothek, Vind.2701 ('Frauenlob-Codex', 'Wiener Leichhandschrift') [*W*]. 50 parchment leaves, 24 × 16 cm. *Foliation*: modern pencil 1–50. *Structure*: 6 gatherings of 8 leaves with 2 extra sheets around the first. *Scribes*: ff.1–10; ff.11–18; ff.19–50 all containing several hands. *Illumination*: many initials, titles and ascriptions in red ink. *Date*: 14th century. *Provenance*: taken over from *A-Wu* in 1756 (catalogue no.509). *Notation*: non-mensural Messine neumes on a 5-line staff.

Contents: 5 *Leichs* and 5 Minnelieder. *Composers*: Frauenlob (4), Reinmar von Zweter (2), Meister Alexander (2), Winsbeke (1) and anon.

DTÖ, xli, Jg.xx (1913/*R*) [complete facs. and edn]; C. März: 'Wiener Leichhandschrift', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2, 1977–)

Munich, Bayerische Staatsbibliothek, Cgm 4997 ('Kolmarer Liederhandschrift', 'Colmar MS'; fig.27) [*K, t*]. 856 paper leaves, 30 × 20 cm. *Foliations*: (*a*) original Arabic; (*b*) slightly later Roman; (*c*) modern foliation, *c*1860. *Structure*: original index and 12-leaf gatherings; 36 lines per page. *Scribes*: main scribe 'A', who identifies himself on f.478; scribe 'B', perhaps from Alsace, added some contrafactum texts, etc. *Illumination*: 'kunstlos' (Aarburg). *Date*: mid-15th century, probably copied at Speyer, *c*1460. *Provenance*: purchased in Schlettstatt by Jerg Wickram in 1546; he took it to Colmar and founded the Colmar Meistersinger fraternity on this basis.

Contents: over 900 poems, arranged according to Ton; 105 melodies (including 5 *Leichs*). *Composers*: Frauenlob (24), Monk of Salzburg (10), Regenbogen (9), Konrad von Würzburg (8), Lesch (7), Der Kanzler (5), Heinrich von Mügeln (4), Marner (4), Harder (3), Peter von Reichenbach (3), Reinmar von Zweter (3), Walther von der Vogelweide (3), Liebe (2), Tannhäuser (2), Mülich von Prag (2), Muskatblůt (2), Peter von Aarburg (2), Wolfram von Eschenbach (2), Anker, Boppe, Heinrich von Ofterdingen, Tugendhafter Schreiber, Klingsor, Der alte Stolle, Der junge Stolle, Suchensinn, Meffrid, Meissner, Neidhart, [Nestler von Speyer], Peter von Sachsen, Reinmar von Brennenberg, Rumsland von Sachsen, Der Ungelehrte, Der Zwinger. *Date of music*: goes back apparently to the 12th century in some cases, though it is likely that all earlier material is heavily adapted.



26. *Jena, Thüringer Universitäts- und Landesbibliothek, MS El.f.101 ('Jenaer Liederhandschrift'), ff.127v–128, mid-14th century: the 'Schwarzer Ton', with the text 'Do man dem edelen Syn getzelt' and an ascription to 'Her Wolveram'; for transcription see* Ton *(i), ex.1*

27. *Munich, Bayerische Staatsbibliothek, Cgm 4997 ('Kolmarer Liederhandschrift'), f.680, mid-15th century: the 'Schwarzer Ton' with the text 'Ein edel Baum gewachsen ist' and heading 'In Clingesores Swarzen Ton'; for transcription see* TON (i), *ex.1*



28. Nuremberg, Stadtbibliothek, Will III 792, f.35, c1670 and after: two versions of the 'Schwarzer Ton', the first (following Puschman) with the text 'Vor Jaren sass'; for transcription see TON (i), *ex.1*

K. Bartsch, ed.: *Meisterlieder der Kolmarer Handschrift* (Stuttgart, 1862/*R*) [selective text edn]; P. Runge: *Die Sangesweisen der Colmarer Handschrift und die Liederhandschrift Donaueschingen* (Leipzig, 1896/*R*) [complete music edn]; R. Zitzmann: *Die Melodien der Kolmarer Liederhandschrift in ihre Bedeutung für die Musik- und Stilgeschichte der Gotik* (Würzburg, 1944); H. Husmann: 'Aufbau und Entstehung des cgm 4997 (Kolmarer Liederhandschrift)', *DVLG*, xxxiv (1960), 189–243; U. Aarburg: 'Verzeichnis der im Kolmarer Liedercodex erhaltenen Töne und Leiche', *Festschrift Heinrich Besseler*, ed. E. Klemm (Leipzig, 1961), 127–36; F. Gennrich, ed.: *Die Colmarer Liederhandschrift: Faksimile-Ausgabe ihrer Melodien*, SMM, xviii (1967); C. Petzsch: *Die Kolmarer Liederhandschrift: Entstehung und Geschichte* (Munich, 1978); U. Müller, F.V. Spechtler and H. Brunner, eds.: *Die Kolmarer Liederhandschrift der Bayerischen Staatsbibliothek München (cgm 4997)* (Göppingen, 1976) [facs.]; B. Wachinger: 'Kolmarer Liederhandschrift', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–); G. Kornrumpf: 'Kolmarer Liederhandschrift', *Literaturlexikon*, ed. W. Killy (Gütersloh,1988–93); B. Schnell: 'Zur medizinischen Sammelhandschrift Salzburg M II 3 und zur Kolmarer Liederhandschrift', *Archiv für das Studium der neueren Sprachen und Literaturen*, ccxxx (1993), 261–78; L. Welker: 'Kolmarer Liederhandschrift', *MGG2*

Karlsruhe, Badische Landesbibliothek, Donaueschingen 120 (formerly Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek) [*D, u*]. 321 paper pp., 28 × 21 cm. *Structure*: pp.1–204 theological treatises; pp.205–321 songbook, of which first layer pp.205–24, second layer pp.225–311 (3 gatherings), third layer pp.312–21. *Illuminations*: elaborate. *Date*: very late 15th century (uses void minims); perhaps copied in Alsace. *Provenance*: 1589 belonged to Nik. Mucheim of Uri at Mulhouse.

Contents: 40 poems, 21 melodies, all except Reinmar von Zweter's *Sangweise* found also in the Colmar MS, which is normally considered to have been copied from the same exemplar. *Composers*: Frauenlob (14), Reinmar von Zweter (2), Kanzler, Peter von Sachsen, Lesch, Monk of Salzburg, anon.

P. Runge: *Die Sangesweisen der Colmarer Handschrift und die Liederhandschrift Donaueschingen*(Leipzig, 1896/*R*); H. Husmann: 'Donaueschinger Liederhandschrift', *MGG1*; G. Steer: 'Zur Entstehung und Herkunft der Donaueschinger Handschrift 120',*Würzburger Prosastudien*, ii, ed. P. Kesting (Munich, 1975), 193–210; G. Steer: 'Donaueschinger Liederhandschrift', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–); L. Welker: 'Donaueschinger Liederhandschrift', *MGG2*

Beyond these four larger MSS, the earlier German repertory is known from the sources dedicated exclusively to the poetry and music of NEIDHART VON REUENTAL (*D-Bsb* Mgf 779 and *D-F* germ.oct.18), and from a whole series of single leaves and fragmentary sources as well as from larger late medieval collections such as the 'Sterzinger Miszellaneenhandschrift' (Vipiteno, Stadtarchiv) and the 'Mondsee-Wiener Liederhandschrift' (*A-Wn* 2856). The following list is a relatively full census of song collections, and it gives a representative selection of single leaves and fragments.

SONG COLLECTIONS, ISOLATED MELODIES AND FRAGMENTS
in chronological order

13TH CENTURY

Munich, Bayerische Staatsbibliothek, Clm 4660, 4660a ('Codex Buranus' and 'Fragmenta Burana'). *c*1230, South Tyrol, single German strophes with staffless neumes. Facs. and commentary in B. Bischoff: *Carmina Burana: Faksimileausgabe* (Munich and Brooklyn, NY, 1967); see also §III, 2

[Lost Schreiber fragment] [*S*]. See Taylor (1968), i, 92–3; ii, 136–7

14TH CENTURY

Vienna, Österreichische Nationalbibliothek, Vind.2675 [*A'*]. *c*1300. 1 melody. Facs. in von den Hagen, 774; see also Brunner and Wachinger, 290–91

Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mgq 981 [*Mb*]. 14th century. One melody. Facs. in E. Jammers: *Tafeln zur Neumenschrift* (Tutzing, 1965), 139

Kremsmünster, Benediktinerstift, Musikarchiv, 127 (formerly VII 18) [*N*], f.130. Early 14th century. Neumatic notation for 2 lines of 1 song by Walther von der Vogelweide. Facs. and description in H. Brunner and others, eds.: *Walther von der Vogelweide: die gesamte Überlieferung der Texte und Melodien* (Göppingen, 1977), 37*–38*, 50*, 162–3

Münster, Staatsarchiv, VII 51 [*Z*]. 14th century. Parchment bifolio with 5 melodies, 4 ascribed to Walther von der Vogelweide. Facs. and description in H. Brunner and others, eds.: *Walther von der Vogelweide* (Göppingen, 1977), 51*–58*, 80*–86*, 293–6

Basle, Öffentliche Bibliothek der Universität, N I 3, Nr.145. Facs. in H. Tervooren and U. Müller, eds.: *Die Jenaer Liederhandschrift* (Göppingen, 1972), appx; extensive study, facs. and edn in W. von Wangenheim: *Das Basler Fragment einer mitteldeutsch-niederdeutschen Liederhandschrift und sein Spruchdichter-Repertoire* (Berne and Frankfurt, 1972)

Berlin, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz, XX. Hauptabteilung (StA Königsberg), 33.1 (formerly Königsberg, Provinzialarchiv). Early 14th century. See K. Stackmann and K. Bertau, eds.: *Frauenlob (Heinrich von Meissen): Leichs, Sangsprüche, Lieder* (Göttingen, 1981), i, 139

Engelberg, Kloster, Musikbibliothek, 314. Late 14th century or early 15th. German religious songs in the first gathering. Facs. and commentary in W. Arlt and M. Stauffacher: *Engelberg Stiftsbibliothek Codex 314* (Winterthur, 1986)

Graz, Universitätsbibliothek, 756 ('Seckauer Cantionale'). Mid-14th century. Several German religious songs with neumes. See J. Janota: 'Seckauer Cantionale', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)

Marburg, Staatsarchiv, Bestand 147, Hr.1.2. Early 14th century. 2 parchment leaves. See K. Stackmann and K. Bertau, eds.: *Frauenlob (Heinrich von Meissen): Leichs, Sangsprüche, Lieder* (Göttingen, 1981), i, 150–51

Melk an der Donau, Bibliothek des Benediktinerstifts, s.s. 14th century. Parchment bifolio containing part of Frauenlob's *Marienleich*. See Stackmann and Bertau, 146–8

Munich, Universitätsbibliothek, 4° 921. 2 leaves containing part of Frauenlob's *Marienleich*. Facs. in K.H. Bertau: 'Wenig beachtete Frauenlobfragmente, II', *Zeitschrift für deutsches Altertum und deutsche Literatur*, xciii (1964), 215–26; see also Stackmann and Bertau, 139

Wrocław, Biblioteka Uniwersytecka, I Q 368a (formerly frag.no.12). Early 14th century. Parchment bifolio containing part of Frauenlob's *Marienleich*. Facs. in J. Klapper: 'Frauenlobfragmente', *Festschrift Theodor Siebs zum 70. Geburtstag*, ed. W. Steller (Breslau, 1933/R), 69–88; see also Stackmann and Bertau, 149

15TH CENTURY

Kraków, Biblioteka Jagiellońska, Mus.ms.40580 (formerly Berlin, Preussische Staatsbibliothek) [*b*]. 14th–15th centuries. See J. Wolf: 'Zwei Tagelieder des XIV. Jahrhunderts', *Mittelalterliche Handschriften:... Festgabe zum 60. Geburtstage von Hermann Degering*, ed. A. Bömer (Leipzig, 1926/R), 325–7 (also pubd separately)

Leipzig, Universitätsbibliothek, 1305. Early 15th century (ff.107–10 dated 1382). See H.J. Moser: *Geschichte der deutschen Musik*, i (Stuttgart, 1920, 5/1930/R); W. Jungandreas: 'Das Ms. 1305 der Universitätsbibliothek Leipzig, eine Handschrift aus Schlesien', *JbLH*, xix (1972), 205–12; Brunner and Wachinger, 193

Erlangen, Universitätsbibliothek, B5 (formerly 1655). 15th century. 14 paper leaves containing 1 melody in staffless neumes. See Brunner and Wachinger, 155

Basle, Öffentliche Bibliothek der Universität, B XI 8. *c*1400. See P. Kesting: 'Die deutschen lyrischen Texte in der Basler Handschrift B XI 8', *Überlieferungsgeschichtliche Editionen und Studien zur deutschen Literatur des Mittelalters: Kurt Ruh zum 75. Geburtstag*, ed. K. Kunze, J.G. Mayer and B. Schnell (Tübingen, 1989), 32–58

Darmstadt, Hessische Landesbibliothek, 2225. Dated 1410. 10 songs with melodies. See J. Wolf: 'Deutsche Lieder des 15. Jahrhunderts', *Festschrift zum 90. Geburtstage... Rochus Freiherrn von Liliencron* (Leipzig, 1910/R), 404–20

Vipiteno (Sterzing), Archivio di Stato (Stadtarchiv), s.s. ('Sterzinger Miszellaneen-Handschrift'). *c*1410–20. Facs. in E. Thurnher and M. Zimmermann: *Die Sterzinger Miszellaneen-Handschrift* (Göppingen, 1979). See also M. Zimmermann, ed.: *Die Sterzinger Miszellaneen-Handschrift: kommentierte Edition der deutschen Dichtungen* (Innsbruck, 1980); M. Zimmermann: 'Sterzinger Miszellaneen-Handschrift', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–); L. Welker: 'Ein anonymer Mensuraltraktat in der Sterzinger Miszellaneen-Handschrift', *AMw*, xlviii (1991), 255–81

Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mgf 922 ('Berliner Liederhandschrift'). *c*1420. See M. Lang and J.M. Müller-Blattau: *Zwischen Minnesang und Volkslied* (Berlin, 1941); B. Schludermann: *A Quantitative Analysis of German/Dutch Language Mixture in the Berlin Songs mgf 922, the Gruuthuse-Songs, and the Hague MS 128 E 2* (Göppingen, 1996)

Karlsruhe, Badische Landesbibliothek, St Blasien 77 ('Heinrich Otters Liederbuch'). Dated 1439/42. See Brunner and Wachinger, 188

Munich, Bayerische Staatsbibliothek, Cgm 811 ('Liederbuch des Jakob Käbitz'). *c*1430–50. See H. Fischer: 'Jakob Käbitz und sein verkanntes Liederbuch', *Euphorion*, lvi (1962), 191–9; M. Curschmann: 'Kebicz, Jakob', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)

České Budějovice, Krajská Knihovna, 1 VB 8b ('Hohenfurter Liederbuch'). *c*1450. See B. Wachinger: 'Hohenfurter Liederbuch', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)

Vienna, Österreichische Nationalbibliothek, Series nova 3344 ('Liebhardt Eghenfelders Liederbuch'; 'Schratsche Handschrift'). Before 1455. See H. Lomnitzer: 'Liebhard Eghenvelders Liederbuch', *Zeitschrift für deutsche Philologie*, xc (1971), suppl., 190–216

Vienna, Österreichische Nationalbibliothek, Vind.2856 ('Mondsee-Wiener Liederhandschrift'). *c*1455–70. Gatherings 1–7 contain almost exclusively works by the MONK OF SALZBURG; gatherings 8–10 also have songs by other authors such as Heinrich von Mügeln and Albrecht Lesch. Facs. in H. Heger: *Mondsee-Wiener Liederhandschrift* (Graz, 1968); see also L. Welker: 'Mondsee-Wiener Liederhandschrift', *MGG2*; C. März, ed.: *Die weltlichen Lieder des Mönchs von Salzburg: Texte und Melodien* (Tübingen, 1999), 64–72

Wienhausen, Klostermuseum, 9 ('Wienhäuser Liederbuch'). *c*1470. See J. Janota: 'Wienhäuser Liederbuch', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)

Rostock, Universitätsbibliothek, phil.100/2 ('Rostocker Liederbuch'). *c*1480. See A. Holtorf: 'Rostocker Liederbuch', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)

Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mgo 280 ('Liederbuch der Anna von Köln'). *c*1500. See W. Salmen and J. Koep, eds.: *Liederbuch der Anna von Köln (um 1500)* (Düsseldorf, 1954)

In addition to the larger 15th-century song collections listed above, mention should be made of the sometimes very carefully prepared autograph or author-supervised collections for the 15th-century poets HUGO VON MONTFORT (*D-HEu* Cpg 329), OSWALD VON WOLKENSTEIN (*A-Wn* 2777; *Iu*) and MICHEL BEHEIM (*D-HEu* Cpg 312; *Mbs* Cgm 291). *A-Wn* 2856, though not an authorial MS, is almost exclusively dedicated to only one author, the Monk of Salzburg. This MS and the two Wolkenstein MSS are also interesting in containing monophonic song as well as simple polyphony. Furthermore, the Wolkenstein MSS present a link to an international polyphonic song repertory by the inclusion of polyphonic contrafacta. The songbook of Anna von Köln (*D-Bsb* Mgo 280) and the Berliner Liederbuch (*D-Bsb* Mgf 922) also contain works in a range of styles. These last two repertories, in particular, show some striking similarities to the Dutch song tradition of the time (see below). But in view of the proliferation of styles among this disparate collection of MSS it seems especially significant that the future of secular monophony lay not with these comparatively compact song styles but with the almost prodigally expansive Meistergesang, following the style of the material in the Colmar MS. Between Colmar (*c*1460) and the songbook of Adam Puschman there are very few major Meistergesang sources, but the connections between the two and the nature of their repertories clearly establish the continuity and startling growth of Meistergesang. Robert Staiger estimated that in 1600 the repertory of Meistergesang comprised about 700 melodies; but since versions of a melody often differed widely a precise number is difficult to obtain. On the other hand, the exhaustive and compendious nature of the surviving sources suggests that they were intended as collections of all surviving melodies.

Breslau, Stadtbibliothek, 356 (1009) [lost] ('Puschman's Singebuch'). 460 paper leaves, folio size. *Scribe*: ADAM PUSCHMAN. Dated 1584, Jan 1588.

Contents: ff.2–22 *Grunttlicher Bericht des deutschen Meister Gesanges*, 1571, rev. 1584; ff.23–94 *Comedia von dem frumen Patriarchen Jacob und seinem sone Joseph und seinen Brudern* (with 7 songs); ff.95–7, except from Colmar MS; ff.99–460, 327 Meisterlieder. *Composers*: Frauenlob (25), Regenbogen (12), Hans Folz (14), Hans Sachs (13), Hans Vogl (20) and others.

E. Bohn: *Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau* (Breslau, 1890), 375–420 [detailed index of contents]; G. Münzer, ed.: *Das Singebuch des Adam Puschman nebst den Originalmelodien des Michel Behaim und Hans Sachs* (Leipzig, 1906/R) [see also review by R. Staiger, *SIMG*, viii (1906–7), 223]

Some further idea of the nature of Meistergesang MSS may be gained from what can be reconstructed from the collection of Georg Hager, who numbered his volumes. Those that have been located include: ii: *D-Dl* M 195 (lost, formerly M 100), bound in 1580 but not finished until 1623, 386 leaves, many hands, songs mostly unascribed but including Frauenlob (12), Müglin (3), Regenbogen (4), Konrat Nachtigal (4), Hans Folz (5), Hans Sachs (13) and Hans Vogl (7); iv: *Bsb* germ.583, dated 11 July 1588, 337 leaves, many hands, Frauenlob (9), Vogl (11), Nachtigal (7), Sachs (13); xi: *WRz* Q 571, dated 1527–1629, bound 1596, *c*430 leaves, Frauenlob (11), Folz (9), Sachs (10, incl. autograph entries), Vogl (10), Hager (5); xii: *A-Wn* Vind.13512, 713 + 62 leaves, Frauenlob (22), Regenbogen (10), Nachtigal (10), Fritz Zan (5), Folz (12), Vogl (18), Sachs (13), Michl Vogl (8), Adam Puschman (9), Hager (18); xiii: *D-Dl* M 6 (lost), bound 8 March 1601, 499 + 116 leaves, with musical section on ff.335–457*v* written by Puschman, ascriptions to Frauenlob (19), Regenbogen (9), Wolfram von Eschenbach (5), Nachtigal (8), Folz (10), Sachs (10), Vogl (15), Onoferus Schwarzenbach (14), Sepherinus Kriegsauer (11), Puschman (27), Hager (17).

Other important Meistergesang sources include *D-HEu* 392 (*c*1481, 122 leaves, 50 *Töne*) and *HEu* 680 (15th century, 88 leaves, 55 *Töne*): both described by Holzmann in F. Pfeiffer's *Germania*, iii (Stuttgart, 1858), 308; *Bsb* germ.fol.22, 23, 24 (*c*1603), 25 (*c*1615); *Ju* El.fol.100 (prepared in 1558 in Magdeburg by Valentin Voigt); *Nst* Will III 784 (*c*1616), 792–6 (*c*1670 and after; fig.28). Some of these MSS contain over 600 leaves, and there are many others like them: it may be some years before it becomes possible to compile a reasonably full catalogue of the repertory.

H. Brunner: *Die alten Meister* (Munich, 1975); F. Schanze: *Meisterliche Liedkunst zwischen Heinrich von Mügeln und Hans Sachs* (Munich, 1983–4); F. Schanze: 'Meisterliederhandschriften', *Die deutsche Literatur des Mittelalters: Verfasserlexikon*, ed. K. Ruh and others (Berlin, 2/1977–)

6. Galego-Portuguese. In the Iberian peninsula, during the 12th and 13th centuries, Galego-Portuguese was the language chosen for poetic literature not only in the western kingdoms of Portugal and Galícia but also in the central kingdoms of Castile and León (Occitan was used in Catalonia and Arabic in the Andalus). A corpus of more than 1680 secular poetic texts in Galego-Portuguese survives in three major sources without music: the Cancioneiro da Ajuda (*P-La*), written about 1300; and the Cancioneiro da Vaticana (*I-Rvat* vat.lat.4803) and Cancioneiro Colocci-Brancuti (*P-Ln* 10991), the latter both copied about 1525 in Rome from a lost 14th-century Portuguese exemplar. Of these songs the only extant music is for six *cantigas de amigo* by Martin Codax written on a loose bifolio (the so-called Vindel MS) and seven *cantigas de amor* by Dom Dinis entered on a fragmentary folio, discovered in 1990 by Sharrer; this was originally part of a Portuguese songbook (see below). Over 400 *Cantigas de Santa Maria* – songs dedicated to the Virgin by Alfonso el Sabio, King of Castile and León – survive, however, with music in three closely related codices written between 1270 and 1290 in connection with the royal court (*see* Cantiga).

Madrid, Biblioteca Nacional, 10069 [*To*]. 161 parchment leaves, 32 × 22 cm. Modern arabic foliation in pencil; red and blue illuminated capitals; each song headed in red. *Layout*: mostly 2 columns containing between 27 and 29 lines of text or 9 staves of music. No miniatures. *Structure*: quires of 8 and 10 leaves (see Ferreira, 1994: f.9 belongs to the first quire). *Scribes*: 5 for the text (French gothic script), 1 for the music (see Ferreira, 1994). *Notation*: semi-mensural, based on the shapes of 13th-century Iberian (Aquitanian-type) chant notation (Ferreira, 1987, 1993). Date: ?*c*1275 (Ferreira, 1994)

Contents: 128 songs: 102 cantigas corresponding to the earliest redaction of the *Cantigas de Santa Maria* (f.9*v* ff), and 3 appendices with 26 more cantigas (f.136 ff)

Ribera [edn and pseudo-facs.]

San Lorenzo de El Escorial, Biblioteca del Real Monasterio, T.I.1 (also known as T.j.1) [*e*; *E*[2]; *T*]. 256 parchment leaves, 49 × 33 cm. Modern arabic foliation in pencil; songs numbered with illuminated Roman numerals on both leaves, top centre. *Layout*: normally 2 columns, 44 lines or 11 staves a page; red and blue illuminated capitals; each song headed in red. *Illuminations*: 1264 magnificent miniatures, normally grouped by 6 (1 full page corresponding to a song) or 12 (2 full pages, singling out the fifth song in each group of 10). *Scribes*: no detailed study; seemingly uniform French gothic hand. *Notation*: proto-mensural, based on, but not identical to French pre-Franconian practice (Ferreira, 1987, 1993). *Date*: ?1280–84 (Ferreira, 1994)

Contents: on f.4, after the surviving folios of the index, a fragmentary cantiga without music forms an 'appendix'; on f.4*v* the main collection begins, with 194 cantigas (including 3 fragmentary, of which 2 without music, and 1 more with empty staves). This is the first volume of a set of 2; the second, incomplete volume, containing 104 songs with empty staves, is now in Florence, Biblioteca Nazionale Centrale, B.R.20 [*F*].

Facs.: *El 'Códice Rico' de las Cantigas de Alfonso el Sabio: Ms. T.I.1 de la Biblioteca de El Escorial* (Madrid, 1979)

San Lorenzo de El Escorial, Biblioteca del Real Monasterio, b.I.2 (also known as j.b.2) [*E*[1]; *E*]. 361 parchment leaves, 40 × 28 cm. Modern arabic foliation; songs (except for the 2 Prologues and the last cantigas) numbered with illuminated Roman numerals on both leaves, top centre. *Layout*: normally 2 columns containing 40 text lines or 10 staves; red and blue illuminated capitals; each song headed in red. *Illuminations*: 40 detailed miniatures of musicians playing instruments before every tenth song (for illustration *see* Cantiga, fig.1). *Structure*: largely composed of quaternions (see Anglès, i). *Scribes*: no published study; text: French gothic script; at least 2 scribes (compare, for instance, ff.29–76 with preceding); music: 2 scribes (compare ff.203–4, 326, 328, etc., with other leaves). 2 marginal notes 'aras nunez' on f.204 and f.267 may refer to the contemporary cleric and troubadour Airas Nunez, who possibly entered the music on ff.203–4. On f.361, a scribe identified himself as Johannes Gundisalvi [González]. *Notation*: proto-mensural, based on, but not identical to French pre-Franconian practice (Ferreira, 1987, 1993) *Date*: ?*c*1284 (Ferreira, 1994)

Contents: 416 songs (including 9 repeated cantigas, a repeated melody and 4 cantigas without music) thus distributed: appendix, ff.1*v*–12: 13 songs; after the index on ff.13–26, the main collection of 403 songs starts on f.28*v* and occupies the remaining folios.

Anglès, ii, iii/2 [edn]; i [facs., with notational details drawn in by J.M. Llorens]

New York, Pierpont Morgan Library, M 979 [*N*; *R*; *PV*]. Loose bifolio written on one side only, 34 × 45 cm. *Layout*: 2 columns of 36 lines per page; red and blue illuminated capitals; no miniatures. *Scribes*: 1 main text scribe, last cantiga in different hand; 2 copyists for the music. *Notation*: proto-mensural (Ferreira, 1986). *Date*: ? last quarter of 13th century.

Contents: 7 *cantigas de amigo* by Martin Codax, one of them without music.

Ferreira (1986) [edn and facs.]

Lisbon, Arquivo Nacional da Torre do Tombo, Capa do C.N.L. n° 7A, cx 1, m. 1, l. 3 (*Casa Forte*) [*T*; *PS*]. Fragmentary folio written on both sides in French gothic script. Unduly restored in 1993 (the musical content suffered). *Layout*: 3 columns; red and blue illuminated capitals; no miniatures. *Scribes*: 2 calligraphic styles, possibly by same copyist, with corrections by a different hand. 3 music copyists. *Notation*: proto-mensural (see Ferreira, forthcoming). *Date*: *c*1300.

Contents: 7 *cantigas de amor* by Dom Dinis, King of Portugal (ruled 1279–1325), with lacunae.

Ferreira (forthcoming) [edn and facs.]

7. ITALIAN. The two surviving LAUDA SPIRITUALE sources with music were probably prepared for confraternities. The few surviving fragments suggest similar scope and provenance for the MSS from which they originally came. On the other hand the primarily devotional or evangelical character of the MSS explains their casual approach to texts: the 18 songs that the two larger sources have in common show widely varying readings in all cases, often with the Florence source representing a far more florid version.

The fragmentary sources – *GB-Cfm* 194, *Lbl* Add.35254B, *US-NYpm* 742 and *NYlehman* (formerly Worcester, MA, private collection of Frank C. Smith) – are all reproduced in Liuzzi, i, 223. These are not the only evidence that the repertory was relatively widespread: several of Jacopone da Todi's poems are set, and there is no reason to think that the others were not set and sung; and Francis of Assisi's *Canticum creatorum* appears in *I-Ac* 338, f.33, below empty staves (facs. in Nolthenius, p.198).

Cortona, Biblioteca Comunale e dell'Accademia Etrusca, 91. 171 parchment leaves, 23 × 17 cm. *Foliations*: ? original roman at top; later arabic at top; cursive arabic at bottom. *Structure*: i–xv in 8s (with leaves missing in v and vi); xvi of 10 leaves. *Scribes*: consistent hand, but far more modest in scope than the Florence MS. *Date*: *c*1260–91. *Contents*: 46 *laude* with music.

Liuzzi, i [facs. of music and complete edn]; L. Lucchi, ed.: *Il laudario di Cortona* (Vicenza, 1987); T. Karp: 'Editing the Cortona Laudario', *JM*, xi (1993), 73–105

Florence, Biblioteca Nazionale Centrale, Banco Rari 18 (II.1.122). 153 parchment leaves, 40 × 29 cm. *Foliations*: modern 1–153, 1 early Roman i–cxxxiv at bottom of leaf, 1 top right as modern but adding 5 folios at beginning. *Scribes*: consistent Italian Gothic hand with large brown square notation on a 4-line staff throughout. *Date*: Early 14th century. *Provenance*: Confraternità di S Maria presso li Agostiniani di Santo Spirito, Florence, identified from miniatures.

Contents: original index; 88 *laude*, ff.1–135*v*; 2 disjunct quaternions containing sequences and other sacred music, including 1 *lauda*, ff.152–153*v*, with music in an apparently much later hand. Versions are often far more elaborate than those in the Cortona MS.

Liuzzi, ii [facs. of music and complete edn]; B. Wilson and N. Barbieri, eds.: *The Florence Laudario: an Edition of Florence, Biblioteca Nazionale Centrale, Banco Rari 18*, RRMMA, xxix (1995); B.McD. Wilson: 'Indagine sul laudario fiorentino (Firenze, Biblioteca Nazionale, MS Banco Rari 18)', *RIM*, xxxi (1996), 243–80

8. OTHER LANGUAGES AND LATER REPERTORIES. Elsewhere in Europe there are isolated fragments of lyric poetry, occasional traces of a repertory, but rarely enough music to give any clear impression of a musical tradition. In England, for example, the nearest thing to a monophonic song collection is that containing the four songs of St GODRIC (*GB-Lbl* Roy.5 F.vii), though if a much looser definition of 'collection' is admissible a survey would include *Lbl* Harl.978 and *Lbl* Arundel 248, both including isolated English songs among Latin song and polyphony; apart from that the surviving monophonic song with English text is confined to isolated fragments to whose MS nature and musical style a coherent pattern could be given only by dint of considerable imagination.

An example of an apparent song repertory from the Netherlands may be seen, however, in the late 14th-century Gruuthuse MS, described below. It belongs less to the medieval repertories than to a new tradition represented also in the French sources *F-Pn* fr.9346 ('Bayeux') and *Pn* fr.12744, the German Mondsee-Wiener Liederhandschrift (*A-Wn* Vind.2856) and perhaps also various late 15th-century volumes of devotional songs such as the songbook of Anna von Köln (*D-Bsb* Mgo 280), and the two Dutch volumes *A-Wn* Vind.12875 and *D-Bsb* Mgo 190 (ed. E. Bruning, M. Veldhuyzen and H. Wagenaar-Nolthenius: *Het geestelijk lied*, MMN, vii, 1963).

Koolkerke, nr Bruges, Casteel Ten Berghe, private library of Baron Ernest van Calcoen ('Gruuthuse-Handschrift'). 1 + 84 parchment leaves, *c*25 × 18 cm. *Structure*: 12 ff. (6 bifolia) of which 3 are now missing; 32 ff. (4 quaternions), incl. 147 songs; 52 ff. (4 + 6 quaternions), containing 14 long poems. *Scribe*: Jan Moritoen. *Date*: finally assembled 1462. *Provenance*: Bruges, Loys van den Gruythuyse. *Contents*: *c*150 songs of late 14th century, nearly all with melody, untexted, copied at head of poem; melodies mostly in stroke notation.

C.W.H. Lindenburg: 'Notatieproblemen van het Gruythuyzer handschrift', *TVNM*, xvii/1 (1948), 44–86; K. Heeroma, ed.: *Liederen en gedichten uit het Gruuthuse-handschrift*, with melodies ed. C.W. H. Lindenburg (Leiden, 1966) [song section only; see also review by R.B. Lenaerts, *MQ*, liii (1967), 283–7]; H. Wagenaar-Nolthenius: 'Wat is een rondeel?', *TVNM*, xxi /2(1969), 61–7; J. van Biezen: 'The Music Notation of the Gruuthuse Manuscript and Related Notations', *TVNM*, xxii/4 (1972), 231–51; C. Lindenburg: 'Zerstreute Gruuthuser Melodien und ihre Übertragungsprobleme', *TVNM*, xxiii (1973), 61–74; J. van Biezen: 'Die Gruuthuse-Notation: eine Erwiderung auf die Kritik von Cornelis Lindenburg', *TVNM*, xxiii (1973), 75–8; E. Jammers: 'Die Melodien der Gruuthuse-Handschrift', *TVNM*, xxv/2 (1975), 1–22; J. van Biezen and K. Vellekoop: 'Aspects of Stroke Notation in the Gruuthuse Manuscript and Other Sources', *TVNM*, xxxiv (1984), 3–25; F. Willaert, ed.: *Een zoet akkord: middeleeuwse lyriek in de Lage Landen* (Amsterdam, 1992); C. Lindenburg and K. Vellekoop: 'Gruuthuse-Handschrift', *MGG2*

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IV. Organum and discant

1. General. 2. The Winchester Troper. 3. Aquitanian and related sources. 4. Parisian and related sources.

1. GENERAL. Most surviving early polyphonic music is liturgical, an embellishment of the services for high feasts of the church year and for ecclesiastical cults such as that of the Blessed Virgin Mary in the 13th century. Yet its special nature caused it to be gathered in collections that, though highly individual artistically, are surprisingly anonymous in another sense. Liturgical polyphony is not usually found in regular service books such as those described in §II, whose provenance can be deduced from the liturgical use to which they conform; more often it was noted separately, in miscellanies which included secular music as well. Of the MSS described here, only *GB-Ccc* 473, *E-SC* and *GB-Lbl* Eg.2615 contain exclusively liturgical music. The others all include secular pieces, which, it is usually assumed, served as clerical or courtly entertainment. Determination of provenance and date often therefore requires a combination of liturgical comparisons (to find which use the source 'fits'), paleography, and repertorial and stylistic evaluation.

Much of the sacred music of these MSS is often referred to as 'para-liturgical', including for instance many *versus* and conductus whose texts refer clearly to one of the great feasts of the church year, but which have no liturgical history in chant book or ordinal (*see* VERSUS (i) and CONDUCTUS). The function of the clausulas (*see* CLAUSULA) of MSS in §4 is also disputed. The survival of such a source as *GB-Lbl* Eg.2615 is particularly fortunate in that it shows sacred conductus in a specific place in the liturgy; and its rich repertory of prosulas (for example, the responsory *Styrps Iesse*, ff.62*r*–63*r*, has prosulas on 'almus', 'eius' and 'sancto'; compare the setting in *I-Fl* Plut.29.1, ff.75*r*–76*r*, with clausulas on 'Iesse', 'eius' and 'sancto') is perhaps indicative of one role of clausula and motet in Parisian sources.

Fragmentary 11th-century sources of liturgical polyphony, such as the Chartres group (*F-CHRm* 4, 109, 130) and the Fleury group (*I-Rvat* Ottob.lat.3025, Reg.lat.586, 592), are not described here; although interesting evidence of the early cultivation of polyphony, they are individually very modest in scope (see Gushee, 1965 and Arlt, 1993).

Sources in §3 (and *F-Pn* lat.1139, in §II, 5) may be considered as a group because of a significant number of concordances. But the geographical dissemination of their repertory is wide, and its centre, if such there were, unknown. With the exception of the Codex Calixtinus, and those MSS catalogued by BERNARDUS ITIER at St Martial (*Pn* lat.1139, 3549, 3719, which passed through his hands, and *GB-Lbl* Add.36881, which did not, were long cited as sources of 'St Martial polyphony'), they survive more or less by chance; the polyphony cannot be considered as the product of a 'school'.

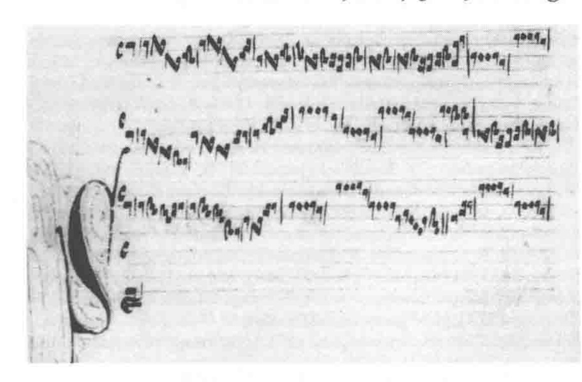
Sources in §4 contain music by LEONINUS and PEROTINUS of Paris, and their colleagues and successors (*see also* PHILIP THE CHANCELLOR). Several of them contain exceptionally large repertories, and collect music written over the previous half-century or more. *I-Fl* Plut.29.1, *D-W* 628 and 1099 bring together collections of pieces of very different functions, both liturgical and secular. Other MSS cover fewer genres, or only one. Only *GB-Lbl* Eg.2615, from Beauvais Cathedral, can be assigned to a specific establishment. Of the music of, for instance, St Louis's royal household chapel we are almost entirely ignorant, let alone that of his cousins Henry III of England (see I. Bent, *PRMA*, xc, 1963–4, p.93) and Ferdinand III and Alfonso el Sabio of Castile. Nor is it

(a)

(b)

(c)

29. *Cambridge, Corpus Christi College, 473 (Winchester Troper), ff.96r, 81v, 154v (from Frere, 1894, pls.22, 4, 21). Music performed simultaneously but notated in different parts of the MS: (a) prosa, (b) sequence, (c) organal voice for sequence*





30. Wolfenbüttel, Herzog August Bibliothek, Guelf.628 Helmst. (Heinemann catalogue 677), ff.3v–4r (alternative 1v–2r), mid-13th century; Perotinus's 'Sederunt principes', organum quadruplum notated in score

definitely known whether the absence of settings of the Ordinary of the Mass in all but *GB-Lbl* Eg.2615 and *D-W* 628 is fortuitous or whether it reflects differences of liturgical practice (and, if so, whose?). It is understandable, therefore, that the most energetic research has concerned musical style (e.g. Flotzinger, 1969, on the clausula collections). The layering of the repertory is continually being clarified while the dating and provenance of the MSS themselves are still sometimes uncertain. Furthermore, the sources are often considerably later in date than the music they contain.

Fragments of 13th-century polyphony are relatively plentiful and continue to be discovered (see, for example, Chew, 1978, Everist, 1984); they are too numerous to be included here. Other sources related to those in §4 include *GB-Cjc* QB1, from Bury St Edmunds, containing conductus particularly close to those in *I-Fl* Plut.29.1 and *D-W* 628, and *D-HEu* 2588, from Germany. The late influence in provincial areas of what was still, for them, a fashionable monophonic and polyphonic liturgical repertory is seen in *CH-SGs* 383 and *D-Mbs* lat.5539, in Germany; and in *E-TO* 97 and 135, in Spain. On the other hand, *GB-Lbl* 27630 and *CH-EN* 314 contain more independent repertories, comparable in this respect, though not of course in musical sophistication or by concordances, to English sources (§VI). While later sources of organum in Parisian style are rare (see *F-MOf* H196 and *E-BUlh* below; and *D-MGs*, formerly Staatsbibliothek Preussischer Kulturbesitz lat.4° 523, described by K. von Fischer, *AcM*, xxxvi, 1964, p.80), the surviving motet repertory is large, giving the impression that the 'central' French tradition continued as a cultivation of the motet (see §V) rather than the other forms found in the sources described here.

The problem of utilizing valuable MS space for the polyphony in these books was solved in varying ways. For music in note-against-note style (i.e. conductus throughout this period), score was generally used. The exceptions are to be found in the earliest sources: a handful of pieces in the Aquitanian MSS are written in successive polyphony (see S. Fuller: 'Hidden Polyphony – a Reappraisal', *JAMS*, xxiv (1971), 169–92); the organal parts of *GB-Ccc* 473 are in a fascicle separate from the cantus firmi they accompany (fig.29).

The performer of the sustained notes of Parisian organum needed to see the upper part(s) in order to know when to change note, so score was also used in these pieces, although it meant that some staves might have only one note on them, or none at all (fig.30). But the rhythm of motet tenors was regular, and so the concisely notated tenor could be written after the more extended texted voices.

Only editions devoted to specific sources are cited with the respective MS below. The most recent (and fundamentally different) editions of the 12th-century polyphony are by Karp (1992) and Van der Werf (1993). The Parisian *organa dupla* have been edited by Tischler (1988), the *organa quadrupla* and *tripla* by Husman (1940) and Roesner (1993), the conductus by Anderson (1979–) and the motets by Tischler (1982).

See also ORGANUM; DISCANT; ST MARTIAL; MAGNUS LIBER; NOTATION, §III, 2.

2. THE WINCHESTER TROPER.

Cambridge, Corpus Christi College, 473 (fig.29). 198 parchment ff. (14·6 × 9·2 cm). *Structure*: 22 gatherings, alternating quaternions and quinions (but 9 and 10 are both quaternions, 17 and 18, 20 and 21 are quinions). *Notation*: 16 lines of text per side, with English non-diastematic neumes; significative letters; 'instrumental' letter notation; the partial sequence texts embedded in 2 *prosae* are written in red capitals (see Frere, pp.69, 84). *Scribes*: 3 main scribes (Holschneider): the first wrote the troper and prosers, the second the sequentiary and collection of organa, the third the alleluia fascicle. *Date and provenance*: Winchester, Old Minster (Benedictine); the work of scribe 1 falls in the last years of the 10th century (after death of Ethelwold in 984, and probably after the official institution of his feast day in 996); scribe 2 worked in the 1st half of the next century; scribe 3 *c*1050; Holschneider suggested that the cantor Wulfstan (*fl* 992–6) composed the organa.

Contents: alleluia fascicle in what is now the first gathering (but see H. Husmann, RISM, B/V/1, p.151); gatherings 2–6 contain tropes for the Proper of Mass; gatherings 7–9, tropes for the Ordinary, with a tonary on ff.70*v*–73*v* (between Glorias and Sanctus); gathering 10, sequentiary; 11–15, prosers; 16–21, collection of organa. *Organa*: 174 organal voices, without cantus firmus; 158 in main collection, 16 additions; the main collection has organa for 12 troped and untroped Kyries, tropes for 7 Glorias, 19 tracts, 7 sequences (the collection peters out here, and would presumably have continued with more sequences, Sanctus and Agnus tropes), 53 alleluias, 1 Greek Gloria, and 59 pieces for monastic Office.

Alleluias series, tonary and notation style all link the tradition of this MS to continental St Denis-Corbie practice; unfortunately, no troper or collection of organa from those centres survives. The organa would supply polyphony for the Gradual, Troper and Antiphoner of Old Minster; hence this MS itself contains 68 appropriate cantus firmi, the troped Gradual *GB-Ob* Bodley 775 has 91. The New Minster Missal *F-LH* 330 has no tropes. No Winchester Antiphoner with music survives.

PalMus, iii (1892), pl.179 [facs. of ff.16*v*–17*r*]; W.H. Frere, ed.: *The Winchester Troper*, Henry Bradshaw Society, viii (London, 1894/R) [facs. of ff.2*v*, 26*v*, 82*r*–88*v*, 96*r*–*v*, 146*v*, 153*r*–154*v*, 163*r*, 195*r*; edn of trope texts]; H.E. Wooldridge: *Early English Harmony*, i (London, 1897), pls.II–VI [facs. of ff.135*r*–138*r*]; P. Wagner: *Neumenkunde* (Fribourg, 1905, 2/1912), 193 [facs. from f.16*v*]; H. Husmann, ed.: *Tropen- und Sequenzenhandschriften*, RISM, B/V/1 (1964), 150ff; RISM, B/IV/1 (1966), 453ff; A. Holschneider: *Die*

Organa von Winchester (Hildesheim, 1968) (facs. of ff.60*r*, 89*r*, 91*r*, 108*v*, 153*r*–155*r*, 164*v*–165*r*, 175*v*–176*r*, 177*v*, 184*v*; edn of 9 organa]; H. Besseler and P. Gülke: *Schriftbild der mehrstimmigen Musik*, Musikgeschichte in Bildern, iii/5 (Leipzig, 1973), pl.4*a* (facs. from f.153*r*]; B. Stäblein: *Schriftbild der einstimmigen Musik*, Musikgeschichte in Bildern, iii/4 (Leipzig, 1975), pl.8 [facs. of ff.87*v*–88*r*]: A.E. Planchart: *The Repertory of Tropes at Winchester* (Princeton, NJ, 1977); S. Rankin: 'Winchester Polyphony: the Early Theory and Practice of Organum', *Music in the Medieval English Liturgy*, ed. S. Rankin and D. Hiley (Oxford, 1993), 59–99; D. Hiley: 'The English Benedictine Version of the Historia Sancti Gregorii and the Date of the "Winchester Troper" (Cambridge, Corpus Christi College, 473)', *Cantus Planus VII: Sopron 1995*, 287–303

3. Aquitanian and related sources.

Paris, Bibliothèque National de France, lat.1139 [*St-M A*]. *See* §II, 5.

Paris, Bibliothèque Nationale de France, lat.3549 [*St-M B*]. 169 ff. (19·5 × 14 cm); self-contained music section ff.149–69. *Notation*: Aquitanian neumes on 5 pairs of staves of 4 dry-point lines each: for polyphony the staves are separated by a red line; the 2 polyphonic *Benedicamus* settings in the monophonic section of the MS both have cantus firmus and *vox organalis* on the same staff, in the first piece there are only 3 cantus firmus notes in red ink, in the second piece each cantus firmus note has a circle round it. *Date and provenance*: 12th century, Aquitanian; the MS was in St Martial, Limoges, by 1205, when librarian Bernardus Itier had it rebound.

Contents: 35 pieces, 19 of which are polyphonic for 2 voices. The polyphonic section comes first; it includes a trope for a Marian responsory, 9 *prosae* and a *Benedicamus* substitute. Monophonic pieces follow, beginning with 2 troped Kyries and tropes for 4 Sanctus; the 2 polyphonic *Benedicamus* interrupt this section. Most other pieces in the MS are *versus*. Pieces from f.167*v* are additions, 2 without music.

MGG1 ('Motette', L. Finscher [incl. facs. of f.166*v*]; 'Notre-Dame-Epoche', H. Husmann [incl. facs. of f.159*v*]; 'Saint-Martial', B. Stäblein [incl. facs. of ff.150*v*–151*r*]); B. Stäblein: 'Modal Rhythmen im Saint-Martial-Repertoire?', *Festschrift Friedrich Blume*, ed. A.A. Abert and W. Pfannkuch (Kassel, 1963), 340–62; RISM, B/IV/1 (1966), 404ff; Fuller (1969), 357, 395; H. Hofmann-Brandt: *Die Tropen zu den Responsorien des Officiums* (diss., U. of Erlangen, 1971), i, 142f [facs. of f.157*r*–*v*]; B. Stäblein: *Schriftbild der einstimmigen Musik*, Musikgeschichte in Bildern, iii/4 (Leipzig, 1975), pl.38 [facs. of f.165*r*]; B. Gillingham, ed.: *Paris, B. N., fonds latin 3549 and London, B.L., Add.36,881* (Ottawa, 1987) [facs.]

Paris, Bibliothèque Nationale de France, lat.3719 [*St-M C*]. 115 ff. (15·3 × 10·4 cm); music from f.15. *Notation*: 4 main hands (Fuller, Grier), ff.15–22, 23–32, 33–44 and 45–92 respectively; from f.33 there are usually staves of 4 dry-point lines (7 or 8 staves per page ff.33–44, thereafter 6), with clefs and *custodes*; elsewhere the notation is heterogeneous, for example with less exactly heighted neumes, which do not use whatever ruling there may be, and an example of square notation on ink lines (transcribing a *vox organalis* from the opposite page); polyphony is usually in score, but 2 pieces are in successive notation (ff.29–31); on f.27 the *vox organalis* appears without text in the top half of the page, the *vox principalis* with text in the lower half; sometimes the *vox organalis* is in a different hand from the *vox principalis*, sometimes space is left over a monophonic line for a second voice, sometimes there is no music at all but space for 2 voices in score; the fact that 2 pieces begin at the second line of text, and that 2 others lack music for alternate lines, may mean that successive polyphony was originally given or planned here too. *Date and provenance*: 12th century, Aquitanian; *Virginis filium* (f.26) is for St Benignus of Angoulême; St Martial librarian Bernardus Itier wrote on f.115*v* 'Hec scripsi anno 1210'.

Contents: Spanke (and RISM) suggested 5 fascicles (ff.15–22, 23–32, 33–44, 45–89, 89*v*–100), but ff.93–100*v* contain Matins of the BVM with 9 lessons, ff.101–107*v* lessons and chant text incipits for her votive Office with music for 4 more items. The first 2 fascicles are miscellaneous, containing both sacred and secular *versus*, *Benedicamus* substitutes, introductions to lessons, 2 respond prosulas, and 2 Sanctus; several pieces are found in a more or less complete state elsewhere in the MS. 2 monophonic troped Kyries (ff.33–34*v*) are followed by *versus*; the polyphony from f.45 includes 7 *prosae* (usually the setting goes only to the third double verse, unless the *prosa* is short; for the repeating music usually only the *vox principalis* is given, but occasionally both); for the polyphonic *Benedicamus* monophonic tropes are provided; the end of this section includes tropes for 2 Agnus Dei and 4 Sanctus (monophonic). Polyphony is distributed as follows: fasc.1, 5 pieces (1 repeated later), fasc.2, 4 pieces (1 repeated later), fasc.3, 1, fasc.4, 23 (2 earlier), fasc.5, 2.

MGG1 ('Notre-Dame-Epoche', H. Husmann [incl. facs. of f.46*v*]; 'Saint-Martial', B. Stäblein [exx.2, 3, 5]); Spanke, 308, 397; W. Lipphardt: 'Unbekannte Weisen zu den Carmina Burana', *AMw*, xii (1955), 122–42 [facs. of ff.27*r*, 28*v*, 88*r*]; B. Stäblein: 'Modale Rhythmen im Saint-Martial-Repertoire?', *Festschrift Friedrich Blume*, ed. A.A. Abert and W. Pfannkuch (Kassel, 1963), 340–62; RISM, B/IV/1 (1966), 406ff; Fuller (1969), 354, 383; B. Stäblein: *Schriftbild der einstimmigen Musik*, Musikgeschichte in Bildern, iii/4 (Leipzig, 1975), pl.37 [facs. of ff.38*v*–39*r*]; B. Gillingham, ed.: *Paris, Bibliothèque Nationale, fonds latin 3719* (Ottawa, 1987) [facs.]

Santiago de Compostela, Biblioteca de la Catedral Metropolitana, s.s. ('Codex Calixtinus', 'Liber Sancti Jacobi', 'Jacobus'). 195 ff. (now 29·5 × 21 cm); modern foliation 1–196 (f.191 is missing); a further 29 ff. (now 30 × 21·5 cm), containing the story of Charlemagne's peers by the pseudo-Archbishop Turpin of Reims, was removed from between ff.162 and 163 in 1619 and is now kept separately. *Scribes*: Hämel asserted that the original text was written by 1 scribe, but that the present codex contains some replacement copies (ff.156–60) and additions (f.128 Mass of St James's Miracles; ff.185–96 polyphonic supplement, letter attrib. fictitiously to Pope Innocent II, a pilgrim's song, miracles [the last dated 1190], etc.). *Notation*: all in 1 hand except for the pilgrim's song on f.193*r* (in diastematic Aquitanian neumes), east-central French neumes (i.e. with Lorraine-Messine influence) on staves of 4 ink lines (some brief incipits without lines); the characteristic forms of *climacus*, *clivis* and *cephalicus* used in this MS are also found together in a 12th-century gradual-antiphoner from Nevers (*F-Pn* n.a.lat.1235, 1236); vertical lines in the polyphonic pieces to help align voices and text; for 2 pieces (ff.131*r*–*v*) a second voice has been added on the same staff (for the first it was taken from the polyphonic version of the piece in the supplement; for the second it was written in red ink); for *Congaudeant catholici* (f.185) the lower staff has 2 voices, one in red ink.

Contents: book 1 (ff.1–139*v*): letter fictitiously attrib. Pope Calixtus II (1119–24), legendary editor of the codex; list of contents; lectionary and homiliary for feasts of St James (Vigil 24 July, Passion of St James 25 July, ferias and Octave 26 July–1 Aug, Translation 30 Dec, Octave 6 Jan). Music for the same feasts: f.101*v* Office and Mass for 24 July; Office, including Matins with a 'Hymnus', i.e. *versus*, after the *Venite*, and Mass for 25 July; f.122*v* masses within and on the Octave, music incipits only; f.128 the added leaf with directions for a new Mass of the Miracles of St James 11 Oct, without music; f.129 Office and Mass for 30 Dec and Octave. F.130 troper for the liturgies of 25 July: a *prosa*, a *Benedicamus* and 4 conductus (3, or possibly all 4, to introduce lessons) for the Office; and a prelude *versus*, introit trope, troped Kyrie, troped Gloria, farsed epistle, troped Sanctus, troped Agnus and *Benedicamus* substitute for the Mass.

Book 2 (ff.140–155*v*): 22 Miracles of St James.

Book 3 (ff.155*v*–162): Legend of St James and of his Translation to Galicia.

Book 4 (now separated, except for illuminated title-page on f.162*v*): Book of the pseudo-Turpin.

Book 5 (now called book 4; ff.163–184*v*): description of the roads to Santiago (in the account of the Tours-Poitiers-Bordeaux route, at Saintes, a *Passio Sancti Eutropii* is included).

Ff.185–190*v*: supplement of 20 polyphonic pieces.
Ff.190*v*–196*v*: continuation of the supplement; polyphonic *versus* by Aimeric Picaud (in successive notation); letter fictitiously attrib. Pope Innocent II (1130–43); Greek Alleluia; more miracles of St James, poems (f.193*v* pilgrim's song in Latin with ?Galician refrain).

Date and provenance: in 1173 Arnaldus de Monte, monk of Ripoll, made a copy (now *E-Bac* Ripoll 99) of this MS in Santiago; although of the music Arnaldus copied only a less full version of the Mass of 25 July (in Ripoll neumes), he did include material from the supplement (*Ad honorem regis summi* by Aimeric Picaud, defective in *SC* s.s. because of the missing f.191, Pope Innocent's letter, the miracles dated 1139 and 1164 but not that dated 1190). It would seem that practically all of *SC* s.s., with polyphony, was in Santiago by 1173. Its notator, however, was trained in central France, and the painter of the miniatures was French, despite his portrayal of Charlemagne with a Visigothic crown. The style of notation supports

Hohler's view that *SC* s.s. was copied at or near Vézelay, Aimeric Picaud probably being responsible for the polyphony.

P. Wagner: *Die Gesänge der Jakobusliturgie zu Santiago de Compostela* (Fribourg, 1931) [facs. and edn of music]; W.M. Whitehill, J. Carro García and G. Prado, eds.: *Liber Sancti Jacobi: Codex Calixtinus* (Santiago de Compostela, 1944) [edn of text of all 5 books, facs. and edn of all music]; A. Hämel: 'Überlieferung und Bedeutung des Liber Sancti Jacobi und des Pseudo-Turpin', *Sitzungsberichte der philosophisch-historischen Klasse der Bayerischen Akademie der Wissenschaften* (1950), no.2, pp.1–75; RISM, B/IV/1 (1966), 238ff; Fuller (1969), 360, 400; C. Hohler: 'A Note on *Jacobus*', *Journal of the Warburg and Courtauld Institutes*, xxxv (1972), 31–80; J. López-Calo: *La música medieval en Galica* (La Coruña, 1982), 45–52 [facs. of polyphony]; M.C. Diaz y Diaz: *El Códice Calixtino de la Catedral de Santiago: estudio codicológico y de contenido* (Santiago de Compostela, 1988); D. Hiley: 'Two Unnoticed Pieces of Medieval Polyphony', *PMM*, i (1992), 167–73; *Jacobus: Codex Calixtinus de la Catedral de Santiago de Compostela* (Madrid, 1993) [complete facs.]

London, British Library, Add.36881 [*St-M D*]. 27 ff., consisting of 3 quaternions (16 × 10·5 cm) and 3 single leaves of parchment (13 × 10 cm); between the second and third gatherings at least one gathering is missing; red ink pagination 1–54, British Museum pencil foliation 1–27. *Notation*: ff.1–24 small south French-Catalan square notes on 7 to 9 staves of 4 or 5 dry-point lines (in polyphonic pieces *vox organalis* usually on 5 lines, *vox principalis* on 4, separated by a broken or continuous red line) with clefs (G, C or F, sometimes only ♭); Stäblein (1963) found forms of *pes* and *clivis* similar to this MS used together in only four other 12th–13th-century sources from Catalonia and southern France; ff.25–7 untidy north French square notes on 4 red lines. *Date and provenance*: unknown.

Contents: ff.1–16: 19 polyphonic pieces (at least 10 *Benedicamus* substitutes), followed by 9 monophonic pieces (the first three are Sanctus tropes, then come 2 *prosae*, for the BVM and John the Baptist, finally 2 Latin rondeaux, the first of which is also found in *I-Fl* Plut.29.1, the second incomplete). Ff.17–24 begin in the middle of a polyphonic *prosa*; there follow 8 other polyphonic pieces, then 6 monophonic pieces (2 without music), the last 4 being *Benedicamus* substitutes. Ff.25–7: *Planctus ante nescia*, the lament of the BVM.

MGG1 ('Saint-Martial'; B. Stäblein [exx.4, 9; incl. facs. of ff.3*v*–4]); H. Spanke: 'Die Londoner St. Martial Conductushandschrift', *Butlletí de la Biblioteca de Catalunya*, viii (1928–32), 280–300 [facs. of ff.11*v*–12*r*; edn of 29 texts]; H. Anglès: 'La musica del MS de Londres British Museum Add.36881', *Butlletí de la Biblioteca de Catalunya*, viii (1928–32), 301–14 [edn of 11 pieces]; C. Parrish: *The Notation of Medieval Music* (New York, 1957, 2/1959), pl.XXII [facs. of ff.2*r*–*v*]; B. Stäblein: 'Modale Rhythmen im Saint-Martial-Repertoire?', *Festschrift Friedrich Blume*, ed. A.A. Abert and W. Pfannkuch (Kassel, 1963), 340–62; RISM, B/IV/1 (1966), 59ff; B. Gillingham, ed.: *Paris, B. N., fonds latin 3549 and London, B.L., Add 36,881* (Ottawa, 1987) [facs.]

Cambridge, University Library, Ff.I.17. 8 ff. (19·8 × 13·5 cm), once flyleaves of a 14th-century English MS, since separated; they are 4 bifolios at present kept in 2 sets of 2 and foliated 1–8; a previous pencil foliation 1–4, 298, 297, 300, 299 reveals their order when used as fly-leaves; they are correctly a self-contained quaternion and should be read in the order 2, 1, 5–8, 4, 3. *Notation*: a cursive notation where no distinction is made between *virga* and *punctum*, all single notes being drawn with a horizontal stroke turning down at the right in a thin tail; staves of 4 or 5 lines, first red, later black and brown; vertical strokes to help align voice(s) and text; the potpourri of *prosa* and other chant incipits and their contrafacta *Amborum sacrum spiramen* is combined with a *Benedicamus Domino* whose sustained cantus firmus notes are each notated as a succession of notes of the same pitch; Schumann distinguished 11 text hands; number of music hands not determined. *Date and provenance*: early 13th century; as fly-leaves, received 'ex dono' mark of Roger of Shepshed (near Leicester).

Contents: 21 monophonic pieces (9 lack music), 13 polyphonic pieces (all for 2 voices except *Verbum Patris humanatur o o* for 3). There are several *versus*, 1 troped Agnus Dei, 5 *Benedicamus* substitutes (one for St Thomas of Canterbury), 4 introductions to lessons (one for St Nicholas with a French refrain, ed. B. Stäblein, *MGG1*, 'Saint-Martial', ex.6); 5 didactic poems. Concordances include 3 with Aquitanian MSS described above, 3 with *I-Fl* Plut.29.1, 1 song found in the Rouen shepherds' play (*F-Pn* lat.904), and 1 with Norman-Sicilian MSS (*E-Mn* 289 and Vitrina 20, 4).

H.E. Wooldridge: *Early English Harmony*, i (London, 1897), pls.25–30 [facs. of all polyphony except f.7*v*]; O. Schumann: 'Die jüngere Cambridger Liedersammlung', *Studi medievali*, new ser., xvi (1943–50), 48–85 [edn of 25 texts]; W. Lipphardt: 'Einige unbekannte Weisen zu den Carmina Burana aus der zweiten Hälfte des 12. Jahrhunderts', *Festschrift Heinrich Besseler*, ed. E. Klemm (Leipzig, 1961), 101–26, esp. pls.5, 6, 14, 15 [facs. of ff.1, 1*v*, 5, 7]; RISM, B/IV/1 (1966), 485–6; Anderson, pl.3 [facs. of f.2]; B. Gillingham, ed.: *Cambridge, University Library, Ff.i.17(1)* (Ottawa, 1987) [facs.]

4. Parisian and related sources.

London, British Library, Eg.2615 [*LoA*]. 111 ff. (21·8 × 13·3 cm); British Museum foliation (1894) 1–78, then an unnumbered folio called since Ludwig (1910) 78*bis*, then 79–110. *Structure*: mainly quaternions; ff.73–78*bis* is a 7-leaf gathering (f.75 is the single); a gap in the series of original gathering signatures reveals that a gathering is missing after f.40; last gathering signature f.72*v*; the gathering ending f.94 ends in the middle of a piece. Everist has shown that the parchment of ff.79–94 was ruled identically to part of *D-W* 1099 and is therefore from Paris. *Scribes*: first scribe and notator wrote ff.1–68, 95–110; another scribe and notator ff.79–94; a different notator wrote polyphony for the first scribe (upper voices of *Orientis partibus*, ff.43–44*v*, and ff.69–72*v* of the polyphonic supplement); further additions in other hands ff.73–8; same coloured initials for both the first section and ff.79–94. *Notation*: the pen of the first notator is tilted in typical Picardian style (cf *F-Psg* 117, 13th-century antiphoner from St Michel, Beauvais) so that all *puncta* are rhombs; *virga* has tail to left; thus *climacus* is 3 rhombs with descending tail to the left of the first ('Rautenternaria'); rhomboid forms are also used by other hands, but not by the notator of ff.79–94, who, however, does use rhomb-ternaria; staves of 4 or 5 red lines (3 for the lections at end of MS, green for middle voice of *Orientis partibus*); 10 staves per page to f.69*r*, 12 thereafter. *Date and provenance*: the *Laudes regiae* of the Mass name Pope Gregory IX (1227–41); the Daniel play is announced as having been written in Beauvais (for other evidence of the tradition of an elaborate Circumcision Office at Beauvais, see Hughes, 1966); MS in Beauvais until at least 1775; in 1848 it was in Padua; purchased by British Museum in 1883.

Contents: ff.1–68*v*: Office and Mass for New Year's Day (Feast of Circumcision, 'Feast of Fools'), including plainsong for first Vespers, Procession to the Rood, Compline, Matins, Lauds (probably a Procession is missing after this), Mass, Sext, None, second Vespers; there is rich provision of tropes (especially for the responsories) and conductus (e.g. each of the last eight lessons of Matins is preceded by a conductus); polyphony ('cum organo') is rubricated 11 times, and a set of antiphons at first Vespers is directed to be begun 'cum falseto'.

Ff.69–78*v*: settings for 3 voices of 3 pieces mentioned in the foregoing first Vespers and 2 mentioned in the Procession; these are an alleluia verse, with a text for the 2 upper voices; a *versus*; a troped responsory (prelude and median tropes set for 2 voices, prosula set for 3 voices); another troped responsory (without text); *Serena virginum* (melismatic tenor and 2 upper voices all in score, words not entered). F.76*v* also contains a hymn setting for 3 voices, and on ff.77*v*–78 is another setting of the median trope above, this time for 3 voices; the rest of these added leaves are blank.

Ff.79–94: Perotinus's *organum quadruplum Viderunt*, followed by 11 pieces for 3 voices; these are a responsory, the alleluia verse and *versus* on ff.69–72*v* above, 5 conductus, 2 motets where all 3 parts are written in score with text for the upper voices under the tenor (one is *Serena virginum*), and the troped responsory on ff.74*r*–*v* above.

Ff.95–108*r*: the Play of Daniel. Ff.108*v*–110*r*: 2 lections.

Ludwig (1910), 229; D.G. Hughes: 'Liturgical Polyphony at Beauvais in the Thirteenth Century', *Speculum*, xxxiv (1959), 184–200 [facs. of f.73]; RISM, B/IV/1 (1966), 501ff; D.G. Hughes: 'The Sources of *Christus manens*', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 423–34; W. Arlt: *Ein Festoffizium des Mittelalters aus Beauvais in seiner liturgischen und musikalischen Bedeutung* (Cologne, 1970) [complete edn of Circumcision Office, and 5 polyphonic pieces]; J. Stenzl: *Die vierzig Clausulae der Handschrift Paris Bibliothèque Nationale Latin 15139* (Berne, 1970), pls.6 and 7 [facs. of ff.9*v* and 74*v*]; Anderson, pl.2

[facs. of f.73*v*]; M. Everist, ed.: *French 13th-Century Polyphony in the British Library: a Facsimile Edition of the Manuscripts Additional 30091 and Egerton 2615 (folios 79–94v)* (London, 1988)

Wolfenbüttel, Herzog August Bibliothek, Guelf.628 Helmst. (*Heinemann catalogue* 677; fig.30) [W_1]. 197 ff. (21 × 15 cm); orig. 215 ff. as an older foliation (i–xxix, 30–68, 68*bis*, 69–214) makes clear (i–ii, vii–viii, 36–7, 51–2, 83–4, 177–84 now missing); modern foliation 1–197. *Scribes*: different phases of same hand throughout (Brown, 1981), or 3 different scribes (the first writing fascs.1–5, 8–10, 7 as supplement to 2; the second writing fasc.6; the third fasc.11). *Notation*: square (modal) notation with many English characteristics, especially in fasc.11: *brevis* pairs as 2 rhombs (see fig.30), *brevis* between 2 longs as a rhomb, ♭ alone as clef (fasc.6 and f.67*v* [59*v*]), rhomb-ternaria, notes written as a long wavy line or string of rhombs (ff.146*v*–147 [137*v*–138], etc.; see Handschin, pp.116–17 and footnote).

Contents: since Ludwig (1910) 11 fascicles are usually counted. Fasc.1 (ff.iii–vi [1–4]): 2 *organa quadrupla*; 1 clausula for 4 voices. Fasc.2 (ff.ix–xvi [5–12]): 4 *organa tripla*; 4 conductus for 3 voices (*Benedicamus* substitutes). Fasc.3 (ff.xvii–xxiv [13–20]): 11 *organa dupla* for the Office, followed by 2 *organa dupla* for Office of St Andrew and 1 *organum duplum* gradual for Assumption of BVM; tropes for 1 Sanctus for 2 voices. Fasc.4 (ff.xxv–xxix, 30–35, 38–48 [21–42]): 32 *organa dupla* for the Mass. Fasc.5 (ff.49–50, 53–4 [43–6]): 33 clausulas for 2 voices. Fasc.6 (ff.55–62 [47–54]): 70 clausulas for 2 voices, 1 conductus for 2 voices. Fasc.7 (ff.63–8, 68*bis*, 69 [55–62]): 5 *organa tripla*. Fasc.8 (ff.70–82, 85–94 [63–85]): 18 conductus for 3 voices (for the first the third voice was never entered, the start of the last is missing because of 2 lost folios); 2 *organa tripla*; 1 conductus for 3 voices, 1 *organum triplum*; 1 clausula for 3 voices, 3 Sanctus tropes for 3 voices; 2 Agnus tropes for 3 voices. Fasc.9 (ff.95–176 [86–167]): 4 conductus whose first part is for 3 voices, second part for 2; 3 *organa dupla* (*Benedicamus* settings); 1 conductus for 2 voices; 1 *organum duplum* (*Benedicamus* setting); 28 conductus for 2 voices; tropes for 1 Agnus for 2 voices; 49 conductus for 2 voices; tropes for 1 Agnus for 2 voices. Fasc.10 (ff.185–92 [168–75]): 3 monophonic conductus (first lacks beginning because of missing quaternion); tropes for 6 monophonic Sanctus for week's cycle of Lady Masses; tropes for 6 monophonic Agnus for the same; 1 *explicit* (by a certain Walterus) set to music (15th-century addition). Fasc.11 (ff.193–214 [176–97]; all music for Lady Mass for two voices): tropes for 7 Kyries; 1 troped Gloria; 9 alleluias; 1 tract; 14 sequences; 8 offertories and tropes; tropes for 4 Sanctus; tropes for 3 Agnus.

Date and provenance: compiled *c*1240 (different sections at different times) for, and possibly in, St Andrews, Scotland (chapter of cathedral formed by canons of Augustinian priory since 1144), where its presence is attested by a 14th-century *explicit* (f.64 [56]). Taken from St Andrews in 1553 by Marcus Wagner (with other Scottish MSS including *D-W* Guelf.499 Helmst. (Heinemann catalogue 538) from Arbroath, whose fly-leaves also contain polyphony) for Flacius Illyricus. Bought from Flacius's widow by Count Heinrich Julius of Brunswick-Wolfenbüttel and presented to his newly founded University of Helmstedt (suppressed 1810).

MGG2 ('Notre Dame und Notre-Dame-Handschriften' [incl. facs. of f.13 (17)]); Ludwig (1910), 7; J.H. Baxter: *An Old St. Andrews Music Book* (London, 1931/*R*) [facs.1]; J. Handschin: 'Conductus-Spicilegien', *AMw*, ix (1952), 101–19; RISM, B/IV/1 (1966), 97–171; Flotzinger, 220; E.H. Roesner: *The Manuscript Wolfenbüttel, Herzog-August-Bibliothek, 628 Helmstadiensis: a Study of its Origins and of its Eleventh Fascicle* (diss., New York U., 1974); E. Roesner: 'The Origins of W_1', *JAMS*, xxix (1976), 337–80; J. Brown, S. Patterson and D. Hiley: 'Further Obsevations on W_1', *Journal of the Plainsong & Mediaeval Music Society*, iv (1981), 53–80; M. Everist: 'From Paris to St. Andrews: the Origins of W_1', *JAMS*, xliii (1990), 1–42; M. Staehelin, ed.: *Die mittelalterliche Musikhandschrift W_1: Vollständige Reproduktion des 'Notre Dame'-Manuskripts der Herzog August Bibliothek Wolfenbüttel Cod. Guelf. 628 Helmst.* (Wiesbaden, 1995) [facs.]

Wolfenbüttel, Herzog August Bibliothek, Guelf.1099 Helmst. (*Heinemann catalogue* 1206; fig.31) [W_2]. 255 ff. (18 × 13 cm); modern foliation 1–218, 218*a*, 219, 219*a*, 220–53; f.211 should follow f.215; the 33 gatherings are mainly quaternions, leaves are missing at the beginning and after ff.5, 46 and 133. *Scribes*: 10 fascicles usually distinguished since Ludwig (1910); according to Everist (1989, p.101), the MS in its present state is the work of 6 or 7 scribes: scribe 1 wrote fasc.1; scribe 2 (perhaps the same as 1) wrote fascs.2, 4 and 5; scribe 3 wrote the first gathering of fasc.3 (ff.31–38*v*) and fasc.6; scribe 4 wrote the second gathering of fasc.3 (ff.39–46*v*); scribe 5 wrote fasc.7; scribe 6 wrote fasc.8; scribe 7 wrote fascs.9 and 10. *Notation*: square (modal); steep angle of the pen for *currentes*; there are a few mensural ligature forms: to the 10 instances of *ligatures cum opposita proprietate* cited by L. Dittmer, *MD*, ix (1955), p.42, n.8, may be added 6 on f.8*v*; both ascending and descending long-breve binaria may be seen on f.51*v*, line 7. *Date and provenance*: probably Parisian, middle of 13th century (Everist, 1989); like *D-W* 628, this MS passed through the hands of Flacius Illyricus.

Contents: fasc.1 (ff.1–5): end of an *organum quadruplum*; a clausula for 4 voices. Fasc.2 (ff.6–30): 12 *organa tripla*. Fasc.3 (ff.31–46): 10 conductus for 3 voices. Fasc.4 (ff.47–62): 15 *organa dupla* for the Office. Fasc.5 (ff.63–91): 35 *organa dupla*, of which 30 are for Mass, 1 is the Easter processional antiphon *Crucifixum in carne*, and 4 are *Benedicamus* settings. Fasc.6 (ff.92–122): 12 conductus for 2 voices. Fasc.7 (ff.123–44): ff.123–133*v* contain 12 motets for 3 voices (the end of the last is missing) with one Latin text for the upper voices, which are notated in score with the tenor at the end; ff.134–138*v* contain 5 motets for 3 voices (the start of the first is missing) with one French text, notated like the previous group; ff.138*v*–144*v* contain 9 conductus for 2 voices (the last without music, space for 2 staves per line of text). Fasc.8 (ff.145–92): ff.145–155*v* contain 19 Latin motets (one in 2 sections) for 2 voices, ordered alphabetically by first letter of motetus text; ff.155*v*–178 contain another alphabetical series of 29 Latin motets for 2 voices, within which are found Perotinus's monophonic *Beata viscera*, 2 motets for 3 voices (2 texts, successive notation), and after the second of these, which is based on the *Mors* melisma, texted versions of the duplum parts of 2 extracts from each of Perotinus's *organa quadrupla Viderunt* and *Sederunt*; ff.178–190 contain another alphabetical series of 28 Latin motets for 2 voices, within which is a Latin motet



31. Wolfenbüttel, Herzog August Bibliothek, Guelf.1099 Helmst. (Heinemann catalogue 1206), f.222, mid-13th century: motets at the end and beginning of the alphabetic series 'Tout adés mi troueroiz/In seculum', 'A une eniornée/[In seculum]' (tenor notated after motetus)

for 3 voices (2 texts, notated successively); ff.190–192*v* contain 7 Latin motets for 2 voices; between ff.145 and 157 7 French motetus incipits are written in red ink in the margin, referring to Latin counterparts on those pages. Fasc.9 (ff.193–210, 212–15, 211): 22 French motets for 3 voices with 2 texts, notated successively, but including one with a Latin triplum and one with a French texted tenor; for one the triplum was never entered; also 1 French motet for 4 voices with 3 different texts. Fasc.10 (ff.216–18, 218*a*, 219, 219*a*, 220–253*v*): ff.216–222 contain 19 French motets for 2 voices, arranged alphabetically; ff.222–248 contain another alphabetical series of 60 French motets for 2 voices; ff.248*v*–252 contain 8 French motets for 2 voices, the start of another alphabetical series; ff.252–253*v* contain 3 French motets for 2 voices, possibly the end of an alphabetical series.

MGG2 ('Notre Dame und Notre-Dame-Handschriften' [incl. facs. of f.16*r*]); Ludwig (1910), 157; F. Gennrich: *Bibliographie der ältesten französischen und lateinischen Motetten*, SMM, ii (Darmstadt, 1957); L. Dittmer: *Faksimile-Ausgabe der Handschrift Wolfenbüttel 1099 Helmstadiensis (1206)* (Brooklyn, NY, 1960) [facs.]; RISM, B/IV/1 (1966), 171–202; G.A. Anderson: *The Latin Compositions in Fascicules VII and VIII of the Notre Dame Manuscript Wolfenbüttel Helmstedt 1099 (1206)* (Brooklyn, NY, 1968–76) [edn, trans. and commentary]; Everist (1989)

Florence, Biblioteca Medicea Laurenziana, Plut.29.1 [*F*]. 441 ff. (23·2 × 15·7 cm); old foliation i–cclv, beginning after a front leaf bearing a full-page illustration on the verso, which reveals that former ff.49–64, 94, 185–200 and 255–6 are missing; modern system (used in all studies of the MS) continues the original foliation from 356 to 476, ignoring further lacunae after f.398 and f.414; most recent foliation 1–441; unusually large gatherings, mainly of 7–11 bifolios. *Scribes*: 1 hand throughout, except for added mensural music ff.252*v*–254*v* and an added monophonic conductus ff.451*r*–*v*. *Illumination*: Johannes Grusch atelier, Paris (Branner), whose work is also found in *F-R* 277 (Rouen missal, 1231–45), *Pn* lat.15613 (Paris breviary, *c*1250), *Pn* lat.9441 (Paris missal, *c*1250). *Notation*: square (modal, except for the mensural additions ff.252*v*–254*v*; the added conductus ff.451*r*–*v* distinguishes unusually clearly between normal and duplex longs).

Contents: since Ludwig (1910) 11 fascicles are usually distinguished. Fasc.1 (ff.1–13): 3 *organa quadrupla*, 3 conductus for 4 voices (actually pairs of conductus for 2 voices set one above the other), 9 clausulas for 3 voices (for the first the top part was never entered). Fasc.2 (ff.14–47): 26 *organa tripla*, 5 clausulas for 3 voices, 3 *organa tripla* (the third incomplete because of missing quaternion). Fasc.3 (ff.65–98): 55 *organa dupla* for the Office, of which 19 are settings of *Benedicamus Domino* or *Domino*. Fasc.4 (ff.99–146): 61 *organa dupla* for the Mass. Fasc.5 (ff.147–84): 462 clausulas for 2 voices. Fasc.6 (ff.201–62): 59 conductus for 3 voices, of which 2 are based on the upper voices of clausulas and have the clausula tenors appended, and an *organum triplum Benedicamus* with one text for the upper parts; 2 textless mensural pieces, the second incomplete, both found incomplete elsewhere (see G.A. Anderson, *JAMS*, xxvi, 1973, p.293). Fasc.7 (ff.263–380): 130 conductus for 2 voices. Fasc.8 (ff.381–98): 26 Latin motets for 3 voices in which the top voices share the same text and are written in score, the tenor following at the end. Fasc. 9 (ff.399–414): 43 Latin motets, all for 2 voices except 3 for 3 voices, where the top voices have different texts and are written successively. Fasc.10 (ff.415–62): 83 monophonic Latin conductus. Fasc.11 (ff.463–76): 60 monophonic Latin rondeaux.

Date and provenance: most probably written in Paris in the 1240s. The latest datable piece in the main hand is *Aurelianis civitas* (f.439*v*) which relates to incidents in Orléans in 1236. The added *Sol eclypsim patitur* (f.451) is a lament for Ferdinand III 'El Santo' of León and Castile (*d* 1252), nephew of Blanche of Castile. The MS later belonged to Piero di Cosimo de' Medici (*d* 1469); first book (*Antiphonarium*) now in one of the cases of books on mathematics in his son's library.

MGG1 ('Florenz', §D; H. Husmann); Ludwig (1910), 57; H. Spanke: 'Das lateinische Rondeau', *Zeitschrift für französische Sprache und Literatur*, liii (1929–30), 113–48; F. Gennrich: *Bibliographie der ältesten französischen und lateinischen Motetten*, SMM, ii (Darmstadt, 1957); RISM, B/IV/1 (1966), 610–788; L. Dittmer: *Firenze, Biblioteca-Mediceo-Laurenziana, Pluteo 29.1* (Brooklyn, NY, 1966–7) [complete facs.]; R.A. Baltzer: 'Thirteenth-Century Illuminated Miniatures and the Date of the Florence Manuscript', *JAMS*, xxv (1972), 1–18; R. Branner: 'The Johannes Grusch Atelier and the Continental Origins of the William of Devon Painter', *Art Bulletin*, liv/2 (1972), 24; G.A. Anderson: 'The Rhythm of the Monophonic Conductus in the Florence Manuscript as Indicated in Parallel Sources in Mensural Notation', *JAMS*, xxxi (1978), 480–89; R.A. Baltzer: *Le 'Magnus Liber Organi' de Notre-Dame de Paris*, v: *Les clausules à deux voix du manuscrit de Florence, Biblioteca Medicea-Laurenziana, Pluteus 29.1, fascicule V* (Monaco, 1995); E.H. Roesner: *Antiphonarium, seu, Magnus liber de gradali et antiphonario: Color Microfiche Edition of the Manuscript Firenze, Biblioteca Medicea Laurenziana, Pluteus 29.1: Introduction to the 'Notre-Dame Manuscript' F*, Codices illuminati medii aevi, xlv (Munich, 1996)

Munich, Bayerische Staatsbibliothek, Mus.ms.4775 (gallo-rom.42), and fragments once in the private library of Johannes Wolf, Berlin [*MüA*]. Leaves or photographs of leaves from four gatherings, plus two small strips and two small pieces of parchment, which survive from a codex or codices of about 15 × 11 cm; some of them form *D-Mbs* Mus.ms.4775 (facs. in Dittmer, 1959), and the rest were in Johannes Wolf's library, destroyed in World War II; photographs of these leaves exist in Paris (*F-Pn* Vma 1446; facs. in Dittmer, 1966). Dittmer called the remains of any one gathering a 'complex'. Complex A: all or parts of each leaf of a quaternion; complex B: all of 2 outer bifolios of a ternion; complex C: remains of 1 bifolio, probably the outer member of a binion; complex D: almost all the outer bifolio of a ternion. Everist (1989, p.138) believes C did not originally belong with the rest.

Contents: remains of Latin and French motets, *organa dupla*, Latin and French songs. Complex A: 21 Latin and 7 French motets for 2 voices. Complex B (all music for 2 voices): 3 versions (1 French, 2 Latin) of the same motet; 2 French textings each of 2 other motets; 4 French motets. Complex C: 3 *organa dupla*. Complex D: a French lai, a conductus for 3 voices, a monophonic conductus and French song. On the 2 strips: another monophonic conductus and a French song.

Date and provenance: probably mid-13th century, Paris.

F. Ludwig: 'Die Quellen der Motetten ältesten Stils', *AMw*, *v* (1923), 184–222, 273–315, esp. 189; L. Dittmer: *Eine zentrale Quelle der Notre-Dame Musik/A Central Source of Notre-Dame Polyphony* (Brooklyn, NY, 1959) [facs. of extant MS]; RISM, B/IV/1 (1966), 87ff; L.A. Dittmer: 'The Lost Fragments of a Notre Dame Manuscript in Johannes Wolf's Library', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 122–33 [with facs. of lost MS]

Madrid, Biblioteca Nacional, 20486 (formerly Hh 167, and before that Toledo Cathedral 930/33.23) [*Ma*]. 142 ff. (16·5 × 11·5 cm); leaves are missing after ff.4 and 106; foliation by W. Meyer (1907). *Scribes*: except for the first 4 folios and the added piece on f.122*v*, the codex was written by 1 scribe and 1 notator. *Notation*: square (modal). *Date and provenance*: middle or 3rd quarter of 13th century, from Spain.

Contents: ff.1–4: additions in various hands, some lines of text lacking music; among them are a rhymed offertory for 3 voices and a conductus for 2 voices. Ff.5–24 (all music for 4 voices): begins in the middle of a version of Perotinus's *organum quadruplum Sederunt* where a text is provided under the duplum; followed by 3 textings of the section on 'misericor*dia*'; there follow *Viderunt* and *Sederunt* without added texts, and the *Mors* clausula. Ff.25–65: 22 conductus for 2 voices. Ff.66–106: 20 conductus for 2 voices, 8 Latin motets (5 for 3 voices, 3 for 2 voices, some without tenors). Ff.107–22: 11 conductus for 2 voices; the hocket *In seculum* for 2 voices is added on f.122*v*. Ff.123–42: a mixture of conductus and motets, the latter often without tenors, the tenors without names when they are present; the mixed group includes 5 conductus for 2 voices and 2 monophonic conductus, 5 motet duplum parts, and both upper voices of a double-text motet and a single-text motet originally for 3 voices; there follow 13 motets and 2 conductus for 2 voices.

Ludwig (1910), 125; H. Husmann: 'Die Motetten der Madrider Handschrift und deren geschichtliche Stellung', *AMf*, ii (1937), 173–84 [edn of 6 motets from last fasc.]; L. Dittmer: *Faksimile-Ausgabe der Handschrift Madrid 20486* (Brooklyn, NY, 1957); RISM, B/IV/1 (1966), 245ff.; J. Pumpe: *Die Motetten der Madrider Notre-Dame-Handschrift* (Tutzing, 1991)

Paris, Bibliothèque Nationale de France, lat.15139 [*StV*]. Originally over 300 ff. of which ff.3–46 are now missing and ff.47–175 elsewhere; ff.255–93 (18 × 10 cm) contain music; 16th-century foliation by Claude de Grandrue of St Victor. *Structure* (music section): a binion, 2 single leaves, 2 quaternions and a single leaf for music for 2 voices, a binion for music for 3 voices, a ternion for

organa dupla, a final ternion for clausulas. *Scribes*: the music on ff.259–60, 267–8 and 293 is in later hands; so are the motet text incipits entered beside the clausulas, and the composition treatises in the margins (see Ludwig, 1910, for a detailed discussion). *Notation*: the main notator frequently used rhomb-ternaria; lower element of *podatus* slightly tilted; rhomb-ternaria also appear in the added *prosa* on ff.267*v*–268 in conjunction with ♭ as the only clef; the added responsory and prosula on ff.268*r*–*v* have *clivis* and *podatus* without tails, usually found thus in north-east French MSS; Stenzl (p.113) and Flotzinger (p.287) argued against the widely held view first advanced by Y. Rokseth (*Polyphonies du XIIIe siècle*, Paris, iv, 1939, p.70) that unorthodoxies in the modal notation of the clausulas resulted from their being motets stripped of their texts (see also Frobenius and Smith). *Date and provenance*: middle or third quarter of 13th century, provenance unknown; it has so far proved impossible to link the unusual liturgical and secular repertory of the MS decisively with any one date or institution; in the late 14th century it was at St Quentin, in the early 16th at St Victor, Paris.

Contents: ff.255–258*v*: 2 monophonic conductus, 1 Latin motet for 2 voices. Ff.259–260*v*: 1 conductus for 3 voices, 1 motet for 2 voices (music incomplete), both additions. Ff.261–277: 10 conductus for 2 voices and, added at the end of the first gathering, a monophonic *prosa* for St Andrew and responsory for the BVM with prosula; across the foot of the leaves of the first gathering were written composition treatises in French ('Quiconques veut deschanter', already begun on f.263, but abandoned) and Latin ('Quando due note' and 'Gaudent brevitate moderni'). Ff.278–281*v*: 3 conductus and 1 *Benedicamus* for 3 voices, and 1 *organum triplum*. Ff.282–287*v*: 10 *organa dupla*. Ff.288–293*v*: 40 clausulas, the first 2 for 3 voices, the rest for 2 voices.

Ludwig (1910), 139; F. Gennrich: *Sankt Viktor Clausulae und ihre Motetten* (Darmstadt, 1953, 2/1963) [facs. of ff.288*r*–293*r*]; E. Thurston: *The Music in the St Victor Manuscript, Paris lat. 15139* (Toronto, 1959) [facs. of all music]; J. Smits van Waesberghe, ed.: *The Theory of Music from the Carolingian Era up to 1400*, i; *a Descriptive Catalogue of MSS*, RISM, B/III/1 (1961), 122; RISM, B/IV/1 (1966), 420ff; E. Thurston: 'A Comparison of the St. Victor Clausulae with their Motets', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 785–802; Flotzinger, 272; R. Falck: 'New Light on the Polyphonic Conductus Repertory in the St. Victor Manuscript', *JAMS*, xxiii (1970), 315–26 [edn of *Benedicamus*]; J. Stenzl: *Die vierzig Clausulae der Handschrift Paris Bibliothèque Nationale Latin 15139 (Saint Victor-Clausulae)* (Berne, 1970) [edn of clausulas]; W. Frobenius: 'Zum genetischen Verhältnis zwischen Notre-Dame-Klauseln und ihre Motetten', *AcM*, xliv (1987), 1–39; N.E. Smith: 'The Earliest Motets: Music and Words', *JRMA*, cxiv (1989), 141–63

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J. Grier: *Transmission in the Aquitanian Versaria of the Eleventh and Twelfth Centuries* (diss., U. of Toronto, 1985)

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For further bibliography *see* ORGANUM AND DISCANT: BIBLIOGRAPHY.

V. Early motet

1. General. 2. Principal individual sources.

1. GENERAL. The most important genre of polyphonic music of the 13th century in France was the MOTET, which increasingly overshadowed the older and declining genres of organum, troped organum, conductus and clausula. Most of the major late 13th-century sources of French polyphony, therefore, contain mainly motets.

The chief sources in the early layer of MSS preserving motets (those whose notation has no discrete form for a single semibreve) are: *F-CSM* 3.J.250; *GB-Lbl* Eg.2615 (2); *D-W* 628; *I-Fl* Plut.29.1; *D-Mbs* Clm 16444; *E-Mn* 20486; *D-Mbs* Mus.ms.4775; *W* 1099; *F-Pn* fr.12615; *Pn* fr.844. (For the last two sources in this group, see §III; for others see §IV.) *F-CSM* 3.J.250 is a fragment containing six motets, *GB-Lbl* Eg.2615 (2) preserves two and *D-W* 628 contains six in their alternative versions as conductus (i.e. without tenor). *I-Fl* Plut.29.1 preserves 25 conductus motets (where the two top parts have the same text) and one troped organum in its eighth fascicle as well

as 40 motets for two voices (tenor and motetus) and three double motets (two upper voices with different texts, and tenor) in the ninth fascicle, while the fragmentary *D-Mbs* Clm 16444 transmits 16 motets and *E-Mn* 20486 contains 32. *D-Mbs* Mus.ms.4775 and the fragments from Johannes Wolf's private collection, remains of the same large codex, preserve a total of 36 motets. They and *D-W* 1099 (which has more than 200 motets in fascicles 7–10) are the first sources to contain both Latin and French motets. The Artesian chansonniers *F-Pn* fr.12615 and fr.844 contain respectively 87 and 41 French motets.

The scribes of the earliest sources preserving conductus motets (e.g. *F-CSM* 3.J.250 and *GB-Lbl* Eg.2615 (2)) not only wrote the upper voices 'in score', like those of a conductus, but placed the motet text under the tenor, which forms the bottom voice of these three-part scores but whose ligature notation generally does not convey the exact rhythm of the upper voices. This atavistically wasteful and unfunctional notation was soon given up in favour of writing the melismatic tenor (usually in ligatures) at the end of the texted upper voice (or voices, in the case of conductus motets), as in *I-Fl* Plut.29.1, *E-Mn* 20486, *D-Mbs* Mus.ms.4775 and *W* 1099. The voices of double motets were notated successively (triplum, motetus, tenor). As the progenitor of the early motet was the CLAUSULA, a genre which, in turn, had its origin in the chant settings of the Parisian MAGNUS LIBER, early motet sources still arranged pieces in the liturgically appropriate order of their tenors (e.g. the eighth fascicle of *I-Fl* Plut.29.1, and *D-Mbs* Mus.ms.4775). But when the motet gave up its connection with church and liturgy, alphabetical arrangement, by motetus incipit, became usual (*D-W* 1099).

Six major continental MSS of the later 13th and early 14th centuries are described in detail below: *F-Pn* n.a.fr.13521; *MOf* H196; *D-BAs* Lit.115; *E-BUlh*; *I-Tr* Vari 42; *F-Pn* fr.146. The more prominent minor sources of polyphony belonging to this group are the Parisian *GB-Lbl* 30091, containing 14 motets of which three are unica (see RISM, B/IV/1, 1966, pp.516–18 and M. Everist, *French 13th-Century Polyphony in the British Library: a Facsimile Edition of the Manuscripts Additional 30091 and Egerton 2615 (Folios 79–94v)*, London, 1988), *D-DS* 3471 ('Wimpfener Fragmente', *c*1300), containing 15 motets and six or seven other pieces, mostly fragmentary (see RISM, B/IV/1, 1966, pp.75–9 and Everist, 1989, 282–7) and *F-Pn* fr.25566 of the 1290s, which contains the works of ADAM DE LA HALLE, including his 16 polyphonic rondeaux and five motets (see RISM, B/IV/1, 1966, pp.395–401 and M. Everist, 'The Polyphonic *Rondeau c*1300: Repertory and Context', *EMH*, xv (1996), 59–96).

Numerous concordances show motet sources to be considerably interdependent and yet reveal a remarkable geographical dissemination of the motet repertory of the 13th century.

2. PRINCIPAL INDIVIDUAL SOURCES.

Paris, Bibliothèque Nationale de France, n.a.fr.13521 ('La Clayette') [*Cl*]. 419 parchment ff. (26·5 × 18·4 cm; written space: 21·2 × 13·6 cm), 22 of which contain music. *Foliation*: pencil pagination, no later than 18th century (only odd-numbered pages are marked on recto of every folio), and a recent foliation in copying ink pencil; music on pp.729–72 (ff.369–390*v*). *Structure*: music fascicle, which apparently survives in its entirety, consists of 3 gatherings of 8, 8 and 6 ff. *Scribes*: no change of hand in the music section. *Notation and layout*: 14 red 5-line staves per page, except the first which has 13; notation uses 'Franconian' symbols for single longs, breves and semibreves, but still nearly always uses ligatures of the 'Notre Dame' type, i.e. *cum proprietate et perfectione*, no matter what rhythmic patterns they are intended to convey; like the rest of the MS, the music pages are divided into 2 columns; the motet voices are written continuously, beginning with the highest, i.e. in the traditional layout of earlier 13th-century sources (*I-Fl* Plut.29.1, *D-W* 1099, etc.). *Date* (music section): either 1260s or a scribal copy of *c*1300 preserving the notation of its earlier exemplar. *Provenance*: Ile de France or vicinity; known to have been owned by the Marquis Claude-Alexis de Noblet of La Clayette (Saône-et-Loire, nr Mâcon), to whose ancestors it may have belonged since the 14th century (Rosenthal, 1953, pp.108, 105). Lost after 1773, until rediscovered by H. Omont (Solente, p.226) or A. Rosenthal (Rosenthal, 1953, p.108) and acquired by the Bibliothèque Nationale in Oct 1952.

Contents: the MS, 'an entire library of l3th-century writings' (Meyer, 1890, p.2), contains 55 motets in the music section: 1 Latin triple motet, 6 Latin double motets, 7 French triple motets, 26 French double motets, 2 French motets for 2 voices (existing in another source as double motets), 5 macaronic triple motets and 8 macaronic double motets (Latin motetus, French triplum), i.e. 13 four-voice motets, 40 three-voice motets and 2 two-voice motets. One of the Latin 3-voice motets (f.370*r*) is exceptional, since its tenor (*Anima iugi*) is not a plainchant cantus firmus, but the lowest voice of the final cauda of a pre-existing conductus (*Relegentur ab area*), which was detached from the conductus and given a text of its own; the three voices of the motet appear in *I-Fl* Plut.29.1 as the three stanzas of a non-strophic monophonic conductus. *Date of music*: first half – mostly second quarter – of the 13th century; a few compositions show Perotinus's influence; some may date from as late as the 1260s. Contents are comparable in age to the 'old corpus' of *F-MOf*, with which it shares many concordances, though the notation here appears less advanced.

P. Meyer: 'Notice sur deux anciens manuscrits français', *Notices et extraits des manuscrits*, xxxiii (1890), 1; Ludwig (1910); Ludwig (1923), 196; Y. Rokseth: *Polyphonies du XIIIe siècle: le manuscrit H196 de la Faculté de médecine de Montpellier* (Paris, 1935–9), iv, 72–3; A. Rosenthal: 'Le manuscrit de La Clayette retrouvé (Bibl. nat. nouv.acq.fr.13521)', *AnnM*, i (1953), 105–30; S. Solente: 'Le grand recueil La Clayette à la Bibliothèque nationale', *Scriptorium*, vii (1953), 226–34; L. Schrade: 'Unknown Motets in a Recovered Thirteenth-Century Manuscript', *Speculum*, xxx (1955), 393–412; M. Bukofzer: 'The Unidentified Tenors in the MS La Clayette', *AnnM*, iv (1956), 255–8; H. Husmann: 'Annales musicologiques', *Mf*, ix (1956), 202–6; Gennrich, p.xxvi; F. Gennrich, ed.: *Ein altfranzösischer Motettenkodex*, SMM, vi (1958) [facs.]; L. Dittmer, ed.: *Paris 13521 and 11411*, Publications of Medieval Musical Manuscripts, iv (Brooklyn, 1959) [facs.]; *MGG1* ('La Clayette', A. Rosenthal); RISM, B/IV/1 (1966), 436; G.A. Anderson: 'Motets of the Thirteenth-century Manuscript La Clayette', *MD*, xxvii (1973), 11–40, and xxviii (1974), 5–37; G.A. Anderson, ed.: *Motets of the Manuscript La Clayette*, CMM, lxviii (1975); Everist (1989), 149–53, 265–7; *MGG2* ('La Clayette', K. Kügle)

Montpellier, Bibliothèque Inter-Universitaire, Section Médecine, H196 [*Mo*]. Originally 402 parchment ff. (19·2 × 13·6 cm, written block 12·8 × 7·7 cm), of which 400 survive, a bifolio with ff.303 and 308 having been lost before gatherings were made. *Foliation*: 4 series, all of which omit the first 5 folios containing the original table of contents up to f.333, including ff.303 and 308: (1) original ink Roman numerals ff.1–333, including 303 and 308; ff.18 and 19 erroneously numbered 19, 18; (2) ink Arabic numerals 1–48 on ff.350–97, many of which have been cut away; (3) ink Arabic numerals 334–97 continuing and completing original foliation; (4) pencil Arabic numerals 1–333 not allowing for missing ff.303 and 308, hence ending on f.335. *Structure*: all gatherings are quaternions except the first, a bifolio, the second, a ternion, and ff.239–45 (one leaf cut away before foliation). 8 fascs.: ff.1–22, 23–62, 63–86, 87–110, 111–230, 231–69, 270–349, 350–97, representing an original 'old corpus' of fascs.2–6 and 2 major layers of additions, (*a*) fascs.1 and 7, along with additions to fascs.3 and 5, and (*b*) fasc.8 along with additions to fasc.7. The additions carefully reproduce critical features of the original format. *Scribes*: several; precise number of text and music hands not determined (Rokseth); Jacobsthal distinguished 14 text hands, while Wolinski finds 11. Most significantly, all of fascs.2–6, with the exception of later appx to 3 and 5, are the work of one text scribe and notator; fasc.1 has a single notator; the main section of fasc.7 is the work of a single scribe

and notator; and fasc.8 is the work of a single scribe and notator. *Notation and layout*: 6–8 red 5-line staves per page; the notation of the 'old corpus' is 'pre-Franconian' (generally modal ligatures, rhythmically differentiated single notes, undifferentiated rests), while that of fasc.8 is Franconian and that of fasc.7 nearly so. The layout of the motet voices differs from that in the older sources. The 4 voices of the triple motets (fasc.2): 2 sets of double columns on facing pages. Double motets of the old corpus: triplum on verso, motetus on recto, tenor across bottom of both pages. The upper voices of the double motets of fascs.7 and 8 are written in 2 not necessarily equal columns per page, a system presumably invented because of the uneven text distribution in Petronian and similar motets, though often the greater amount of triplum text also caused the end of that voice to be written across the entire page. Only in fasc.8, however, are the voices (of all but 4 motets) laid out so that all reach the bottom of a page simultaneously. Performance by reading, rather than from memory, here becomes a possibility, as a result of the innovations of Franconian notation. *Date*: fascs.2–6, 1270s (Rosketh and RISM, *c*1280); fascs.1 and 7, plus the additions to 3 and 5, very end of 13th century (Branner: late 13th century, Everist: 1280s); fasc.8, very early years of the 14th century (Branner and Everist: *c*1300). As a controversial alternative to the picture of a manuscript compiled in discrete stages of activity a decade or more apart, Wolinski posits a single campaign of copying fascs.1–7 as an entity in the 1260s or 1270s, with fasc.8 perhaps also as early as the 1270s; not widely accepted, her theory has radical implications for the development of the motet, musical notation and music theory in the second half of the 13th century (Wolinski, 1992, pp.299–301). *Provenance*: Paris. Nothing is known of its ownership before the 1570s or 1580s (Everist, 1989, pp.115–18; Wolinski, 1992, pp.287–8), when it was in the possession of Estienne Tabourot of Dijon.

Contents: There are 336 polyphonic compositions, of which 8 lack music (therefore not included in RISM inventory), 5 are duplications and 3 are contrafacta; several survive incomplete. *Mo* (*F-MOf* H196) is the largest medieval motet MS extant; all compositions but those in the first fascicle (nos.1–10) and the first compositions of the fifth and eighth fascicles (nos.64 and 286) are motets. Nos.1 and 286 are conductus settings of a versicle trope, nos.2, 3 and 64 are 2 modal versions of a hocket for 3 voices with a texted quadruplum added to nos.2 and 3, no.4 is a *Benedicamus* in conductus style, no.5 is a hocket and nos.6–10 are organa, at least 2 of them by Perotinus. Each motet fascicle is dedicated principally to one genre: in the 'old corpus' fasc.2: 16 French and 1 Latin triple motets; fasc.3: 11 macaronic motets (Latin motetus, French triplum); fasc.4: 22 Latin double motets; fasc.5: 100 French double motets (plus 1 Provençal, 1 French-Provençal and 1 French-Latin); fasc.6: 75 French motets for 2 voices. The appx to fasc.3: 4 motets for 2 voices (2 Latin, 2 French); the appx to fasc.5: 1 macaronic motet (French-Latin). Fasc.7: 39 double motets (26 French, 7 Latin, 3 Latin-French, 3 French-Latin), at least 2 of them by Petrus de Cruce; appx to fasc.7: (*a*) 8 French double motets; (*b*) 1 Latin double motet, 1 Latin motet for 2 voices, 1 French-Latin double motet; fasc.8: 42 double motets (21 French, 16 Latin, 4 Latin-French, 1 French-Latin). *Date of music*: the whole of the 13th century.

G. Jacobsthal: 'Die Texte der Liederhandschrift von Montpellier H.196', *Zeitschrift für romanische Philologie*, iii (1879), 526–56; iv (1880), 35–64, 278–317; O. Koller: 'Der Liederkodex von Montpellier', *VMw*, iv (1888), 1–82; F. Ludwig: 'Die 50 Beispiele Coussemaker's aus der Handschrift von Montpellier', *SIMG*, v (1903–4), 177–224; P. Aubry: *Recherches sur les 'Tenors' français* (Paris, 1907); P. Aubry and A. Gastoué: *Recherches sur les 'Tenors' latins* (Paris, 1907); Ludwig (1910), 345–408, 421ff; Ludwig (1923), 193ff; Besseler (1926), 137ff; Y. Rokseth: *Polyphonies du XIIIe siècle: le manuscrit H196 de la Faculté de médecine de Montpellier* (Paris, 1935–9) [facs., edn and commentary]; G. Kuhlmann: *Die zweistimmigen französischen Motetten des Kodex Montpellier*, ii (Würzburg, 1938) [edn of fasc.6]; J. Handschin: 'The Summer Canon and its Background, II', *MD*, iii (1949), 55–94; v (1951), 65–113; Apel, 284ff, 315ff; L. Dittmer: 'The Ligatures of the Montpellier Manuscript', *MD*, ix (1955), 35–55; Gennrich, pp.xxx–xxxii; *MGG1* ('Montpellier-Handschriften', G. Reaney); RISM, B/IV/1 (1966), 272–369; F. Mathiassen: *The Style of the Early Motet* (Copenhagen, 1966); E. Apfel: *Anlage und Struktur der Motetten im Codex Montpellier: Annales Universitatis Saraviensis* (Heidelberg, 1970); R. Branner: *Manuscript Painting in Paris during the Reign of St Louis: a Study of Styles* (Berkeley, 1977); H. Tischler, ed.: *The Montpellier Codex* (Madison, WI, 1978–85), iv; M. Wolinski: *The Montpellier Codex: its Compilation, Notation and Implications for the Chronology of the Thirteenth-Century Motet* (diss., Brandeis U., 1988); Everist (1989), 110–34; M. Wolinski: 'The Compilation of the Montpellier Codex', *EMH*, xi (1992), 263–301; Roesner (1993), lxxvii–lxxviii; Everist (1994), 8–12; *MGG2* ('Montpellier Handschriften', D. Hiley)

Bamberg, Staatsbibliothek, Lit.115 (*formerly Ed.IV.6*) [*Ba*]. 80 parchment ff. (26·3 × 18·6 cm; written block 18·7 × 13·6 cm). *Foliation*: modern pencil. *Structure*: 10 uniform quaternions. *Scribes*: same music hand for ff.1–64*v*, same text hand for ff.1–62*v*; different later hands for second section. *Notation and layout*: mostly 10 five-line staves per page; the notation is 'Aristotelian' (*see* MAGISTER LAMBERTUS); the pages are generally divided into 2 columns for triplum and motetus, with the tenor running across the bottom of the page (*see* MOTET, fig.5). *Date*: Fourth quarter of the century for copying of first section, early 14th century for the second (Norwood, 1979, 1986, 1990). *Provenance*: Paris or Ile de France, at least for copying of first section (Norwood, 1979, 1986, 1990).

Contents: ff.1–64*v*, contains 100 double motets, of which 44 are Latin, 47 French and 9 macaronic (Latin motetus, French triplum), on ff.1–62, notated in parts, plus an appx on ff.62*v*–64*v* with 1 conductus setting of a versicle trope and 7 hocket clausulas in score. All but 1 of the compositions are for 3 voices; the other (ff.57*v*–58) has triplum, motetus and 2 tenors. The motets are arranged alphabetically by first letter (only) of the motetus; within each letter division the order is: Latin, macaronic, French. The second section of 2 quaternions, ff.65–80, contains the *Practica artis musice* by AMERUS, ff.65–79; an anonymous treatise on *cantus mensurabilis*, f.79*r*–*v*; and 2 further motets, f.80*r*–*v*. These are all later additions. *Date of music*: repertory characteristic of period, *c*1260–90.

P. Aubry: *Cent motets du XIIIe siècle publiés d'après le manuscrit Ed.IV.6 de Bamberg* (Paris, 1908) [facs., edn and commentary for ff.1–64*v*]; Ludwig (1923), 198, 220; *MGG1* ('Bamberger Handschrift', H. Husman); Apel, 302ff; Gennrich, p.xxv; RISM, B/IV/1 (1966), 56ff; G.A. Anderson, ed.: *The Compositions of the Bamberg Manuscript*, CMM, lxxv (1977); C. Ruini, ed.: *Ameri Practica Artis Musicae (1271)*, CSM, xxv (1977); G.A. Anderson: 'The Notation of the Bamberg and Las Huelgas Manuscripts', *MD*, xxxii (1978), 19–67; P.L.P. Norwood: *A Study of the Provenance and French Motets in Bamberg, Staatsbibliothek, Lit.115* (diss., U. of Texas, Austin, 1979); RISM, B/III/3 (1986), 13–14; M. Huglo: 'Le traité de *Cantus Mensurabilis* du manuscrit de Bamberg', *Pax et sapientia: Studies in Text and Music of Liturgical Tropes and Sequences in Memory of Gordon Anderson*, ed. R. Jacobsson (Stockholm, 1986), 91–5; P. Norwood: 'Performance Manuscripts from the Thirteenth Century?', *College Music Symposium*, xxvi (1986), 92–6; Everist (1989), 149–53; P.P. Norwood: 'Evidence Concerning the Provenance of the Bamberg Codex', *JM*, viii (1990), 491–504; Roesner (1993), lxxviii–lxxix; *MGG2* ('Bamberg Handschriften', R. Stephan)

Burgos, Monasterio de Las Huelgas [*Hu*]. 170 parchment ff. (26 × 18 cm; written space varies: 23·5 × 13 cm to 15·3 × 13·2 cm). *Foliation*: modern ink (1906); 2 successive folios numbered 124. *Structure*: 19 gatherings; 1–16 (ff.1–148*v*) all originally quinions, but the fourth (only outer bifolio remaining) and the eighth (innermost bifolio missing) are defective. 17–19 (ff.149–168*v*) were originally written as 2 more quinions, but at present are bound as a quaternion, a ternion and a half, and a bifolio with 2 single folios, to be read in the order 149–52, 161, 166–7, 160, 162, 165, 153–6, 163, 164, 168; 169 is a fly-leaf. *Scribes*: 1 hand for the main part of the MS (ff.1–7*v*, 8*v*–152*v*, 157–159 first staff, 161*r*–*v*, 166–167*v*); a later hand entered the isolated part on f.8, and according to Anglès 11 further and later hands wrote the remaining pages from 153 on. *Notation and layout*: the red 5-line staves are distributed 6 per page for 'score' notation and 7–11 (ff.100*v*–101) for part notation; the notation is Franconian with certain idiosyncratic modifications; each of the shorter double motets is accommodated on 1 page, while the longer ones are notated as in *Mo*, i.e. triplum on the verso, motetus on the recto, tenor at foot of page. *Date*: main part *c*1300 (Dittmer, *MGG1*, who disproved the date *c*1325 given by Anglès and by Reaney, RISM); later additions *c*1325. *Provenance*: MS was written for, and has remained in, the Cistercian convent of Las Huelgas.

Contents: 45 monophonic pieces (20 sequences, 5 conductus, 10 *Benedicamus* tropes) and 141 polyphonic compositions, 1 of which (no.10 in Anglès edn) lacks music (therefore excluded from inventory in *RISM*). The comprehensive polyphonic repertory consists of conductus (including 1 Credo), Latin motets (for 2 voices, conductus motets and double motets), 1 solmization exercise, Sanctus settings, Kyrie, Gloria, Sanctus and Agnus tropes, solo

portions of 3 graduals and 3 alleluias, 1 offertory trope, several *Benedicamus Domino* and *Benedicamus* tropes, and sequences. *Date of music*: mainly later 13th century, but including works composed in the first half of the century (Notre Dame repertory); additions: first quarter of 14th century.

H. Anglès: *El còdex musical de Las Huelgas* (Barcelona, 1931/*R*) [facs., edn and commentary]; J. Handschin: 'The Summer Canon and its Background', *MD*, iii (1949), 55–94; v (1951), 65–113; Apel; Gennrich, p.xxviii; H. Anglès: *La música de las cantigas de Santa María del Rey Alfonso el Sabio*, v/iii/1, (Barcelona, 1958), 91–8; *MGG1* ('Las Huelgas', L.A. Dittmer); RISM, B/IV/1 (1966), 210ff; M. Lütolf: *Die mehrstimmigen Ordinarium Missae-Sätze vom ausgehenden 11. bis zur Wende des 13. zum 14. Jahrhundert*, i (Berne, 1970), 262–83; G.A. Anderson: 'The Notation of the Bamberg and Las Huelgas Manuscripts', *MD*, xxxii (1978), 19–67; D. Vega Cernuda: 'El códice de Las Huelgas: estudio de su técnica polifónica', *RdMc*, i (1978), 9–60; G.A. Anderson, ed.: *The Las Huelgas Manuscript*, CMM, lxxix (1982); Roesner (1993), lxxix–lxxx; *MGG2* ('Las Huelgas', M. Gómez)

Turin, Biblioteca Reale, Vari 421 [*Tu*]. 125 parchment ff. (23 × 16.2 cm), the last 45 of which contain music. *Foliation*: apparently once an independent motet collection, then bound into a large codex E.73, the music is now found in a MS that is the last of 4 that came into being in the 18th century when E.73 was split up into MSS 46, 43, 42(2) and 42(1), in that order. The first section of MS 42(1), containing St Jerome's commentaries on the Bible, is foliated 169–248 as a continuation of M2 42(2). The second section, containing the *liber motetorum*, has 5 unnumbered folios (usually referred to as A–E), 40 folios with old red ink Roman numerals, 1 unnumbered paper fly-leaf at the front and another at the back. *Scribes*: no change of hands apparent in music section. *Notation and layout*: Franconian notation, on 8 red 5-line staves to each page, except for the first 3 pieces (ff.A–E), which are notated on 6 staves. Distribution of parts as in *Ba* (*D-BAs* Lit.115) and *Mo*. *Date*: *c*1300. *Provenance*: abbey of St Jacques, Liège (title on f.1); still there in 1667 as part of MS E.73.

Contents: ff.A–E: 3 conductus for 3 voices; f.E*v*: original table of contents; ff.1–40: 31 double motets (24 French, 6 macaronic, 1 Latin). *Date of music*: mostly late 13th century.

Ludwig (1923), 205; Besseler (1926), 142; A. Auda: *Les 'motets wallons' du manuscrit de Turin: Vari 42* (Brussels, 1953) [facs., edn. and commentary]; Gennrich, pp.xxxiv–xxxv; RISM, B/IV/1 (1966), 801–07; P. Norwood: 'Performance Manuscripts from the Thirteenth Century?', *College Music Symposium*, xxvi (1986), 92–6

Paris, Bibliothèque Nationale de France, fr.146 [*Fauv*]. 102 parchment ff. (46·2 × 33 cm; written block average 33·5 × 23·8 cm). *Foliation*: 4 unnumbered leaves at the beginning and 6 at the end, 2 folios lettered A and B, first section of MS numbered I–XLVIII (fig.32); 2 leaves inserted at a slightly later date between ff.28 and 29 numbered in 19th-century hand (28*bis* and 28*ter*), the remainder, ff.49–88, in more recent Arabic numerals. *Scribes*: 1 hand for first section of MS (except ff.28*bis* and 28*ter*); another hand for musical portion of second section (ff.57–62*v*). *Date*: 1316, perhaps 1316–18 (Roesner, Avril and Regalado, 1990, p.49). *Provenance*: Paris.

Contents: 4 main sections. The first, ff.I–XLV, contains an edition by CHAILLOU DE PESSTAIN of the ROMAN DE FAUVEL, for whose music (except that on ff.28*bis* and 28*ter*) fly-leaf B is the original index (fly-leaf A contains an unrelated French poem). The second section, ff.XLVI–XLVIII and 49–55*v*, has 'Plusiers Diz de mestre Geoffroi de Paris'. The third section, ff.57*r*–62*v*, contains monophonic compositions by JEHANNOT DE L'ESCUREL, including 15 ballades, 11 rondeaux (1 also in a 3-part arrangement), 5 virelais and *dits entés*. The fourth section, ff.63–88, has a rhymed chronicle covering the period from 1300 to 1316. *Date of music*: of the *Roman de Fauvel* early 13th century to 1315–16; of L'Escurel, *c*1300. Composer: PHILIPPE DE VITRY; 2 motets and 1 detached motet triplum are attributable to him. Leech-Wilkinson posits authorship of several motets in the *Roman* to an as yet anonymous 'Master of the Royal Motets'.

Wolf (1904), 40ff; P. Aubry: *Le Roman de Fauvel* (Paris, 1907) [facs.]; Wolf (1913–19), i, 278ff; Ludwig (1923), 278; Besseler (1925), 176, and (1926), 187–219; Apel, 325ff, 449; *MGG1* ('Fauvel', F. Gennrich); L. Schrade, ed.: *The Roman de Fauvel; The Works of Philippe de Vitry; French Cycles of the Ordinarium Missae*, PMFC, i (1956) [34 polyphonic pieces]; Gennrich, pp.xxvi–xxvii; *RISM*, B/IV/2 (1969), 163–72; E.H. Sanders: 'The Early Motets of Philippe de Vitry', *JAMS*, xxviii (1975), 24–45; E.H. Roesner: 'The Making of Chaillou de Pesstain's edition of the *Roman de Fauvel*', *L'Europa e la musica del Trecento: Congresso IV: Certaldo 1984* [*L'Ars Nova italiana del Trecento*, vi (Certaldo, 1992)], 287–313; E.H. Roesner, F. Avril and N. Regalado, eds.: *Le Roman de Fauvel in the Edition of Mesire Chaillou de Pesstain* (New York, 1990) [facs. and commentary]; H. Tischler and S.N. Rosenberg, eds.: *The Monophonic Songs in the Roman de Fauvel* (Lincoln, NE, 1991); J.C. Morin: *The Genesis of Manuscript Paris, Bibliothèque Nationale, fonds français 146, with Particular Emphasis on the Roman de Fauvel* (diss., New York U., 1992); *MGG2* ('Fauvel', K. Kügle); D. Leech-Wilkinson: 'The Emergence of *ars nova*', *JM*, xiii (1995), 285–317; P. Helmer, ed.: *Le Premier et le Secont livre de Fauvel* (Ottawa, 1997); M. Bent and A. Wathey, eds.: *Fauvel Studies: Allegory, Chronicle, Music, and Image in Paris, Bibliothèque Nationale de France, MS français 146* (Oxford, 1998)

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F. Ludwig: 'Die Quellen der Motetten ältesten Stils', *AMw*, v (1923), 185–222, 273–315 (repr. in SMM, vii, 1961)

H. Besseler: 'Studien zur Musik des Mittelalters, I: Neue Quellen des 14. und beginnenden 15. Jahrhunderts', *AMw*, vii (1925), 167–252; 'II: Die Motette von Franko von Köln bis Philipp von Vitry', *AMw*, viii (1926), 137–258

W. Apel: *The Notation of Polyphonic Music, 900–1600* (Cambridge, MA, 1942, 5/1961; Ger. trans., rev. 1970)

F. Gennrich: *Bibliographie der ältesten französischen und lateinischen Motetten*, SMM, ii (1957)

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M. Everist: *Polyphonic Music in Thirteenth-Century France: Aspects of Sources and Distribution* (New York, 1989)

H. Van der Werf: *Integrated Directory of Organa, Clausulae, and Motets of the Thirteenth Century* (Rochester, NY, 1989)

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VI. English polyphony, 1270–1400

1. General. 2. The Worcester Fragments. 3. Other individual sources.

1. GENERAL. It is an indication of the lamentable state of preservation of medieval English polyphony that, strictly speaking, a report on its MS sources has to be negative; no integral codex written in the British Isles between the Winchester Troper (*GB-Ccc* 473) and the Old Hall MS (*Lbl* Add.57950) is extant, aside from the Scottish *D-W* 677. (Some commonplace books with music entries are intact as such.) Yet how significant a role polyphonic music played in medieval England, at least from the 13th century on, is indicated by the quantity of surviving scraps, fly-leaves, paste-downs, stray leaves, and isolated jottings. Several of the MSS of which only fragmentary leaves remain were sizable codices, some of them numbering over 200 pages (Lefferts, 1986, pp.159–61). While all of them are in more or less tattered and scattered condition, 'England has in fact more sources of medieval polyphony than any other country' (G. Reaney, xv, 1961, p.15). Only in settings of vernacular poetry does medieval England seem to have been eclipsed by other countries. There are very few, their occurrence is isolated, and the MSS are therefore not specifically cited below (see Dobson and Harrison, 1979, particularly for

GB-Cu 5943, and see Wathey, 1993, for *GB-Lbl* 41340(H)).

The sources that preserve Latin polyphony may be divided into two groups, containing (1) compositions, most or all of which date from the 13th century, and (2) 14th-century compositions. There are five main categories into which the repertory of the first group can be divided: (*a*) sequences, tropes, conductus, and rondelli (*see* RONDELLUS); (*b*) motets on a *pes* (*see* PES (i)); (*c*) chant settings; (*d*) troped chant settings; and (*e*) motets on a cantus firmus. In many of the sources specimens of several of these categories are found without strict separation from one another. This applies primarily to the so-called Worcester Fragments (see §2) as well as to lesser sources, such as *GB-Ob* CCC497 (two scribes), *F-Pn* fr.25408, *GB-Ob* Mus.c.60, and *US-Cu* 654 App. Some of the sources that preserve only one category are *GB-Ob* Bodley 257, *Owc*, *Ob* CCC489, *Ob* Wood 591 (category *a*); *Ctc* 0.2.1 (category *e*). Of course, in view of the fragmentary condition of the sources there are relatively few concordances (about a dozen); yet they attest the dissemination of much of the repertory, the more so as two compositions (Worcester Fragments nos.53 and 67, ed. in PMFC, xiv, nos.56 and 57) exist in three versions. While little or nothing is known about the points of origin of a number of sources other than the Worcester Fragments, enough information is available to prove that the geographic spread of English polyphony embraced many widely separated centres and areas, including both France (*F-MOf* H196 nos.59–61, ed. in PMFC, xiv, nos.79, 77, 78) and a Cistercian abbey in Yorkshire (*US-Cu* 654 App.). No comprehensive discussion of the MSS exists; lists of compositions and sources in Losseff (1994) and Summers and Lefferts (forthcoming).

The repertory of the 14th century falls into three main groups: motets (increasingly based on a cantus firmus, rather than a *pes*); cantilenas (*see* CANTILENA (i)); and discant settings for three voices of cantus firmi (many of them choral chants). As in the 13th century, many sources mix two or all of the genres. The main fragmentary sources are *GB-Lwa* 33327; *Lbl* 24198; *Onc* 362; *Cpc* 228; *Lbl* Sloane 1210; *Lbl* 62132A; *Cgc* 727/334; *Cgc* 543/512; *B-Br* II266; *GB-Ob* Hatton 81; *DRc* C.I.20; *Ob* e Mus.7; *Lpro* 23; *Lbl* Arundel 14; and *Ob* Barlow 55. *Onc* 362, *Ob* e Mus.7 and *DRc* C.I.20 transmit motets almost exclusively (the latter two also including some continental motets of the 14th century), *Lwa* 33327, *Ob* Hatton 81 and *Lbl* 24198 entirely so. Despite the fact that the contents of these MSS range from a total of five items (*Ob* Hatton 81) to a total of only 21 (*Onc* 362), there is a surprising number of concordances, which relate *Ob* Hatton 81, *Ob* e Mus.7 and *DRc* C.I.20 to one another; another such group consists of *Cpc* 228., *Lbl* Sloane 1210, *B-Br* II266, *Lbl* 62132A, *GB-Cgc* 727/334, *Cgc* 543/512 and several lesser sources. Some of these, as well as *Onc* 362 and *Lwa* 33327, are also related to the Worcester Fragments. The sources cited all date from the first half or the middle of the 14th century (*Lwa* 33327 probably goes back to the last decade of the 13th). Later MSS are even more fragmentary, they continue to transmit mostly motets, discant settings and cantilenas. Among them, the most significant include *Occ* 144, *Ir* 50/22/13/15, *Lpro* E 163/22/1/24, *US-NYpm 978* and *Lbl* 40011B; the last, written on paper using white void notation, is now dated about or just before 1400 (Bent, 1987). The most comprehensive listing of sources is Summers, 1990, which is supplemented by Wathey, 1993. Some items of possibly late 14th or early 15th century origin are given in RISM, B/IV/4, *Census-Catalogue* and Curtis and Wathey, 1994.

While it is awkward to present formal descriptions of such fragmentary remains, a description of the Worcester Fragments as well as accounts of the musical contents of 12 MSS are nevertheless given below, in the hope that a general picture will be discernible. All listed sources contain ten or more polyphonic pieces (*Lbl* Harl.978 has fewer but its list indicates 164 other compositions), an arbitrary criterion of selection from many points of view, but one which does in fact allow inclusion of MSS which are representative in content.

2. THE WORCESTER FRAGMENTS. The Worcester Fragments consist of over fifty folios from nine or more separate volumes, only three of which are represented by a substantial number of pages. This material survives today in three separate collections of parchment leaves (fly-leaves etc.) not corresponding directly to any one of the medieval volumes: *GB-WO* Add.68 (*olim Worc*), *Ob* Lat.lit.d.20 and *Lbl* Add.25031. RISM incorporates the third of these into the second, which is likewise given the sigillum *Worc*, although it is listed and inventoried separately from the first. The reason for this unusual procedure is complex. Recognizing the relatedness of some leaves, between 1925 and 1952 attempts were made at the Bodleian Library to reconstruct one or more MSS of English medieval polyphony by combining certain Bodleian fragments (from three different MSS) with photographic copies of the four folios of *Lbl* Add.25031 and of most of the fragments collected in *WO* Add.68. This curious aggregate, designated as *Ob* Lat.lit.d.20 and containing nearly twice as many photographs as it does originals, forms the basis of Dittmer's edition (MSD, ii, 1957) and of RISM's listing; the last 32 of the 109 items of the edition are transcriptions of those polyphonic contents of *WO* Add.68 (20 leaves) that were not incorporated as photographs into *Ob* Lat.lit.d.20, and only the fragments containing them are listed under *WO* Add.68 in RISM.

WO Add.68 contains both monophony and polyphony. The leaves or groups of leaves containing polyphonic compositions are as follows (asterisks indicate photographic copies in *Ob* Lat.lit.d.20): nos.ix*, x*, xi*, xii, xiii*, xviii, xix, xx, xxviii*, xxix, xxx, xxxi*, xxxii and xxxv* (fig.32; no.xxxv is composed of six leaves that in the 1920s were removed from *Omc* 100, and transferred to *WO* Add.68). Their relationship with the Oxford and London sources is shown by similarities in musical style and genre, palaeographic factors (including certain notational devices), size of leaves, medieval foliation (where present), and the evident original adjacency of certain leaves now preserved in different sources.

At least the first 21 leaves of the 'factitious' (RISM) MS *Ob* 20, as at present constituted, evidently came originally from one volume, though only eight of them are Bodleian originals, while of the remainder (photographs) nine are contained in four different items of *WO* Add.68 and four are in *Lbl* Add.25031. Dittmer (MSD, ii, pp.13–14) suggested that the music of *Ob* Lat.lit.d.20 might have come from as few as two or as many as five different volumes; it is probable that the first volume (ff.1–21 or 22 – about half of them discontinuous and most of them

preserving the original foliation) was separate, while ff.25–32 (or 33) plus ff.34–5 and ff.23–4 plus ff.36–9 may originally have been parts of two further volumes. Well over a dozen different hands (including palimpsests) can be distinguished in the Worcester Fragments (see Wibberley, 1976 and Losseff, 1994). For a description of the compositions as well as probable dates of the sources and the music, *see* WORCESTER POLYPHONY. Nothing definite is known about provenance, though the preservation in Worcester of so relatively large a number of leaves makes it reasonable for scholars to have assumed that most of the polyphony was written or at least used there. New fragments from the same complex of medieval sources have been found by Summers (now identified as *WO* Add.68, frag.xxxix/1 and 2).

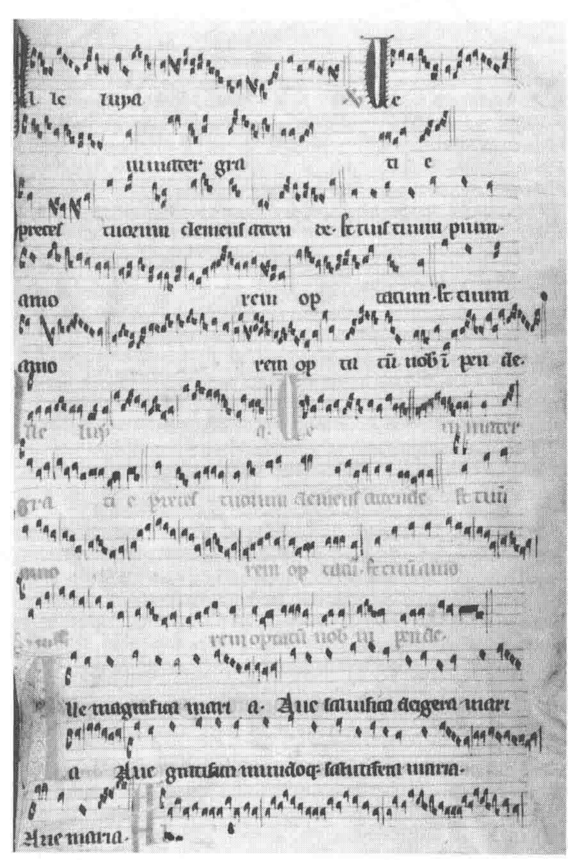
Worcester, Cathedral Library, Add.68 [*Worc*]. Fly-leaves and bindings from various MSS in Worcester Cathedral Library, plus 6 leaves formerly *Omc* 100 (transferred to Worcester in the 1920s). The folio numbers of those fragments included as photocopies in *Ob* Lat.lit.d.20 (as used by Dittmer and RISM) are given in parentheses: frag. IX: 1 leaf (f.27); X: 2 leaves (ff.1–2); XI: 2 leaves (ff.20–21); XII: 1 leaf; XIII: 4 leaves (ff.36–9); XVIII: 2 leaves; XIX: 6 leaves; XX: 2 leaves; XXVIII: 4 leaves (ff.8–11); XXIX: 4 leaves; XXX: 4 leaves; XXXI: 1 leaf (f.7); XXXII: 1 leaf; XXXIV: 1 strip; XXXIV*a–c*: 3 strips; XXXV: 6 leaves (formerly *Omc* 100; ff.26, 29–33) (fig.32). The strips XXXIV and XXXIV*a–c* were disregarded by Dittmer. Strips xxxix/1 and 2 were recently identified by Summers; for these, see Wathey, 1993

Oxford, Bodleian Library, Lat.lit.d.20 [*Worc*]. Fragments gathered together from various MSS in the Bodleian. Their original shelf-mark and the number of their leaves, followed by their foliation as now interspersed with photocopies (used by Dittmer and RISM), are Auct.F inf.1, 3: 8 leaves (ff.12–19); Hatton 30: 1 leaf (f.22); Bodley 862: 3 leaves (ff.23–5); Bodley 862 (covers): l leaf (f.27*a*); Bodley 862: 1 leaf (f.28); Bodley 862: 2 leaves (ff.34–5).

London, British Library, Add.25031 [*Worc*]. 3 ff. (17 x 17·5 cm, 23·5 x 18 cm, 23·5 x 18 cm) and 2 strips (now mounted one above the other) in the front of miscellaneous tracts, letters etc., preceded by four modern paper leaves. The first two parchment leaves bear an old ink foliation XIII, XIIII. Modern pencil foliation 1–4. The correct order is as follows (foliation in *Ob* Lat.lit.d.20 indicated in brackets): f.1*r–v* with the second strip of f.4*r–v* underneath it [ff.3*r–v* and 6 *r–v*, second strip], f.2*r–v* [f.4*r–v*], f.3*v–r* [f.5*r–v*], f.4*v–r*, first strip [f.6*r–v*, first strip]. The original foliation of ff.3 and 4 (xv and xvi) has been cut off. The first of the two strips is erroneously indicated as reverse in RISM, while in Dittmer (MSD, ii, p.18) it is listed as staff 7 of the folio to which it originally belonged.

3. Other individual sources.

London, British Library, Harl.978 [*LoHa*]. 170 ff (19 × 13 cm), of which the first four and last four are fly-leaves, the outside ones paper, the other six parchment; after the first four fly-leaves an 18th-century paper fly-leaf has been inserted. *Foliation*: 3 systems, none including the eight outer fly-leaves. First series begins with parchment leaves, running 1–3, 5–9, unnumbered folio, 10–35, 58–182. The 18th-century fly-leaf was then added and numbered 1*. Ff.58–182 of the first system then refoliated in modern pencil (British Museum) as 36–160. A final British Museum pencil system refoliated the 18th-century fly-leaf and the parchment leaves as 1–162. *Notation*: music (ff.2–15) in more than one hand (not yet precisely differentiated: Handschin, p.67) but all roughly contemporaneous; most breves in monphony and polyphony are rhomboid. *Date*: music *c*1250 or soon after. *Provenance*: Reading Abbey (Benedictine); whether it remained



32. *Worcester, Cathedral Library, Add.68, no.xxxv, g–h (= GB-Ob Lat.lit.d.20, f.29r–v). g: staves 1–8, end of duplum of 54; staves 8–9, end of tenor of 54; staves 10–12, beginning of duplum of 55 [= App.19]. h: staves 1–5, end of triplum of 55 [= App.19]; staves 6–9, end of tenor of 55 [= App.19]; staves 10–12, beginning of triplum of 56 [= App.18b]; staff 12, beginning of tenor of 56 [= App.18b]*

there until the dissolution of the abbey, and how the 1st Earl of Oxford acquired it, are unknown.

Contents: a gathering of music on ff.2–13*v*; a second gathering containing solmization exercises on ff.14–15 and a calendar of Reading Abbey (entries for Jan–Feb only); on ff.15*v*–21*v*; list of contents of a lost MS containing 164 sacred polyphonic compositions, belonging to W. de Wintonia (*see* WINTONIA, W. DE), in a hand nearer the end of the 13th century, on ff.160*v*–161. The rest of the MS does not relate to the date or contents of the music or list. *Music on ff.2–13v*: 4 monophonic cantilenas; 3 *estampies* (untexted) for 2 voices; l conductus for 3 voices, with both Latin and a unique French text, followed by the *neuma* (in modal rhythm) of which the conductus tenor is an arrangement; 1 monophonic cantilena; the famous 'Summer Canon'.

List on ff.160*v*–161: the list is headed 'Ordo l*ibri* W. de Winto*nia*' and begins with a setting of the Marian Gloria trope *Spiritus et alme* entitled 'R*esponsorium* R. de Burg*ate*' (Ludwig read 'R*esponsorium* de virg*ine*') (*see* BURGATE, R. DE). There follow settings of 7 other Marian tropes, including 2 *Regnum*, 1 responsory, 3 alleluia tropes and 1 alleluia. Next comes a cycle of 37 alleluia settings for important feasts and Lady masses; this list is headed 'Postea R*esponsoria* W. de Wic̄', which attribution has been expanded to 'W. de Wic*umbe*' (*see* WYCOMBE, W. DE). There follow 38 'Cund*uctus*', 13 'Mot*eti cum una* litt*era et* dupl*ici* no*ta*' (presumably conductus motets), 18 'Mot*eti* cu*m* dupl*ici* litt*era*' (double motets), 2 'It*em* mot*eti cum* dupl*ici* no*ta*' (presumably additional conductus motets), 48 'It*em cum duplici* litt*era*' (additional double motets).

Wooldridge and Hughes, i (London, 1897), pls.12–22 [facs.]; F. Ludwig: *Repertorium organorum recentioris et motetorum vetustissimi stili* (Halle, 1910), 267ff; J. Wolf: 'Die Tänze des Mittelalters', *AMw*, i (1918), 10–42 [edns of 3 *estampies*]; W. Apel: *The Notation of Polyphonic Music 900–1600* (Cambridge, MA, 1942, 5/1953), 247 [facs.]; HAM, i (1946), nos.41–2; J. Handschin: 'The Summer Canon and its Background, I', *MD*, iii (1949), 55–94; v (1951), 65–113; B. Schofield: 'The Provenance and Date of "Sumer is icumen in"', *MR*, ix (1949), 81–6; L.A. Dittmer: 'An English *Discantuum Volumen*', *MD*, viii (1954), 19–58, C. Parrish: *The Notation of Medieval Music* (New York and London, 1958), pls. xxxii–xxxiii, xliii [facs.]; RISM, B/IV1 (1966), 505–8; H. Besseler and P. Gülke: *Schriftbild der mehrstimmigen Musik*, Musikgeschichte in Bildern, iii/5 (Leipzig, 1973), 44–7; C. Hohler: 'Reflections on some Manuscripts Containing 13th-Century Polyphony', *Journal of the Plainsong and Mediaeval Music Society*, i (1978), 2–38; PMFC, xiv (1979), nos.4a, 4b, 16, 17, 18, appx.23a, appx.23b; Lefferts (1986), 161–5; T. McGee: *Medieval Instrumental Dances* (Bloomington, IN, 1989), nos.39–41 [edn of 3 dances]; Loseff (1994), 82–4; Summers and Lefferts (forthcoming) [facs]

Oxford, Bodleian Library, Corpus Christi College, 497 [*OCC497*]. 7 ff. (various sizes, some only narrow strips), once fly-leaves of *Ob* CCC86, now separated; gap of at least one leaf between f.4 and f.5. *Notation*: 4 sets of 3 red 5-line staves per page, with 4 brown 4- or 5-line staves added in the wide lower margin of ff.3*v*–4, 5*v*–6. Non-mensural notation except for the motet additions, which are in 13th-century English mensural with rhomboid breve. *Date*: third quarter of 13th century, additions last quarter; *Provenance*: unknown.

Contents: 2 Latin-texted Kyries (no cantus firmus), 9 conductus in score, 2 motets in parts; all for 3 voices. 1 item omitted in RISM between no.7 and no.8; RISM no.13 is monophonic. Two pieces have concordances with 13th-century Parisian MSS.

L.A. Dittmer: 'Beiträge zum Studium der Worcester-Fragmente', *Mf*, x (1957), 29–39; RISM, B/IV/1 (1966), 582–6; M. Lütolf: *Die mehrstimmigen Ordinarium Missae-Sätze vom ausgehenden 11. bis zur Wende des 13. zum 14. Jahrhundert* (Berne, 1970) [edns of 2 pieces]; PMFC, xiv (1979), nos.18, 23–4, 42, 82, appxs. 2–4; Anderson (1979–88), ii, no.F33 and ix, nos.O25–O32; Losseff (1994), 42–9; Summers and Lefferts (forthcoming) [facs.]

Cambridge, Trinity College, O.2.1 (catalogue: 1105) [CbT]. 262 ff. (22·9 × 16·4 cm), of which the first two and last two are unnumbered paper fly-leaves. Two more front fly-leaves are foliated I–II. Music on ff.I–II, 229–30. *Notation*: English mensural with rhomboid breve on 12 red 5-line staves per page. The two upper parts have the same text and are written in score; the unlabelled tenor or tenors follow separately. *Date of music*: third quarter of 13th century. *Provenance*: main MS from Ely Cathedral priory (Benedictine) *c*1200.

Contents: 9 conductus motets, all but 1 fragmentary, 1 (possibly 2) for 4 voices (2 tenors, of which 1 has a cantus firmus). The last 3 pieces are well known from continental sources. The first composition is erroneously listed as two separate pieces in RISM.

J. Handschin: 'The Summer Canon and its Background, II', *MD*, iii (1949), 55–94; v (1951), 65–113; RISM, B/IV/1 (1966), 482–5 [lists edns of continental pieces made from other MSS]; PMFC, xiv (1979), no.75, appxs. 24–5; Summers and Lefferts (forthcoming) [facs]

Oxford, Bodleian Library, Mus.c.60 [*OM 60*]. Miscellany of which only ff.79–85 (various sizes) and f.86 (26·7 × 19·7 cm, cut in half) and f.104*r*–*v* are medieval and contain music; f.86 comes from a mid-15th century continental MS and will not be further described here. *Notation*: ff.79–80, 81–85*v* square notation without semibreves or minims, on the whole reflecting the precepts of Johannes de Garlandia f.104*r*–*v* uses 13th-century English mensural with rhomboid breve espressing sevond mode. F.80*v* uses semibreves. Generally 9 red 5-line staves per page. *Date*: late 13th century, f.81 slightly earlier, f.80*v* first half of the 14th century. *Provenance*: unknown (two concordances with the Worcester Fragments).

Contents: 13 pieces. Ff.79–85 (RISM nos.3 and 4 are a single item). 2 troped introits, 2 Kyrie tropes (one a fragmentary motet setting, the other in cantilena style without cantus firmus), 1 Gloria (no cantus firmus), 2 Gloria tropes (one a fragmentary motet setting, thother in 4-voice score and attributed by Dittmer and Sanders to R. DE BURGATE), 1 troped responsory, 1 conductus, 1 *pes* motet with 2 texted parts and 2 tenors, Fragments of 3 motets. Most of these pieces are incomplete, with voices missing. On f.104*r*–*v*, 1 fragmentary motet.

L.A. Dittmer: 'An English *Discantuum Volumen*', *MD*, viii (1954), 19–58; L.A. Dittmer: 'Beiträge zum Studium der Worcester-Fragmente', *Mf*, x (1957), 29–39; E.H. Sanders: 'Cantilena and Discant in 14th-century England', *MD*, xix (1965), 7–52 [edn. of 1 piece]; RISM, B/IV/1 (1966), 566–70; M. Lütolf: *Die mehrstimmigen Ordinarium Missae-Sätze vom ausgehenden 11. bis zur Wende des 13. zum 14. Jahrhundert* (Berne, 1970) [3 facs., edn of 2 pieces]; PMFC, xiv (1979), nos.44, 59, 67, appx. 15; P.M. Lefferts and M. Bent: 'New Sources of English Thirteenth and Fourteenth-Century Polyphony', *EMH*, ii (1982), 338–42 [with facs. and partial edn of f.104*r*–*v*]; Summers (1983), pls. 161–7 [facs.]; Summers and Lefferts (forthcoming) [facs.]

Chicago, University Library, 654 App [*US-Cu*]. 4 ff. (*c*26 × 20 cm), cut across the middle and trimmed (from a probable original size of *c*30 × 20cm) to make 16 fly-leaves around another MS, now kept separately. *Notation*: late English mensural with rhomboid breve, on 11 or 12 red 5-line staves, one nearly always cut away. *Date*: *c*1290. *Provenance*: Meaux Abbey (Cistercian), near Beverley, east Yorkshire.

Contents: 10 compositions for 3 voices. One of the upper voices is missing in each of the three compositions on f.1. The remaining pieces are a Gloria trope with another texted part and a tenor, a motet whose upper voices share the same text, 3 rondelli, and 2 pieces containing rondellus or voice-exchange sections.

R.L. Greene: 'Two Medieval Musical Manuscripts: Egerton 3307 and some University of Chicago Fragments', *JAMS*, vii (1954), 1–34; L.A. Dittmer: *The Worcester Fragments*, MSD, ii (1957), 169 [edn of *In excelsis gloria*]; L.A. Dittmer: *Worcester Add.68, Westminster Abbey 33327, Madrid, Bibl. Nac. 192*, Publications of Mediaeval Musical Manuscripts, v (New York, 1959), 44 [facs. of part of *In excelsis gloria*]; L.A. Dittmer: *Oxford Latin Liturgical D 20, London Add. Ms. 25031, Chicago, Ms. 654 App.*, Publications of Mediaeval Musical Manuscripts, vi (New York, 1960) [complete facs., edns of all but *In excelsis gloria*]; E. Apfel (1959) [edns of 5 pieces]; RISM, B/IV/1 (1966), 813–16; PMFC, xiv (1979), nos.32–6, 73, 76; Wathey (1993), 60–62 [concordance in *GB-Lwa* frag.3/1]; Summers and Lefferts (forthcoming) [facs.]

Oxford, New College, 362 [*ONC*]. Medieval liturgical fragments collected from various bindings, of which one group of 10 ff. (32·1 × 21·5 cm, some reduced by excisions) contains music. It bears an old red ink foliation (lxx–lxxi, lxxvi–lxxvii, lxxxi–lxxxiii, lxxxviii–xc) and a modern pencil foliation (82–91, incorrect, to be read in the order 84–9, 82–3, 90–91). *Notation*: 11 red 5-line staves per page; Petronian notation except for three added pieces (nos.18–20) on ff.90*v*, 91 which employ down-tailed semibreves (no.18) and minims (no.19). Score notation for nos.13, 19–20, otherwise parts written separately. *Date*: *c*1320 (Harrison). *Provenance*: unknown.

Contents: 21 compositions: 1 motet for 4 voices with 3 texted upper voices and a French tenor; 2 motets for 4 voices with 2 texted upper voices and 2 tenors (one with one French text for the tenors); 1 motet for 3 voices with a French tenor; 8 motets (several fragmentary, some for 4 voices); 2 voice-exchange motets for 3 voices; 1 rondellus for 3 voices; 1 *Regnum* trope for 4 voices (motet); 1 Gloria trope for 3 voices; 1 antiphon for 3 voices (motet); 1 respond for 4 voices (motet with 2 texted upper voices); 2 discant settings for use before a lection.

E. Apfel: (1959) [edns of 10 pieces]; Harrison (1960); RISM, B/IV/1 (1966), 588–93; F. Ll. Harrison: '*Ars Nova* in England: a New Source', *MD*, xxi (1967), 67–85; T. Göllner: *Die mehrstimmigen liturgishen Lesungen* (Tutzing, 1969), 132–3, 325–6 [facs. and commentary]; PMFC, xiv (19790, no.42; PMFC, xv (1980), nos.1–10, 17; Harrison and Wibberley (1981), pls.80–99 [facs.]; PMFC, xvi (1983), nos.32, 41–2, 99, 101–2; Summers (1983), pls. 197–9 [facs.]; Lefferts (1986); Wathey (1993), 6–8 [concordance in *GB-AB* 22875E]

Cambridge, Gonville and Caius College, 543/512 [*CGC*]. 270 ff (25·5 × 18·3 cm) of which the first four and last four are unnumbered modern paper fly-leaves. *Foliation*: 1–262, partly old ink, partly modern pencil (the old foliation is three numbers higher). Music on ff.246*v*–249*r* and 252*v*–262. *Notation*: Petronian, 8–10 four- or five-line staves per page. Monophonic additions in three further hands on f.248, including white mensural notes. The motets are written in parts, the remainder in score. *Date*: *c*1330. *Provenance*: texts on f.249*v* refer to East Anglia and bishops of Norwich, the last entry in the main hand naming William de Hermyn (1325–36).

Contents: 14 items: 6 motets (one for 4 voices, with 2 tenors, the remainder for 3 voices); 2 rondelli for 4 voices; 5 cantilenas (in the usual double-versicle form of the sequence), 3 for 3 voices, 2 for 2 voices; and 1 isolated motet part.

J. Handschin: 'The Summer Canon and its Background, II', *MD*, v (1951), 65–113 [edn. of 1 piece]; E. Apfel (1959) [edns. of 7 pieces]; M. Bukofzer: 'Popular and Secular Music in England to 1470', *NOHM*, iii (1960/*R*), 107–28, 165–213; E.H. Sanders: 'Tonal Aspects of 13th-century English Polyphony', *AcM*, xxxvii (1965), 19–34 [edn of 1 piece]; RISM, B/IV/1 (1966), 468–71; PMFC, xiv (1979), 57; PMFC, xv (1980), nos.25–8, 33; Harrison and Wibberley (1981), pls.120–42 [facs.]; PMFC, xvi (1983), 97–8; Summers (1983), pls.16–20 [facs.]; PMFC xvii (1986), nos.19–21, 36–8; Lefferts (1986)

London, British Library, Sloane 1210 [*Sl*]. 144 ff. (21 × 14 cm), numbered 1, 1*bis*, 2–143. Ff.1, 1*bis*, 138–43 are fly-leaves with music.

Notation: various hands; 9–11 brown or red 4- or 5-line staves per page. Notation styles include those with dots of division, *signum rotundum*, minims, semibreves with left-hand oblique descending tail. *Date*: *c*1330. *Provenance*: early owners include John Gigur, *magister* at Tattershall collegiate chapel.

Contents: 14 pieces: Kyrie trope for 3 voices, Gloria for 3 voices, Credo for 3 voices, alleluia for 2 voices, hymn for 3 voices (only the Credo and the hymn have been shown to be cantus firmus settings), 3 motets for 3 voices; 6 cantilenas, 3 for 3 voices and 3 for 2.

N. Dufourcq, ed.: *Larousse de la musique* (Paris., 1957), ii, 208 [1 facs.]; *HarrisonMMB* [edn of 1 piece]; E. Apfel (1959) [4 facs., edns of 2 pieces]; Harrison (1960); E.H. Sanders: 'Cantilena and Discant in 14th-century England', *MD*, xix (1965), 7–52 [edn of 1 piece]; RISM, B/IV/2 (1969), 229–34; PMFC, xv (1980), nos.12–14; Harrison and Wibberley (1981), pls.23–38 [facs.]; PMFC, xvi (1983), nos.7, 34, 43, 74, 89; Summers (1983), pls.63–8 [facs.]; PMFC xvii (1986), nos.25, 28, 30, 31, 34–5; Lefferts (1986); Wathey (1993), 97–9, 125 [two concordances, one in facs.]; C. Page: 'An English Motet of the 14th Century: Two Contemporary Images', *EMc* xxv (1997), 7–32 [edn of one piece and facs. of two concordances]

London, British Library, Add. MS 62132A (formerly Leeds Central Library, Archives Department, MS Vyner 6120; formerly Studley Royal, Fountains Abbey MS 23. 232 ff. (21·5 × 14·5 cm), the first of which is blank and unnumbered; the rest has modern pencil foliation 1–231. A miscellaneous collection with music at the end on two parchment bifolia from different gatherings, ff.228–31, to be read in the order 230, 229 (or 229, 230, see Bent, 1987), 228, 231. Pages were lost between the bifolia after cantilenas were copied but before responsories were entered. *Notation*: Ars Nova notation on 12 red 5-line staves per page; in the three added cantus firmus settings the middle voice is notated in red ink on a 4-line staff even though in two of the compositions it is the lowest voice that sings the chant. Semibreves occasionally made *major* with downward tail or swallow tail. *Date*: first third of the 14th century (Bent, 1987, suggests 3rd quarter). *Provenance*: Fountains Abbey (Cistercian), north Yorkshire, at least by the mid-15th century.

Contents: 6 cantilenas, 1 sequence (in discant), 3 responsories (verses only, in discant) all for 3 voices and in score notation.

H.K. Andrews and R.T. Dart: 'Fourteenth-century Polyphony in a Fountains Abbey MS Book', *ML*, xxxix (1958), l–12 [facs. of 3 ff., edn of 1 piece, edns of all texts]; D. Stevens: 'The Second Fountains Fragment: a Postscript', *ML*, xxxix (1958), 148–53; E. Apfel (1959) [edns of 2 pieces]; RISM, B/IV/2 (1969), 275–9; PMFC, xvi (1983), nos.80, 84, 86; Summers (1983), pls.46–53 [facs.]; PMFC, xvii (1986), nos.22, 34, 41–4; Bent (1987) [facs. and commentary]

Oxford, Bodleian Library, e Mus.7 [*EMus*]. 277 ff. (36·5 × 23·2 cm), numbered i–xii, 1–540 (old pagination, probably 17th century), and I–VI, 1–271 (modern foliation). Ff.I–VI and 266–71 are fly-leaves, of which ff.I–II and 270–71 are paper and blank, and ff.III–VI and 266–9 are parchment and contain music. *Notation*: front fly-leaves Franconian and Petronian, the rest Ars Nova notation; 12 or 13 red 5-line staves per page. *Date*: mid-14th century. *Provenance*: Bury St Edmunds (Benedictine).

Contents: 18 pieces. Front leaves hold 11 (item no.1 in RISM is actually two fragmentary compositions): 1 motet with 2 texted upper voices and 2 tenors, 1 antiphon for 4 voices (a voice-exchange motet for 2 tenors and 2 texted upper voices, probably intended as a *Benedicamus* substitute), 6 motets for 3 voices, 1 untexted composition (?Kyrie) for 3 voices, *Regnum* trope for 3 voices (motet), 8 motets or fragments (for 3 or 4 voices). Rear leaves hold 7: a fragmentary voice-exchange motet for 4 voices, an untexted discant composition in score (Kyrie) for 3 voices, and 5 motets or framents (3-voice works). Or the latter, 2 have a French text (1 in the the tenor), and 1 other (isorythmic) has a concordance in *I-IV* 115.

J., J.F.R. and C. Stainer, i (1901), pls.x–xv [facs. of 3 pieces], ii (1901) [edn of 1 piece]; M.F. Bukofzer: *Studies in Medieval and Renaissance Music* (London and New York, 1950), 17–33 [edns of 2 pieces]; Harrison (1960); F.Ll. Harrison: *Motets of French Provenance*, PMFC, v (1968) RISM, B/IV/2 (1969), 257–61; P.M. Lefferts: 'The Motet in England in the Fourteenth Century', *CMc*, no.28 (1979), 55–75; PMFC, xv (1980); Harrison and Wibberley (1981), pls.46–61 [facs.]; OMFC, xvi (1983), nos.18–24, 32; Summers (1983), pl.157 [facs. of f.267]; Lefferts (1986)

Durham, Cathedral Library, C.I. 20. [*DRc20*] 340 ff. (34 × 22·2 cm). Music on the 4 fly-leaves at the beginning and the four at the end (ff.1–4, 366*–369). *Notation*: ff.1–4, late Petronian notation; f.4*v*, 2 pieces in score in French Ars Nova notation; ff.366*–369 French Ars Nova notation. Ff.1–4*v*, 12 brown 5-line staves per page, ff.366*–369, 13. *Date*: mid-14th century. *Provenance*: main MS bought mid-15th century for Durham by prior John Wessyngton (*explicit* on f.5).

Contents: Front leaves: 4 motets for 3 voices including one with a French tenor, 1 motet for 4 voices, 2 isolated motet part; f.4*v*, 2 chant settings in discant style, for 3 voices (cantus firmus, if any, of the second is unknown so far). Rear leaves: 10 3-voice motets, 6 of French provenance, including two by Philippe de Vitry.

F.Ll. Harrison: *Motets of French Provenance*, PMFC, v (1968) F.Ll. Harrison: '*Ars Nova* in England: a New Source', *MD*, xxi (1967), 67–85; PMFC, xv (1908), nos.29–35; Harrison and Wibberley (1981), pls.149–64 [facs.]; PMFC, xvi (1983), nos.70, 75; Summers (1983), pl.39 [facs. of f.4*v*]; Lefferts (1986) RISM, B/IV/2 (1969), 218–22 [lists edns of continental motets made from other sources]

Oxford, Bodleian Library, Barlow 55 [*Ob 55*]. Miscellany of 13 ff. of various sizes, modern pencil foliation. Music on ff.4–5 (21 × 13·8 cm). *Notation*: Ars Nova notation, except for last line of f.5, a later addition which is in 15th-century white notation (*Si quis amat*; concordance in *Cu* 5943, f.163*r*). Top two staves cut off, leaving 1 red 5-line staff and 3 sets of 3 red 5-line staves; text in red ink except on f.5*v*. *Date*: 14th century. *Provenance*: unknown.

Contents: 8 settings for the Mass Ordinary, in varying states of incompleteness, 1 alleluia, 1 cantilena. All compositions for 3 voices, some in discant style, some in cantilena style.

E. Apfel (1959) [3 facs., edns of 2 pieces]; RISM, B/IV/2 (1969), 248–51; Harrison and Wibberley (1981), pls.40–43 [facs.];

PMFC, xvi (1983), nos.22, 24, 46, 59, 62, 77; Summers (1983), pls.153–65 [facs.]; PMFC, xvii (1986), no.4b

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M. Bent: 'The Transmission of English Music 1300–1500: some Aspects of Repertory and Presentation', *Studien zur Tradition in der Musik: Kurt von Fischer zum 60. Geburtstag*, ed. H.H. Eggebrecht and M. Lütolf (Munich, 1973), 65–83
E.J. Dobson and F.Ll. Harrison, eds.: *Medieval English Song* (London, 1979)
Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550, RMS, i (1979–88)
G.A. Anderson, ed.: *Notre-Dame and Related Conductus* (Henryville, PA, 1979–88)
E.H. Sanders, ed.: *English Music of the Thirteenth and Early Fourteenth Centuries*, PMFC, xiv (1979)
F.Ll. Harrison, ed.: *Motets of English Provenance*, PMFC, xv (1980)
F.Ll. Harrison and R. Wibberley, eds.: *Manuscripts of Fourteenth Century English Polyphony: a Selection of Facsimiles*, EECM, xxvi (1981)
I. Fenlon, ed.: *Cambridge Music Manuscripts, 900–1700* (Cambridge, 1982)
W.J. Summers, ed.: *English Fourteenth-Century Polyphony: Facsimile Edition of Sources Notated in Score*, Münchner Editionen zur Musikgeschichte, iv (Tutzing, 1983)
F.Ll. Harrison, E.H. Sanders and P.M. Lefferts, eds.: *English Music for Mass and Offices*, PMFC, xvi–xvii (1983–86)
P.M. Lefferts: *The Motet in England in the Fourteenth Century* (Ann Arbor, 1986)
M. Bent, ed.: *The Fountains Fragments* (Kilkenny, 1987) [facs.]
W.J. Summers: 'English 14th-Century Polyphonic Music: an Inventory of the Extant Manuscript Editions', *JM*, viii (1990), 173–226
A. Wathey, ed.: *Manuscripts of Polyphonic Music: in British Isles, 1100–1400* (Munich, 1993) [suppl. 1 to RISM, B/IV/1–2]
G. Curtis and A. Wathey: 'Fifteenth-Century English Liturgical Music: a List of the Surviving Repertory', *RMARC*, no.27 (1994), 1–69
N. Losseff: *The Best Concords: Polyphonic Music in Thirteenth-Century Britain* (New York, 1994)
W.J. Summers and P.M. Lefferts: *English Thirteenth-Century Polyphonic Music: a Facsimile Edition of the Manuscript Sources*, EECM (forthcoming)

THE WORCESTER FRAGMENTS

J.K. Floyer and S.G. Hamilton: *Catalogue of Manuscripts Preserved in the Chapter Library of Worcester Cathedral* (Oxford, 1906)
A. Hughes, ed.: *Worcester Medieval Harmony of the Thirteenth and Fourteenth Centuries* (Burnham, Bucks., 1928), 21–5, 143–4
N.R. Ker: *Medieval Libraries of Great Britain: a List of Surviving Books* (London, 1941, 2/1964)
I. Atkins and N.R. Ker: *Catalogus librorum manuscriptorum bibliothecae Wigorniensis, made in 1622–23 by Parrick Young, Librarian to King James I* (Cambridge, 1944)
L.A. Dittmer: *The Worcester Fragments*, MSD, ii (1957)
L.A. Dittmer: 'The Dating and the Notation of the Worcester Fragments', *MD*, xi (1957), 5–11
L.A. Dittmer, ed.: *Worcester Add.68, Westminster Abbey 33327, Madrid, Bibl. Nac. 192*, Publications of Mediaeval Musical Manuscripts, v (Brooklyn, NY, 1959)
L.A. Dittmer, ed.: *Oxford, Latin Liturgical D 20, London Add. MS 25031, Chicago MS 654 app.*, Publications of Mediaeval Musical Manuscripts, vi (Brooklyn, NY, 1960)
E.H. Sanders: 'Duple Rhythm and Alternate Third Mode in the 13th Century', *JAMS*, xv (1962), 249–91
E.H. Sanders: *Medieval English Polyphony and its Significance for the Continent* (diss., Columbia U., 1963), ii/B, n.35
G. Reaney, ed.: *Manuscripts of Polyphonic Music: 11th – Early 14th Century*, RISM, B/IV/1 (1966), 541ff, 595ff
D. Stevens: 'The Worcester Fragments', *MT*, cxvi (1975), 784–5
R. Wibberley: *English Polyphonic Music of the Late Thirteenth and Early Fourteenth Centuries: a Reconstruction, Transcription and Commentary* (diss., U. of Oxford, 1976)
PMFC, xiv (1979) [edn of 44 of the 109 numbered items in Dittmer, 1957, and RISM]
Harrison and Wibberley (1981), pl.205, 212 [facs.]
W.J. Summers: 'Unknown and Unidentified English Polyphonic Music from the Fourteenth Century', *RMARC*, no.19 (1983–5), 57–67
N.R. Ker, ed.: *Medieval Manuscripts in British Libraries*, iv (Oxford, 1992), 682–91
Wathey (1993), 93–5 [Add. MS 68, Frag. xxxix/1–2]
Losseff (1994), 69–82, 146–56
Summers and Lefferts (forthcoming) [facs. of all, with reconstruction of remains of three principal volumes]

VII. French polyphony, 1300–1420

1. General. 2. The Machaut manuscripts. 3. Principal individual sources.

1. General. The French repertory of the Ars Nova and Ars Subtilior survives in about 85 sources containing more than 600 polyphonic compositions (this figure includes 35 French works by Italian composers but excludes the 228 unique compositions in the Cyprus MS *I-Tn* J.II.9). Some 150 mass movements, 11 hymns, 74 motets, 1 hocket, 171 ballades, 102 rondeaux, 89 virelais, 4 chaces, 3 canons, 4 polyphonic lais and 2 chansons have survived complete and are available in modern edition; to these may be added 43 monophonic works by Machaut, and a large number of fragments. Few of the central sources are now complete. However, there is a large number of MSS and fragments from outlying countries – principally Italy, but also from Catalonia and England, and from the north and east border regions of France – and these provide evidence of the wide spread of French culture and music. Most of the sources are now located in France (25), Italy (21) and Spain (18), with some in Belgium, England and Germany; there are a few others in the Netherlands, Switzerland, the USA, Poland and the Czech Republic. Inventories and descriptions of nearly all these sources are in RISM, B/IV/1–2 (with supplement) and B/IV/3–4, and additional information concerning the early 15th century can be found in the *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*, ed. C. Hamm and H. Kellman, RMS, i (1979–88). The principal sources were known to Ludwig and Besseler.

Whereas the Italian sources of the period have their contents arranged in order of composers, the French sources are predominantly categorized by forms, although this order often tends to become obscured by miscellaneous additions. The repertory has in part survived anonymously, but 50 French composers and 12 Italian are named in ascriptions. Most of these, however, are represented by only one or two works. The music of the 14th century was notated in separate parts: in the early stages motets and mass movements were often laid out in



33. *Paris, Bibliothèque Nationale de France, fr.146, f.VII (1316): the motet 'Orbis orbatus/Vos pastores adulteri/Fur non venit' by Philippe de Vitry in the 'Roman de Fauvel' MS; the large format accommodates three columns and up to 14 5-line staves*

two columns on a single page, the tenor at the foot spanning the two columns; later they were set out on facing pages. In song compositions the voices were laid out sometimes in columns in older MSS (see fig.34 below) but usually one under the other: cantus, tenor and contratenor; the position of the triplum varied.

The MSS of French origin have between seven and fifteen 5-line staves to a page, depending on size. MSS intended for practical use tended to retain the quarto format of 13th-century sources. Most MSS have nine or ten staves per page with an average size of 30 × 20 cm. For costly illuminated MSS folio format was preferred: the largest are the fragment *F-Pn* n.a.fr.23190 (*Trém*; formerly *F-SERc*), notated in 1376 by a royal scribe, which measures 49 × 32·5 cm, and the *Roman de Fauvel* of 1316 (in which red notes appear for the first time), measuring 46·2 × 33 cm (fig.33). With regard to the contents, pieces in *F-Pn* fr.571 (where the minim is distinguished clearly from the semibreve for the first time) and *GB-Lbl* Add.41667 (*McV*), and two fragments in rotulus form in *F-Pn* Pic.67 and *B-Br* 19606, are all related to the latest works in *F-Pn* fr.146, as are also the earliest instrumental compositions from *GB-Lbl* Add.28550. After *B-Tc* 476 – the MS containing the Mass of Tournai – there is a break in the surviving MS tradition, which is in part bridged by the five large Machaut MSS (see §2) and the southern French *I-IV* (see §3) as well as a number of smaller contemporary sources: *F-Pn* fr.2444, *Pim*, *AS* 983, *CA* 1328 (*CaB*), *Pn* n.a.fr.23190, *TLm* 94, *E-Bbc* 971 (*BarcC*), *GB-DRc* 20, *Ob* e Mus.7, *Cmc* Pepys 1594 (*Pep*), *CH-BEsu* 218 (*Mach K*), *BEsu* 421 (*Bern A*), *Fcu* 260, *D-Nst* 25, *NL-Lu* 342A, *Lu* 2515, *US-NYpm* 396 (*Morg*) and *R* 44 (*BF*). Alongside works of the early Ars Nova these MSS contain a repertory – not yet very complex in rhythm – from the second third of the century.

Much more numerous are sources containing late 14th- and early 15th-century works, more in the style of the Ars Subtilior, together with earlier pieces. Apart from *F-APT* 16*bis* (see §3), these sources are rarely wholly French in content or origin. Even the two principal sources, *F-CH* 564 and *I-MOe* α.M.5.24 (see §3), contain a handful of works composed in Spain and Italy respectively. Of Italian sources with French sections or added pieces the most important is *F-Pn* n.a.fr.6771 (*PR*, 'Codex Reina') with 80 such works (43 ballades, 29 virelais, 8 rondeaux – see §VIII, 2). Another, *Pn* it.568 (*Pit*), has 29 French additional pieces; and *I-Fn* Panciatichiano 26 (*FP*) has 26, of which 8 are concordances with *F-CH* 564 evidently copied from the same intermediary source (see §VIII, 2). Here, as in the instrumental versions in *I-FZc* 117 (*Fa*), the French pieces are generally copied only with text incipits.

A number of French pieces appear in Italian fragments from Bologna (*I-Bu* 596), Cividale del Friuli (*I-CF* 98), Grottaferrata (*I-GR* 16 and 197), Lucca and Perugia (*I-La* 184; *PEc* 3065; facs. of both MSS ed. J. Nádas and A. Ziino, 1990), Padua (*I-Pu* 658, 1115, 1475 and *GB-Ob* Canon.pat.lat.229), Parma (*I-PAas* 75), Pistoia (*I-PS* 5) and Udine (*I-UDc* 290). The harp notation – so far unique – of *US-Cn* 54 appears to be of Italian origin. By contrast *US-BEm* 744 and *Wc* M2.1.C6a14 are French. The Spanish sources *E-Bbc* 853, *Boc* 2 and *G* are related in content to *F-APT*. The extensive fragments from Leiden (*NL-Lu* 2720) and Utrecht (*Uu* 37) comprise a predominantly French repertory with an admixture of Netherlands works. The part-copy of *F-Sm* 222 (see §3) together with the related *CZ-Pu* XI E 9 and the fragments *D-Nst* 9 contain a mixed repertory of French and German works.

2. The Machaut manuscripts.

Paris, Bibliothèque nationale, fr.1584 [*A*], *1585* [*B*], *1586* [*C*], *9221* [*E*], *22545–6* [*F–G*] *and US-NYw, without shelf-mark* (formerly in the possession of the Marquis of Vogüé) [*Vg*].

F-Pn fr.1586, with illuminations dating from 1350–56 (Avril, 118–24), is less complete than the other sources, but contains the oldest repertory. (For theories, now generally accepted, regarding the chronology of Machaut's works based on the differing number of pieces in the various MSS see G. Reaney: 'Towards a Chronology of Machaut's Musical Works', *MD*, xxi, 1967, p.87.) It comprises 226 parchment folios (30 × 2 cm), with an 18th-century ink foliation; the musical section occurs on ff.148*v*–225, contains 94 pieces, of which 56 are polyphonic, and falls into 2 sections: the first (ff.148*v*–186*v*) has 23 monodic virelais (3 without music), 16 polyphonic ballades and 9 monophonic lais (1 without music); the second section (ff.186*v*–225), less organized, has another 8 polyphonic ballades and 9 rondeaux, 5 virelais (none polyphonic) and 6 monophonic lais, and 19 motets.

New York, Wildenstein Collection, without shelf-mark, possibly dating from about 1370–72 (Avril, 124–6), may well present the next-oldest repertory. It comprises 390 parchment folios (32 × 9 cm; originally 392 folios, copied complete in *F-Pn* fr.1585), with medieval foliation. It was in the possession of the Count of Foix by the 15th century at the latest ('J'ay belle dame assouvie', probably the Foix motto, is on a preliminary leaf in a 15th-century hand). It originally contained the mass and 125 other musical items: 15 lais, 23 motets, 38 ballades, 17 (now only 15) rondeaux, 31 virelais and the hocket.

F-Pn fr.1584, 1370–77 (Avril, 126–7), comprises 501 parchment folios (30.6 × 22 cm), 494 with medieval foliation plus seven at the beginning containing the original index and Machaut's prologue to his works. It contains two more ballades, five more rondeaux and two more virelais than the preceding manuscript, *Vg*.

F-Pn fr.1585 is a paper copy of *US-NYw*: 395 folios (29 × 21 cm), also dating from 1370–72. (Two folios are missing – the first of lais and penultimate of virelais – and f.321 is misbound as f.309.)

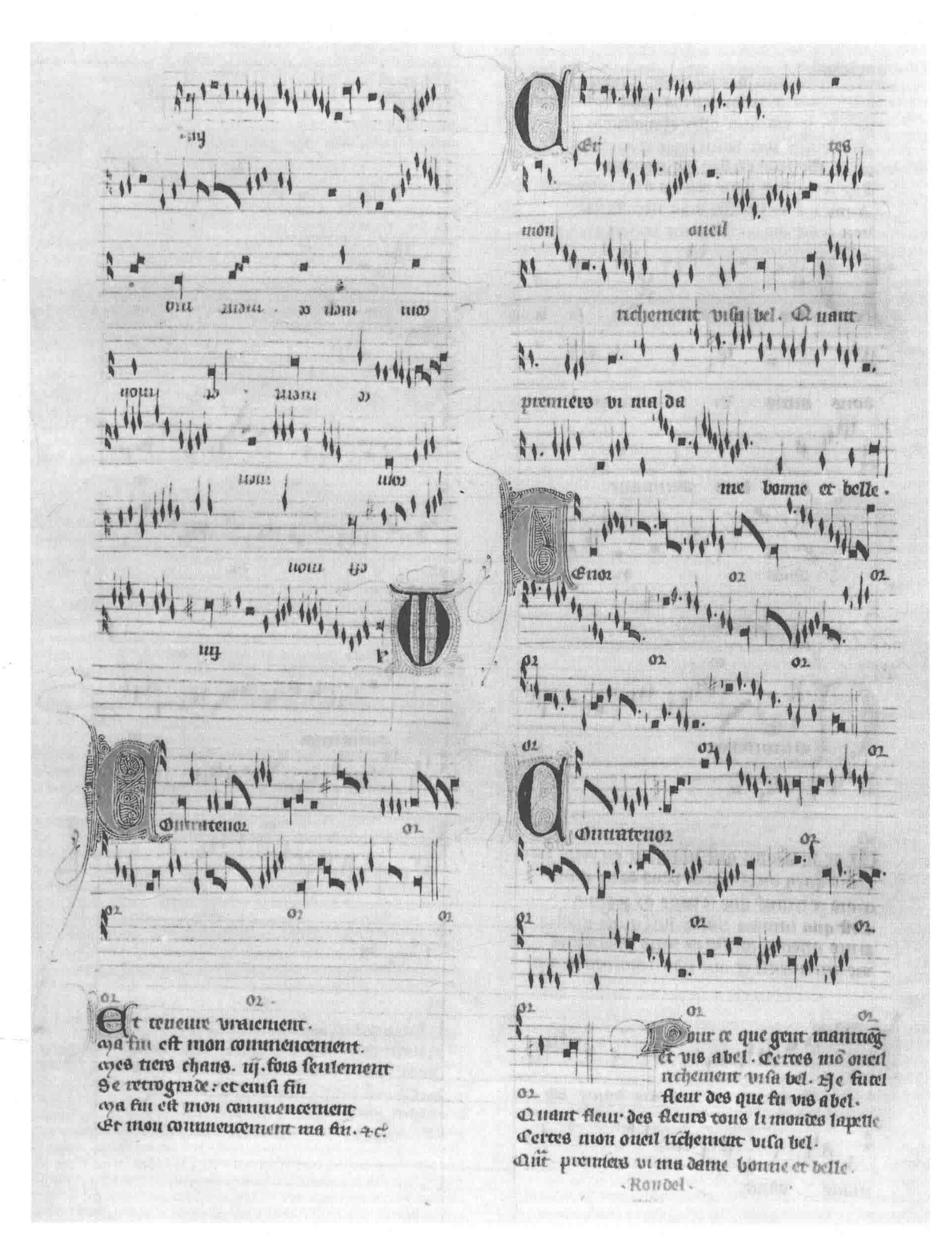
F-Pn fr.22545–6, in 2 volumes, is the largest of the Machaut sources and is apparently to be dated in the 1390s; it was at one time at the convent of Discalced Carmelites in Paris. It comprises 200 and 164 parchment folios respectively (35.5 × 26 cm), with a possibly 18th-century foliation (fig.34). It presents Machaut's entire musical output with the exception of 1 ballade and 2 lais.

F-Pn fr.9221, dating from about 1400, belonged originally to John, Duke of Berry, and was in the possession of the dukes of Burgundy from 1420 to 1467 (fig.4 above). It comprises 238 parchment folios (40·6 x 30 cm), with medieval red ink foliation. It contains all Machaut's works except for 1 motet, 3 lais and 8 virelais, but with many musical and textual variants and in no apparent orderly arrangement; about half of the music was copied from *F-Pn* fr.1585. Unusually, the music for parts of the *Voir dit* is copied within the poem.

F. Ludwig, ed.: Guillaume de Machaut: *Musikalische Werke* (Leipzig, 1926–54/*R*); PMFC, ii–iii (1956/*R*) [both edns have descriptions]; F. Avril: 'Les manuscrits enluminés de Guillaume de Machaut: essai de chronologie', *Guillaume de Machaut: Reims 1978*, 117–33; L. Earp: *Guillaume de Machaut: a Guide to Research* (New York, 1995) [incl. detailed descriptions of MSS]. For further bibliography *see* Machaut, guillaume de.

3. Principal individual sources.

Chantilly, Musée Condé, 564 (*formerly 1047*) [*Ch*]. 64 parchment ff. (38·7 × 28·6 cm), preceded by 8 19th-century paper folios containing an essay on the MS (by J.G. Flammermont). *Foliation*: ff.9–12 (modern), 13–72 (medieval: scribe B). *Structure*: basic corpus ff.13–72 (5 senions, with original first gathering missing or misplaced as gathering 3), with added leaves ff.9–12 including an index of the basic corpus (9*v*–10) and 2 pieces by Baude Cordier dedicated to owners of MS (11*v*–12). *Scribes*: ff.13–72 scribe A (elegant but incorrect hand, 6-line staff, possibly Italian but with French or Spanish features, obviously unfamiliar with material copied and unable to understand the French texts), ff.9–12 scribe B (French hand, who also added some names of composers in the basic corpus,



34. Paris, Bibliothèque Nationale, fr.22546, f.153: two three-part rondeaux, 'Ma fin est mon commencement' and 'Certes mon oueil' by Machaut, from volume ii of the largest source of his music; in the first piece the cantus read backwards forms the triplum, and the first section of the tenor read backwards forms the second section

5-line staff). *Date and provenance*: basic corpus late 14th century from southern France (Reaney, Apel, Green), or early 15th-century Italian copy of late 14th-century material or exemplar on 5-line staff (Ludwig, Besseler, Günther), the latest possible date for which is 1393–5 (date of no.38 on Mathieu de Foix, successor of Gaston Fébus, married to the daughter of John I of Aragon. Gacian Reyneau, who served in the royal chapel at Barcelona from 1398 to 1429, is represented by 1 work, a rondeau in the simpler early 15th-century style). The old corpus might have been written for the young prince represented twice on f.37 (*MGG1*, ii, pl.34, facs. facing 1057), a drawing possibly made on what was originally the first page of the MS: he has an eagle on his helmet and a round shield which excludes the French nobility; but the French dedication pieces by Cordier and the 2 *fleurs de lis* on f.11*v* suggest French-speaking owners. Added leaves early 15th century (Reaney, Günther) or not later than 1398, based upon the identification of Baude Cordier with Baude Fresnel, chamber valet to Philip the Bold of Burgundy, who was at Avignon in 1395 but died in 1397 or 1398 (Wright, Greene, Strohm). MS was owned by the Florentine family of Francesco d'Altobianco degli Alberti in 1461 (inscription f.9). It might have been written for his father or his uncle Niccolò, who was banished from Florence in 1401 and died in France. MS remained in private Florentine collections until 1861 and was then brought to Chantilly, where the purple velvet binding was added for the Duke of Aumale, who obtained the MS through the sculptor Bigazzi in Florence.

Contents: 112 polyphonic compositions (1 twice): 13 motets (last gathering), 70 ballades, 17 rondeaux, 12 virelais. *Date of music*: basic corpus *c*1350–95: Ars Subtilior repertory 1375–95 by papal singers from Avignon and musicians employed by the Duc de Berry and at the Foix and Aragon courts (highly complex pieces with notational intricacies), but the older French repertory post-1350 is also represented; on the added leaves 2 dedicatory pieces by Baude Cordier. *Composers*: basic corpus 34, including Solage (10 pieces), Philippus de Caserta (7), Trebor (6), Vaillant, Matheus de Sancto Johanne (5), Cuvelier, Jaquemin de Senleches (4), Grimace, Guido, Machaut, Susay (3), Galiot, Magister Franciscus, Hasprois (2), all others (1).

Editions: CMM, xxxix (1965) [all motets]; PMFC, v (1968) [all motets]; CMM, liii/1–3 (1970–72) [all chansons of basic corpus]; G. Reaney, ed.: CMM, xi/1 (1955) [pieces by Cordier]; CMM, xi/2 (1959) [songs by Hasprois and Johannes Haucourt]; F. Gennrich: Musikwissenschaftliche Studien-Bibliothek, iii–iv (1963 [16 facs. pages]; PFMC, xvii–xviii (1981–2) [all chansons]; PMFC, xxi (1987) [appx with new 4-voice version of no.100]; Y. Plumley and A. Stone, eds.: facs. of complete MS (in preparation)

G. Reaney: 'The Manuscript Chantilly, Musée Condé 1047', *MD*, viii (1954), 59–113; x (1956), 55–9 ('Postscript') [inventory and description]; U. Günther: 'Datierbare Balladen des späten 14. Jahrhunderts', *MD*, xv (1961), 39–61; xvi (1962), 151–74; U. Günther: 'Das Wort-Ton-Problem bei Motetten des späten 14. Jahrhunderts', *Festschrift Heinrich Besseler*, ed. E. Klemm (Leipzig, 1961), 163–78; U. Günther: 'Eine Ballade auf Mathieu de Foix', *MD*, xix (1965), 69–81; U. Günther: 'Zwei Balladen auf Bertrand und Olivier du Guesclin', *MD*, xxii (1968), 15–45 [1 facs. with transcr.]; RISM, B/IV/2 (1969), 128–60 [incl. extensive bibliography to 1960]; N.S. Josephson: 'Vier Beispiele der Ars Subtilior', *AMw*, xxvii (1970), 41–58; G.K. Greene: *The Secular Music of Chantilly Manuscript, Musée Condé 564 (olim 1047)* (diss., Indiana U., 1971); N.S. Josephson: 'Rodericus, *Angelorum psalat*', *MD*, xxv (1971), 113–26 [with transcr.]; Hirshberg (1971); J. Bergsagel: 'Cordier's Circular Canon', *MT*, cxiii (1972), 1175–7; U. Günther: 'Zitate in französischen Liedsätzen der Ars Nova und Ars Subtilior', *MD*, xxvi (1972), 53–68; R. Meylan: 'Réparation de la roue de Cordier', *MD*, xxvi (1972), 69–71: W. Apel: 'The Development of French Secular Music during the Fourteenth Century', *MD*, xxvii (1973), 41–59; C. Wright: *Music at the Court of Burgundy 1364–1419* (Henryville, 1979); U. Günther: 'Sinnbezüge zwischen Text und Musik in Ars Nova und Ars Subtilior', *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts: Wolfenbüttel 1980*, 229–68; F. Leclercq: 'Questions à propos d'un fragment récemment découvert d'une chanson du XVIe siècle: une autre version de "Par maintes fois ay owi" de Johannes Vaillant', ibid., 197–228; A. Tomasello (1983); T. Scully: 'French Songs in Aragon: the Place of Origin of the Chansonnier Chantilly, Musée Condé 564', *Courtly Literature: Culture and Context: Dalfsen 1986*, ed. K. Busby and E. Kooper (Amsterdam, 1990), 509–21; U. Günther: 'Composers at the Court of the Antipopes in Avignon: Research in the Vatican Archives', *Musicology and Archival Research: Brussels 1993*, 328–37; *StrohmR*; G. Di Bacco: 'Documenti Vaticani per la storia della musica durante il Grande Scisma (1378–1417), *Quaderni storici*, no.95 (1997), 362–86

Modena, Biblioteca Estense e Universitaria, α.M.5.24 (olim lat.568) [*Mod*; *Mod A*]. 52 parchment ff. (28 ×19·8 cm). *Foliation*: 11–40 (original; used by Pirrotta, Apel and Günther), ff.*a*, 1–10, 41–50 and *z* later added accordingly (though gatherings 1 and 5, originally together, may have had a different order: ff.1–5 as 6–10 and 41–5 as 1–5); 1–52 (modern; used by Wolf and von Fischer). *Structure*: 5 quinions preceded and followed by half a bifolium which has been used only on the inner pages; gatherings 2–4 form the older corpus. *Scribes*: gatherings 2–4 written by A, gatherings 1, 5 and a palimpsest f.16 written by B. *Date and provenance*: gatherings 2–4 contain a French repertory from the papal court at Avignon and near Genoa and pieces from Milan, assembled during the council of 1409–10 in Pisa; the style of miniatures suggests that the old corpus was written in Bologna about 1410; gatherings 1 and 5 contain mainly works by Matteo da Perugia and may have been written in Milan before his death (?1418).

Contents: 100 pieces: 12 mass movements, 1 hymn, 3 motets, 1 motet-like caccia, 36 ballades, 17 rondeaux, 19 virelais, 2 canons, 1 caccia, 2 madrigals and 6 ballatas. *Date of music*: mainly 1380–1418 plus well-known earlier pieces. *Composers*: Matteo da Perugia (30 + 2 single parts, 7 doubtful works + 3 doubtful parts), Antonello da Caserta (8), Antonio Zachara da Teramo (5), Philippus de Caserta (4), Jaquemin de Senleches (4), Machaut (4), Bartolino da Padova (3), Bartolomeo da Bologna (2), Ciconia (2), Conradus de Pistoria (2), Egardus (2), Magister Egidius (2), Johannes de Janua (2), Matheus de Sancto Johanne (2), Andreas Servorum (? Andreas de Florentia), Blasius, Galiot, Grenon, Hasprois and Landini (each with 1 work).

Editions: F. Fano, ed.: *La cappella musicale del Duomo di Milano: le origini e il primo maestro di cappella, Matteo da Perugia* (Milan, 1956) [all mass movts and most songs by Matteo, incl. some doubtful works and facs.]; CMM, xi/2 (1959) [2 songs by Hasprois]; CMM, xxxix (1965) [nos.3, 11, 13]; N.S. Josephson, *AMw*, xxvii (1970), 41–58, esp. 56–8 [no.30]; CMM, liii (1970–72) [all French and Latin songs]; PMFC, xx (1982) [23 ballades, 1 canon]; PMFC, xxiv (1985) [nos.45–6]; PMFC, xxxi (1987) [17 virelais]; PMFC, xxii (1989) [12 rondeaux]

U. Günther: 'Das Manuskript Modena, Biblioteca Estense, α.M.5, 24 (*olim* lat. 568 = *Mod*)', *MD*, xxiv (1970), 17–67: Hirshberg (1971); RISM B/IV/4 (1972), 950–81 [incl. bibliography to 1970]; U. Günther: 'Problems of Dating in Ars Nova and Ars Subtilior', *La musica al tempo del Boccaccio e i suoi rapporti con la letteratura: Siena and Certaldo 1975* [*L'Ars Nova italiana del Trecento*, iv (Certaldo, 1978)], 289–301; A. Ziino: 'Magister Antonius dictus Zacharius de Teramo: alcune date e molte ipotesi', *RIM*, xiv (1979), 311–48; C. Berger: '"Pour Doulz Regard…": ein neu entdecktes Handschriftenblatt mit französischen Chansons aus dem Anfang des 15. Jahrhunderts', *AMw*, li (1994), 51–77; G. Di Bacco and J. Nadás: 'Verso uno "stile internazionale" della musica nelle cappelle papali e cardinalizie durante il Grande Scisma (1378–1417): il caso di Johannes Ciconia di Liège', *Collectanea I*, ed. A. Roth (Vatican City, 1994), 7–74; A. Stone: *Writing Rhythm in Late Medieval Italy: Notation and Musical Style in the Manuscript Modena, Biblioteca Estense, α.M.5.24.* (diss., Harvard U., 1994)

Paris, Bibliothèque Nationale de France, it.568 [*Pit*; *P*]: see §VIII, 2, below

Paris, Bibliothèque Nationale de France, n.a.fr.6771 ('Codex Reina') [*PR*; *Rei*; *R*]: see §VIII, 2, below

Ivrea, Biblioteca Capitolare, 115 [*Iv*], 64 parchment ff. (32 × 22·5 cm) without binding (outer leaves almost illegible). *Foliation*: modern. *Structure*: 6 gatherings (5, 5, 6, 4, 6, 6 bifolia); main corpus gatherings 1–5, with some folios possibly missing between gatherings 5 and 6. *Scribes*: main corpus by 2 scribes, ff.1–37 and 37*v*–51 respectively; a third scribe plus other hands fill in blank spaces and add gathering 6 (Besseler); the Ars Nova notation used on red 5-line staff still contains plicas and uses occasional red notes; semiminims, dragmas and black void notes occur only in 4 late additions. *Date and provenance*: main corpus started after 1365 (date of no.4: see PMFC, v), with late additions possibly from the 1370s; MS generally considered to have originated in Avignon (because of many concordances with *F-APT* 16*bis*), but an origin at the court of Gaston Fébus more likely (nos.2 and 4 are unique dedicatory motets that mention the nickname Fébus (hypothesis of Günther and Asper); different from *APT*: motets precede mass movements, most pieces anon.); MS may have been brought from southern France to Ivrea in

the late 14th century, where it was discovered by Borghesio in 1921. According to Kügle, the MS originated at Ivrea itself in the 1390s and might have been written by Jacomet de Ecclesia and Jehan Pellicier.

Contents: 81 compositions: 36 motets (mainly ff.1*v*–27, 53–64), 1 motet-like quodlibet, 25 mass movements (mainly 27*v*–51), 2 2-voice discants with different texts in each voice, 4 chaces, 6 rondeaux, 5 virelais, 2 2-pt textless pieces. *Date of music*: 1320–75. *Composers*: unascribed (with one exception): Philippe de Vitry (probably 9 motets), Machaut (4 motets, 1 rondeau), Magister Heinricus, Bararipton, Depansis, Matheus de Sancto Johanne, Chipre, Orles, Sortes, Loys (all 1).

Editions: CMM, xxix (1962) [all mass music except no.35]; PMFC, v (1968) [22 motets]; CMM, xxxix (1965) [3 motets]; CMM, liii/1–3 (1970–72) [10 chansons, 4 chaces]; PMFC, xxiii/a–b (1989–91) [all mass music except Credo of the mass of Barcelona]; see also individual composers

H. Besseler, *AMw* (1925), 167–252, esp. 185–94 [with inventory]; F. Ludwig: 'Die mehrstimmige Messe des 14. Jahrhunderts', *AMw*, vii (1925), 417–35, esp. 425–8; M.J. Johnson: *The Thirty-Seven Motets of the Codex Ivrea* (diss., Indiana U., 1955); L. Schrade: 'A Fourteenth Century Parody Mass', *AcM*, xxvii (1955), 13–39; R. Jackson: 'Musical Interrelations between 14th Century Mass Movements', *AcM*, xxix (1957), 54–64; *MGG1* ('Codex Ivrea'; G. Reaney); MSD, vii (1962); RISM, B/IV/2 (1969), 282ff; U. Günther: 'Problems of Dating in Ars Nova and Ars Subtilior', *La musica al tempo del Boccaccio e i suoi rapporti con la letteratura: Siena and Certaldo 1975* [*L'Ars Nova italiana del Trecento*, iv (Certaldo, 1978)], 289–301; U. Asper: *Die Handschriften Ivrea und Apt* (diss., U. of Zürich, 1976); A. Tomasello: 'Scribal Design in the Compilation of Ivrea Ms. 115', *MD*, xlii (1988), 73–100; K. Kügle: 'Codex Ivrea, Bibl.capit.115: a French Source "Made in Italy"', *RdMc*, xiii (1990), 527–61; K. Kügle: 'A Fresh Look at the Liturgical Settings in Manuscript Ivrea, Bibl.cap.115', *IMSCR XV: Madrid 1992* [*RdMc*, xvi (1993)], 2452–75; K. Kügle: *The Manuscript Ivrea, Biblioteca capitolare 115: Studies in the Transmission and Composition of Ars Nova Polyphony* (Ottawa, 1997)

Apt, Basilique Sainte-Anne, Trésor 16bis. 45 ff. (between 27 × 19·3 cm and 29 × 21 cm), the first 37 parchment, the last 8 paper; *Foliation*: I–X, XI (= ff.25–34, 37) (medieval), 1–45 (19th-century) and remnants of other early systems. *Structure*: 6 gatherings (of 8, 8, 5, 16, 2 and 6 leaves respectively) dividing into 2 main parts in the original order of gatherings 1–2–4, 3–5–6. *Scribes*: 8 different hands (Stäblein-Harder). *Date*: 1400–17 (Stäblein-Harder), gatherings 3 and 6 the earliest, gathering 4 the latest.

Contents: 48 pieces (plus one later addition), constituting together with *I-IV* the principal part of the surviving repertory of the Avignon papal court (1377–1403): 35 Mass Ordinary movements for 2, 3 or 4 voices (10 Kyries, 10 Glorias, 10 Credos, 4 Sanctus, 1 Agnus), 9 of them troped, 4 3-voice motets, and 10 3-voice hymns grouped together at the end of gathering 2. *Date of music*: early 14th century to early 15th. *Composers*: ranging in time from Philippe de Vitry (3 motets *c*1320–30) to Cordier and Tapissier (after 1400), both unascribed, others being Bararipton, Chassa, Chipre, Defronciaco, Depansis, Fleurie, Graneti, Guymont, Loys, Murrin, Orles, Peliso, Perrinet, Sortes, Susay and Tailhandier.

Editions: PSFM, i/10 (1936) [complete, with 4 facs., but unreliable]; CMM, xi/1 (1955) [1 Gloria by Cordier, 1 Credo by Tapissier]; PMFC, i (1956) [Vitry motets nos.9, 11, 13, Gloria splendor patris and Credo of the mass of Barcelona]; CMM, xxix (1962), and MSD, vii (1962) [all mass movts except the 'Tournai' Credo]; PMFC, xxiii/a–b (1989–91) [all mass movts except those of the mass of Barcelona, all hymns]

A. Elling: *Die Messen, Hymnen und Motetten der Handschrift von Apt* (diss., U. of Göttingen, 1924); H. Besseler, *AMw* (1925), 167–252, esp. 201–5 [with inventory]; F. Ludwig, *AMw*, vii (1925), 417–35, esp. 425–8; L. Schrade, *AcM*, xxvii (1955), 13–39, esp. 37–9; RISM, B/IV/2 (1969), 104–15; A. Tomasello (1983); K. Moll: *Structural Determinants in Polyphony for the Mass Ordinary from French and Related Sources (ca.1320–1410)* (diss., Stanford U., 1995)

Strasbourg, Bibliothèque Municipale, 222 (C.22) [*Str*]: MS destroyed by fire in 1870 (only a facs. of f.78*v* survives), but part-copied by Coussemaker in 1866. *Original MS*: 155 paper ff. (29 × 21 cm). *Foliation and structure*: ff.1–11 (containing alphabetical index and five music treatises), one unnumbered folio, ff.1–143 (containing music and a treatise on plainchant) – all original foliation. *Date and provenance*: early 15th century, probably finished by HEINRICH LAUFENBERG; the date 1411 mentioned on f.142 (*explicit* of treatise) does not relate to the MS, which contained, among its 47 later additions in void notation, works by Du Fay and Binchois.

Contents: 207 compositions, 192 polyphonic, 15 monophonic, of which Coussemaker copied all the incipits, and 51 polyphonic pieces entire; 25 have German texts, 88 French, 5 Italian and the remainder Latin; there are 20 contrafacta. *Forms*: 37 mass movements (26 in full black notation, 11 in black void), 11 early motets, 24 single-texted Latin pieces, 88 chansons (61 full black, 27 void). *Date of music*: 1310–1450. *Composers*: ascriptions to Alanus, Anthonius Clericus Apostolicus, Binchois, Bosquet, Cameraco, Carlay, Climen, J. Cornelius, Du Fay, Egidius de Thenis, Grimace (no.105), Henricus de Libero Castro (i.e. Freiburg), Heinrich Laufenberg (who may be identifiable with the preceding), Henricus (Egidius de Pusiex), Henricus Hessman de Argentorato, Lampens, Lantins, Libert, Merques, Nucella, Perrinet, Phylomena, Richart (?Loqueville), Roylart, Zeltenpferd (those to Machaut, Cesaris and Vitry are false); also by concordance Antonius de Civitate Austrie, Borlet, Fontaine, Grenon, Hymbert de Salinis, Jaquemin de Senleches, Landini, Machaut, Passet, Peliso, Pierre de Molins, Tailhandier, Vaillant, Vide, Vitry and Zacara de Teramo.

Coussemaker's study and part-copy of the MS is now *Brussels, Bibliothèque du Conservatoire Royal de Musique, 56.286*. 152 paper ff. (29 × 23 cm). *Foliation and structure*: ff.1–80 (only rectos used) include a description of the MS (ff.1–4), list of pieces in order as they appeared in original MS (5–15), alphabetical index (16–25), copy of treatises (26–77), list of pieces copied (78–80); 14 unnumbered folios plus pp.1–116 (MS paper, recto and verso) contain a thematic index on 5-line staves, copies of 52 items (51 pieces) (pp.2–111, of which pp.2–38 and 109–11 are on 5-line staves and 39–108 on 6-line: on p.39 Coussemaker noted 'La ligne supérieure doit être négligée' – whether this applies to p.39 only or to all pages with 6-line staff is unclear, though the incipits were copied consistently on 5-line staff).

Editions: *CoussemakerS*, iii, 35–46, 411–13, 413–15 [edns of treatises *Liber musicalium*, *De musica mensurabili* and *De minimis notulis*]; PMFC, i (1956) [1 motet]; CMM, xi, 2 (1959) [Gloria by Bosquet, 'Patrem' by Cameraco]; CMM, xxxix (1965), 4–7, 17–22, 57–65 [3 motets]; PMFC, v (1968), 24, 54, 141 [3 motets]; CMM, liii (1970–72) [15 chansons]; A. vander Linden, ed.: *Thesaurus musicus* (Brussels, 1973); TM, ii (1977); PMFC, xx–xxii (1982–9) [chansons]; see also individual composers

C. van den Borren: *Le manuscrit musical M.222 C.22 de la Bibliothèque de Strasbourg (XVe siècle) brûlé en 1870, et reconstitué d'après une copie d'Edmond de Coussemaker* (Antwerp, 1924) [inventory]; RISM, B/IV/3 (1972), 550–92 [incl. bibliography to 1968]; L. Welker: *Musik am Oberrhein im späten Mittelalter: die Handschrift Strasbourg, olim Bibliothèque de la Ville, C.22* (Habilitationsschrift, U. of Basle, 1993)

Turin, Biblioteca Nazionale Universitaria, J.II.9 [*TuB*]. Originally 159 parchment ff. (39 × 28·3 cm, but outer edges and inner margins damaged by fire and water in 1904). Repertory survived intact. *Foliation*: two foliations; both begin f.2, first in top right corner of recto, ending f.158, second in centre of lower margin, to f.159; illuminated f.1 numbered in pencil. The original front flyleaf, for a long time lost but refound, contains an abstract from the Bull granting Pope John XXIII's authorization for the Office of St Hylarion, on the request of King Janus II of Cyprus. *Structure*: 17 gatherings, mostly quinternions, can be reconstructed using catchwords. Music organized in 5 sections: (i) ff.1–28 (newly composed plainchant for the Offices of St Hylarion and St Ann, 6 Mass Ordinaries); (ii) ff.29–57, 58 blank staves (7 Gloria-Credo pairs and 3 other Glorias, all 3-voice); (iii) ff.59–97 (33 Latin and 8 French motets, mostly 3-voice); (iv) ff.98–139*v* (102 ballades, mostly 3-voice); (v) ff.143–158 (21 virelais, 43 rondeaux, blank staves on ff.158*v*–159); 3 extra leaves inserted between (iv) and (v) contain a 3-voice cyclic mass. *Scribes*: 1 or 2 (Hoppin) musical scribes using 2 different custodes and Italian-French script in full black mensural notation with red coloration, 3 text scribes, experts for French or Italian, possibly different scribe for the chant section i and 1 illuminator. *Date and Provenance*: 1413–20 at the court of the Lusignans in Nicosia, Cyprus; MS possibly travelled with Anne de Lusignan, daughter of King Janus II of Cyprus, in 1433 to Nice and then to Chambéry, where she was married to Ludovic of Savoy.

Contents: *see* CYPRUS: MEDIEVAL POLYPHONY.

Editions: CMM, xxi/1–4 (1960–63) [all polyphony]; MSD, xix (1968) [all plainchant]; K. Kügle, I. Data and A. Ziino, eds.: *Il*

codice J.II.9 (Torino, Biblioteca nazionale universitaria) (Lucca, 1999) [facs.]

H. Besseler, *AMw* (1925), 167–252, esp. 209–18 [with inventory]; R.H. Hoppin: 'The Cypriot-French Repertory of the Manuscript Torino Biblioteca Nazionale, J.II.9', *MD*, xi (1957), 79–125; R.H. Hoppin: 'Reflections on the Origin of the Cyclic Mass', *Liber amicorum Charles van den Borren* (Antwerp, 1964), 85–92; RISM, B/IV/4 (1972), 1041–1105; A. Giaccaria, ed.: *Manoscritti danneggiati nell'incendio del 1904: mostra di recuperi e restauri* (Turin, 1986); *The Cypriot-French Repertory of the Manuscript Torino J.II.9: Paphos 1992* [incl. bibliography, 521–45]. For further bibliography *see* CYPRUS: MEDIEVAL POLYPHONY.

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VIII. Italian polyphony, c1325–c1420

1. General. 2. Principal individual sources. 3. Other fragments.

1. GENERAL. The sources of Italian Trecento music, written between approximately the mid-14th century and 1420, fall into two main groups: those from Florence or Tuscany and those from northern Italy (namely Padua and Milan/Pavia). A third group of fragmentary sources has more recently been shown to be linked to the papal curia (a centre that was not geographically fixed, moving after the beginning of the schism in 1378 from Rome to central Italy and later through northern Italy). Altogether they contain over 600 madrigals, cacce and ballatas, a few pieces of dance music, and about 50 liturgical pieces and motets (of which many are only fragments). Of these, the pieces which belong stylistically to the true Trecento repertory span a period of composition from about 1325



35. Vatican City, Biblioteca Apostolica Vaticana, Rossi 215 (Codex Rossi; mid- to late 14th century), ff.18v–19r: the two-voice madrigal 'Nascoso el viso' by Giovanni da Cascia, and the anonymous monophonic 'Per tropo fede' and 'Amor mi fa cantar'

to 1420. They are exclusively in Italian sources, apart from a small number of southern German and east-central European ones.

In spite of innumerable concordances, there are almost no immediate relationships among the principal Italian sources in the sense of direct copying. This is made clear by the differing versions in which particularly the older pieces of the repertory survive. The many fragmentary sources are the sole remains of larger MSS. Only in a few cases do the fragments belong to a common original MS: the Paduan sources (*GB-Ob* Canon.lat.pat.229, *I-Pu* 684 and 1475; *Pu* 1115; *Pu* 658; *Pu* 675, 1106, 1225 and 1283), sources from Lucca and Perugia (*La* 184 and *PEc* 3065) and the Rossi and Ostiglia fragments (*Rvat* Rossi 215 and *OS*). Identical scribal hands responsible for the copying of different sources are to be found in *La* 184, *US-CLwr* and part of *F-Pn* it.568; as well as in *I-Fn* F.5.5, another section of *F-Pn* it.568 and the Ciliberti fragment; and among the Paduan fragments. The intabulations in *I-FZc* 117 and *F-Pn* n.a.fr.6771 (nos.184–5) form a source group of their own.

2. Principal individual sources.

Vatican City, Biblioteca Apostolica Vaticana, Rossi 215 ('Codex Rossi'; fig.35) [*Rs*; *R*; *VR*] *and Ostiglia, Opera Pia G. Greggiati, Biblioteca Musicale, s.s.* ('Ostiglia fragment'): two fragments belonging to one source. Originally at least 32 ff. (4 quaternions; *c*23 × 16·8 cm), of which 14 parchment folios survive in *Rvat* (from between ff.8 and 18, and after f.23) together with 10 inserted modern paper folios and modern flyleaves, and 4 parchment folios in *I-OS*. *Foliation*: *Rvat*: i–viii, xviii–xxiii; *OS*: xxv–xxvi, xxxi–xxxii (all original). *Structure*: at least 4 distinct fascicles, of which the second is entirely lost; the surviving folios are in a single hand. *Date and provenance*: mid- to late 14th century (Fischer *c*1350, Pirrotta *c*1370), from Padua-Verona region; *Rvat* possibly came from the library of Cardinal Domenico Capranica (1400–58), belonged in the 19th century to the Italian collector G.F. de Rossi, passed at his death in 1854 to Jesuit libraries in Linz and thence Vienna, and in 1922 to the Vatican.

Contents: the fragments together contain 37 pieces (*Rvat* 29, *OS* 8): *Rvat* has 22 madrigals (1 of which is canonic), 1 caccia, 1 rondello, 5 monophonic ballatas; *OS* 8 madrigals. *Date of music*: *c*1325–55. *Composers*: all pieces are anonymous, but concordances ascribe 2 to Piero and 2 to Giovanni da Cascia (with 1 further ascription to him possible for no.1).

Editions: CMM, viii/2 (1960), 15–46 [excluding *OS*]; G. Vecchi, ed.: *Il canzoniere musicale del codice Vaticano Rossi 215*, MLMI, iii/2 (1966) [facs. of the two sources together]; V. Guaitamacchi: *Madrigali trecenteschi del frammento 'Greggiati' di Ostiglia* (Bologna, 1970); PMFC, viii (1972); PMFC, ix (1978); N. Pirrotta, ed.: *Il codice Rossi 215* (Lucca, 1992) [facs. with introduction]

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Florence, Biblioteca Nazionale Centrale, Panciatichiano 26 [*FP* (*Fp*); *FN*; *Fl*; *Panc*]. 115 paper ff. (29·5 × 22 cm), with 2 modern flyleaves at front and 3 at back (fig.36). *Foliation*: 1–5 (modern: index), i–cx (15th or 16th century). *Structure*: index (5 folios) followed by 11 gatherings, each of 5 bifolios (a quinion). *Scribes*: the main corpus is in 4 (Nádas) or 5 (Campagnolo) hands, with additions made both by the main scribes and by later scribes; the Italian notation (especially when in duodenaria or octonaria) has in many cases been Frenchified and changed according to the tastes of the copyists. *Date and provenance*: main corpus: 1380–90 (Fischer, Campagnolo) or *c*1400 (Pirrotta, Nádas). The additions fall into 3 (Nádas) or 5 (Fischer) groups: (1) directly after completion of main corpus; (2) shortly after the main corpus; (3) 1400–20; (4) after 1420; (5) 1430–50 (in void notation); the earliest of the Florentine Trecento MSS, it belonged to the Florentine Panciatichi collection founded in the 16th century by V. Borghini and extended by Panciatichi.

Contents: 185 pieces: 59 madrigals, 15 cacce, 85 ballatas, 15 French ballades, 9 rondeaux, 2 virelais; the main corpus derives directly from a circle of composers associated with Landini; the contents are as follows: 2-voice ballatas by Landini (gatherings 1–2), 3-voice ballatas by Landini (gatherings 3–4), madrigals and cacce by Landini and earlier composers (gatherings 5–9), mostly 3-voice madrigals by earlier composers (gathering 10), French works (later additions and the whole of gathering 11) of which 5 have concordances with *F-CH* 564. *Date of music*: from 1340 to 1440–50. *Composers*: Landini (86), Jacopo da Bologna (22), Giovanni da Cascia (18), Piero (8 or 9), Donato da Cascia (5), Gherardello da Firenze (5), Lorenzo da Firenze (5), Machaut (5) and others.

Editions: PMFC, iv (1958), uses *I-Fn* 26 as primary source; F.A. Gallo, ed.: *Il codice musicale Panciatichi 26 della Biblioteca Nazionale di Firenze* (Florence, 1981) [facs. with introduction]; see also individual composers

Wolf, 244ff; N. Pirrotta: 'Florenz', §C, *MGG1*; L. Schrade: Commentary to PMFC, iv (1958), 13–23; RISM, B/IV/4 (1972), 835–96; *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*, RMS, i/1 (1979), 231–2; Long (1981), 179–90; J. Nádas: 'The Structure of MS Panciatichi 26 and the Transmission of Trecento Polyphony', *JAMS*, xxiv (1981), 393–427; Nádas (1985), 56–117; S. Campagnolo: 'Il codice Panciatichi 26 della Biblioteca Nazionale di Firenze nella tradizione delle opere di Francesco Landini', *'Col dolce suon che da te piove': studi su Francesco Landini e la musica del suo tempo in memoria di Nino Pirrotta*, ed. M.T.R. Barezzani and A. Delfino (Florence, 1999), 77–119

London, British Library, Add.29987 [*Lo*; *L*; *B*]. 88 parchment ff. (26 × 19·5 cm) survive of an original MS of no fewer than 185ff.; 6 flyleaves at front and 2 at back. *Foliation*: 98–185 (original, palimpsest), renumbered 1–85 (17th or 18th century); 2–88 (dating from 1876). *Structure*: 11 gatherings, each of 8 folios. *Scribes*: carelessly written MS, with 1 principal hand and several additional hands (2 of which also copied *I-Fc* D.1175 and *Fsl* 2211; see Long,



36. *Florence, Biblioteca Nazionale Centrale, Panciatichiano 26, f.12v: Landini's two-voice ballata 'Se pronto non sarà'; the mixture of black notation and void coloration is one indication of French influence*

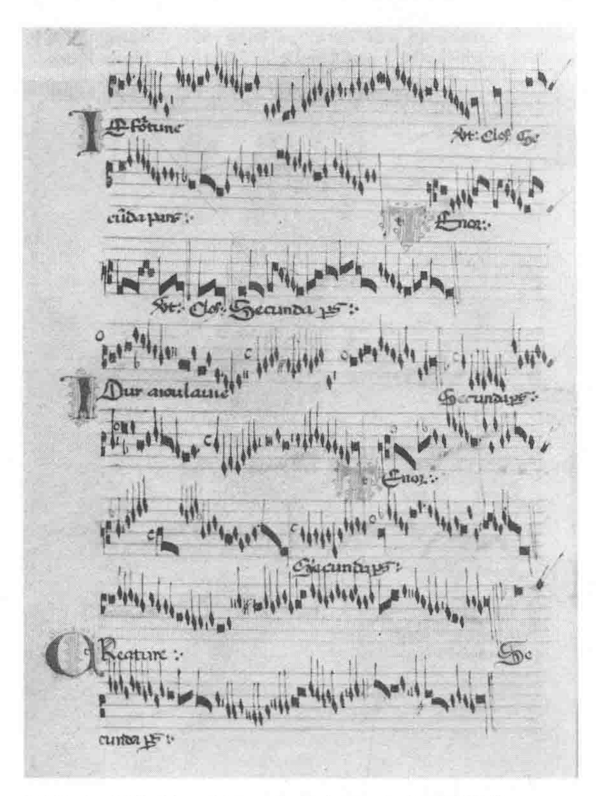
Nádas); at some stage a separate hand corrupted many musical readings by adding nonsensical rests and modifying the rhythms (see Gozzi). *Date and provenance*: main corpus variously dated as late 14th to early 15th century (Reaney), very early 15th century (Fischer) and *c*1425 (Pirrotta); southern Tuscany or Umbria (Fischer) or possibly Florence (Reaney, Di Bacco); the MS may have been mutilated at the beginning of the 16th century; the surviving section bears a coat of arms of the Medici family; it was in the hands of Carlo Tomasini Strozzi in the 17th century, then in a private library in Florence, and reached the British Museum in 1876.

Contents: 119 pieces: 35 or 36 madrigals, 45 ballatas, 8 cacce, 15 *estampies*, 7 liturgical works (some monophonic), 3 virelais, and other forms. *Date of music*: 1340–1400 (except no.118, which is much later). *Composers*: Landini (29), Niccolò da Perugia (12 or 13), Jacopo da Bologna (7), Bartolino da Padova (5), Giovanni da Cascia (5) and others.

Editions: MSD, xiii (1965) [facs., recto and verso sides reversed]; J. ten Bokum: *De dansen van het Trecento* (Utrecht, 1967) [dances]; see also individual composers

Wolf, 268; G. Reaney: 'The Manuscript London, British Museum, Additional 29987 (Lo)', *MD*, xii (1958), 67–91; RISM, B/IV/4 (1972), 631–53; Long (1981), 171; C.C. Garforth: *The Lo Manuscript* (diss., Northwestern U., 1983); Nádas (1985), 304; G. Di Bacco: 'Alcune nuove osservazioni sul codice di Londra (British Library, MS Additional 29987)', *Studi musicali*, xx (1991), 181–234; M. Gozzi: 'Alcune postille sul codice Add. 29987 della British Library', *Studi musicali*, xxii (1993), 249–77; G. Carsaniga: 'An Additional Look at London Additional 29987', *MD*, xlviii (1994), 263–97

Paris, Bibliothèque Nationale de France, it.568 [*Pit*; *PN*]. 150 parchment ff. (25·7 × 17·5 cm) with modern flyleaf at front and back (fig.37). *Foliation*: A–I (modern: original index) + i–cxl (original) + 141 (modern). *Structure*: 14 gatherings (all quinions), of which gatherings 6 and 8 (principally works of Paolo da Firenze) are of later date and are late insertions. *Scribes*: at least 3 (Fischer; 8 according to Nádas): A (Fischer; or A, B and E in Nádas: gatherings 1–5, 7, 9–14); B (D in Nádas: gatherings 6 and 8, plus additions and refoliation of the MS; same scribe as *I-La* 184, ff.70–72, and *US-CLwr* ff.A*r*–B*r*, C*v*–D*v*); C (several hands, according to Nádas: additions to gatherings 1–5, 7, 9–14). *Date and provenance*: gatherings 1–5, 7, 9–14 date from after 1400 (Fischer, Reaney) or *c*1405 (Günther), and gatherings 6 and 8 *c*1410 (Fischer) or 1406–8 (Günther, Nádas); from Florence (perhaps the monastery of S Maria degli Angeli; Nádas, 1989), or Lucca or Pisa (Fischer). The MS belonged originally to the Capponi family, and was perhaps written for them, was in the library of King Charles X of France in the 19th century and passed from there to the Bibliothèque Nationale.



37. *Paris, Bibliothèque Nationale de France, it.568, f.CXXIv: two parts with text incipits of the anonymous ballade 'Je Fortune' and the rondeau 'Iour a iour la vie', from a page of French 14th-century music in an Italian early 15th-century MS with eight Italian six-line staves; the tenor of the rondeau 'Creature' is on the next page*

Contents: 199 pieces: 45 madrigals, 113 ballatas, 5 cacce, 10 French ballades, 13 rondeaux (includes 1 rondeau refrain), 8 virelais, polyphonic settings of 5 movements from the Ordinary of the Mass (no Kyrie but including *Benedicamus*). *Date of music*: from 1340 to *c*1410. *Composers*: Landini (61), Paolo da Firenze (32), Jacopo da Bologna (11), Niccolò da Perugia (6), Bartolino da Padova (5), Gherardello da Firenze (5), Donato da Cascia (5) and others (these numbers do not include the 31 ascriptions erased from the MS which concern in particular the work of Paolo: see Günther, and Nádas, 1989). Of the 29 pieces that are probably of French origin, 27 are anonymous and 19 have no text; there are 4 double concordances with *F-CH* 564; composers include Machaut (3 pieces) and Pierre de Molins (2).

Editions: see individual composers

Wolf, 250ff; G. Reaney: 'The Manuscript Paris, BN, fonds italien 568 (Pit)', *MD*, xiv (1960), 33–63; N. Pirrotta: *Paolo Tenorista in a New Fragment of the Italian Ars Nova* (Palm Springs, CA, 1961); U. Günther: 'Die "anonymen" Kompositionen des Manuskripts Paris, B.N., fonds it.568 (Pit)', *AMw*, xxiii (1966), 73–92; U. Günther: 'Zur Datierung des Madrigals "Godi Firenze" und der Handschrift Paris, B.N., fonds it.568 (Pit)', *AMw*, xxiv (1967), 99–119; RISM, B/IV/3 (1972), 436–85; *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*, RMS, i/3 (1984), 25–6; Nádas (1985), 216–90; J. Nádas: 'The Songs of Don Paolo Tenorista: the Manuscript Tradition', *In cantu et in sermone: for Nino Pirrotta*, ed. F. Della Seta and F. Piperno (Florence, 1989), 41–64

Paris, Bibliothèque Nationale de France, n.a.fr.6771 ('Codex Reina') [*PR*; *Rei*; *R*]. 122 paper ff. (27·1 × 21·3 cm), with 4 modern flyleaves at back. *Foliation*: 2 systems: i–xxviiii [sic], 30–84 (on verso) (original); 1–131 (modern), of which ff.120–24 are lacking, and ff.128–31 are flyleaves. *Structure*: 9 fascicles (different sizes), with inserted folios (ff.85–8), and leaves representing the beginning of a tenth: fascs.8 and 9 are of a much later date. *Scribes*: 6 (Fischer) or 8 (Nádas) hands, which divide into four groups as follows: section I, scribes S (Nádas; A in Fischer) and T (fascs.1–3), with 4 new hands U, V, W (D in Fischer) and X (B in Fischer), who worked alongside S (fasc.4 and first half of fasc.5); section II, scribe W (second half of fasc.5); section III, scribes Y (fascs.6–7); section IV, scribe Z (F in Fischer; fascs.8–9, also index). *Date and provenance*: sections I–III (with distinct layers of copying and additions throughout), *c*1400–1410, section IV, 1430–40; from north-east Italy (Padua-Venice region); the MS appeared for the first time in the library catalogue of a Sig. Reina in Milan in 1834, was bought by A. Bottée de Toulmon and passed at the latter's death to the Bibliothèque Nationale.

Contents: 220 pieces (I: 105; II: 24; III: 56; IV: 35): 41 madrigals, 63 ballatas (including sicilianas in ballata form), 43 French ballades, 40 rondeaux (includes 8 rondeau refrains), 30 virelais, 2 chansons and 1 caccia; section I (including additions) contains Italian pieces from the 14th century and the early 15th, sections II–III contain 80 French works of the same period (43 ballades, 29 virelais, only 8 rondeaux or rondeau refrains) together with 1 Flemish piece, and 3 Italian pieces of which 2 are in tablature, section IV contains French pieces (almost all rondeaux), together with 1 Italian, of the Du Fay period. *Date of music*: 1340–1430. *Composers*: Bartolino da Padova (26 or 27), Jacopo da Bologna (20 or 22), Landini (20), Machaut (7), Du Fay (9) and others.

Editions: CMM, xxxvi (1966) [52 French works from sections II and III]; CMM, xxxvii (1966) [35 works in section IV]; CMM, liii/1 (1970) [71 French works from sections I–III]; for editions of Italian works see individual composers

Wolf, 260ff; K. von Fischer: 'The Manuscript Paris, Bibl. Nat., nouv.acq.frç.6771', *MD*, xi (1957), 38–78 [see also N. Wilkins in *MD*, xvii (1963), 57–73, and K. von Fischer's reply, *MD*, xvii, 75–7]; U. Günther: 'Bemerkungen zum älteren französischen Repertoire des Codex Reina (PR)', *AMw*, xxiv (1967), 237–52; RISM, B/IV/3

(1972), 485–549; *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*, RMS, i/3 (1984), 33–4; i/4 (1988), 464; Nádas (1985), 118–215; J. Nádas: 'The Reina Codex Revisited', *Essays in Paper Analysis*, ed. S. Spector (Washington, DC, 1987), 69–114

Lucca, Archivio di Stato, 184 ('Codex Mancini') [*Mn*; *Man*; *Manc*; *Luc*], *and Perugia, Biblioteca Comunale Augusta, 3065*: these two fragments belong to one source (whereas, contrary to Ghisi, the Pistoia fragment, *I-PS* 5, does not). Originally at least 102 ff. (*c*22 × 15 cm), of which 42 parchment folios survive in *La* (incl. 4 new leaves discovered in 1988 by Nádas and Ziino, and other folios more recently found), and 6 parchment folios in *PEc*. *Foliation*: *La*: (first 20 ff. lost), XX–LXXXV–[C] (original), 1–72 (modern)); *PEc*: 2 systems, LVIII–LIX, LXXXI–LXXXIV (original), and 1–6 (modern, incorrect). *Structure*: 7 surviving fascicles (out of an estimated 11). *Scribes*: the main corpus is in a single hand, the last 4 surviving folios contain 2 further hands, the second of whom (ff.70–72), also worked on *F-Pn* it.568 (fascs.6 and 8) and on *US-CLwr* (ff.A*r*–B*r*, C*v*–D*v*). *Date and provenance*: Main corpus copied in northern Italy (?Padua) *c*1400, then probably at Bologna or Pisa, and Florence (or Lucca), *c*1410, additions to *c*1430; *I-PEc* was discovered in Perugia in 1935, *La* in Lucca by A. Mancini in 1938; the leaves had served as covers to 15th- and 16th-century notarial acts.

Contents: the fragments together contain 85 pieces: 57 or 58 ballatas, 11 madrigals, 10 rondeaux, 3 virelais, 1 French ballade, 1 canon. *Date of music*: 1365–1430. *Composers*: Bartolino da Padova (12), Zacara da Teramo (12), Ciconia (9), Landini (8), Antonello da Caserta (7), Antonius de Civitate (3) and others; the individual fascicles evidently relate to specific composers: 2 fascicles to Bartolino, one and a half to Zacara da Teramo, one each to Ciconia and Landini, half each to Antonius de Civitate and Antonello da Caserta.

Editions: F. Ghisi: 'Italian Ars Nova Music', *JRBM*, i (1946–7), 173–91; J. Nádas and A. Ziino, eds.: *The Lucca Codex: Codice Mancini* (Lucca, 1990) [facs.] see also individual composers

N. Pirrotta and E. Li Gotti: 'Il Codice di Lucca', *MD*, iii (1949), 119–38, iv (1950), 111–52; v (1951), 115–42; RISM, B/IV/4 (1972), 929–47 [*La*], 1008–12 [*PEc*]; *Census-Catalogue of Manuscript Sources of Polyphonic Music, 1400–1550*, RMS, i//2 (1982), 125–6; i/3 (1984), 45–6; Nádas (1985), 336–61; J. Nádas and A. Ziino: 'Two Newly Discovered Leaves from the Lucca Codex', *Studi musicali*, xxix (2000)

Turin, Biblioteca Nazionale Universitaria, T.III.2 ('Codex Boverio'). 15 paper folios (*c*30 ×30 cm), most of them damaged. *Pagination*: 1–26 (modern). *Structure*: 9 gatherings of varying sizes. *Scribes*: 2 main hands for the texts, possibly 2 for the music. *Date and provenance*: 1409–18, perhaps from a Franciscan monastery of Pisan-Bolognese obedience (loyal to antipopes Alexander V and John XXIII) in northern Italy; it was subsequently used as cover-strengthening material; it was purchased by the Italian government from a private owner in 1991.

Contents: 39 pieces (mostly incomplete), and 5 more added later in the 15th century: 8 ballatas, 1 madrigal, 6 ballades, 3 rondeaux, 2 virelais, 11 Credos, 3 Glorias (2 troped), 1 Kyrie, 1 Sanctus, 2 motets (of which 9 or 10 songs and 13 mass movements are *unica*). Date of music: *c*1400. Composers: Antonio Zacara da Teramo (7 or 8), Antonius de Civitate (2), Frater Petrus de Sancto Severio (otherwise unknown), Antonello da Caserta, Philippus de Caserta, Susay (1 each).

Editions: A. Ziino, ed.: *Il codice T.III.2, Torino, Biblioteca Nazionale Universitaria* (Lucca, 1993) [facs. with introduction]; (editions forthcoming in *AcM*)

Florence, Biblioteca Medicea Laurenziana, Med.Pal.87 ('Codex Squarcialupi') [*Sq*; *Fl*]. 216 parchment ff. (40·5 × 28·5 cm), 2 original parchment flyleaves at the front (independent of the rest of the MS), and 5 modern paper flyleaves (3 at the front, 2 at the back). *Foliation*: i–cxvi (original). *Structure*: 20 gatherings of 3 to 10 bifolia each. *Scribes*: 1 hand for the texts, 3 (Fischer) or 4 (Nádas) very similar hands for the music. *Date and provenance*: *c*1410–15 (Bellosi, Nádas), almost certainly from the Florentine monastery of S Maria degli Angeli; it is not certain whether Paolo da Firenze was involved in the preparation of the MS; it was in the possession of Antonio Squarcialupi in the 15th century, passed thereafter via his nephew R. Bonamici to Giuliano de' Medici (1512–13), from there to the Biblioteca Palatina, and then to the Biblioteca Medicea Laurenziana.

Contents: 353 (or 354) pieces (150 *unica*), of which 2 appear twice: 115 madrigals, 12 cacce, 227 ballatas. *Date of music*: 1340–1415. *Composers*: the pieces are arranged in chronological order by composer: Giovanni da Cascia (12), Jacopo da Bologna (28), Gherardello da Firenze (16), Vincenzo da Rimini (6), Lorenzo da Firenze (17), Donato da Cascia (15), Niccolò da Perugia (36), Bartolino da Padova (37), Landini (146), Egidius and Guilielmo de Francia (5 in all), Zacara da Teramo (7), Andreas de Florentia (29); 16 folios have been left blank to accommodate the music of Paolo da Firenze between Lorenzo and Donato, and 22 folios for that of Jovannes Horganista de Florentia (Giovanni Mazzuoli) at the end. A portrait of each composer appears with the ascription of his works.

Editions: J. Wolf, ed.: *Der Squarcialupi-Codex Pal.87 der Biblioteca Medicea Laurenziana zu Florenz* (Lippstadt, 1955) [see corrections by K. von Fischer, *Mf*, ix (1956), 77–89, and L. Schrade, *Notes*, xiii (1955–6), 683 only]; F.A. Gallo, ed.: *Il codice Squarcialupi* (Florence, 1992) [facs. with essays]; see also individual composers

Wolf, 228; B. Becherini: 'Antonio Squarcialupi e il codice Mediceo Palatino 87', *L'Ars Nova italiana del Trecento I: Certaldo 1959*, 141–96; K. von Fischer: 'Paolo da Firenze und der Squarcialupi-Kodex (*I-Fl* 87)', *Quadrivium*, ix (1968), 5–24; RISM, B/IV/4 (1972), 755–832, Nádas (1985), 362–458; F.A. Gallo, ed.: *Il codice Squarcialupi* (Florence, 1992) [incl. J. Nádas: 'The Squarcialupi Codex: an Edition of Trecento Songs, ca 1410–15', 19–86; L. Bellosi: 'Il maestro del codice Squarcialupi', 146–57; M. Ferro Luraghi: 'Le miniature', 159–92; see also reviews by M. Bent, *EMH*, xv (1996), 251–69; J. Haar, *JAMS*, xlix (1996), 145–55]

Florence, Archivio Capitolare di San Lorenzo, 211 [*SL*]. 111 parchment folios (21·5 × 28·5), palimpsest; 6 16th-century leaves at the end, 4 flyleaves (2 at the front, 2 at the back). *Foliation*: 1–88 (16th-century), 89–109 (modern); iii–clxxxviii (original); therefore at least 80 ff. lost. *Structure*: no fewer than 19 gatherings (? all quinions), of which at least 4 lacking (2, 6, 7, 13), and many incomplete and barely legible owing to erasures. *Scribes*: only 1 hand (who also copied ff.82*v*–85 of *GB-Lbl* Add.29987). *Date and provenance*: *c*1420, Florence. It is uncertain whether the MS belonged originally to the church of S Lorenzo or came there from elsewhere; in the early 16th century the MS was unbound and erased, then reassembled without regard for its original structure and used as a register of the church properties. Its discovery was first announced by Frank D'Accone in 1982.

Contents: about 110 pieces detected, of which those by Giovanni Mazzuoli, his son Piero, and Ugolino of Orvieto are *unica*. *Date of music*: *c*1340–1420. *Composers*: Jacopo da Bologna (fascs.1–3), Giovanni da Cascia, Bartolino da Padova, Donato da Cascia (fascs.3–9), Johannes Organista (Giovanni Mazzuoli; fascs.9–10), Landini (fasc.11 and fascs.12–13, the latter mutilated), Paolo da Firenze (fasc.14); French-texted repertory: Machaut, Grimace, Magister Franciscus, Senleches (fasc.15, almost illegible); caccia section with other works (fasc.16), Petrus Johannis (Piero Mazzuoli, organist at S Lorenzo, 1403–15; fasc.17, barely legible), Ugolino of Orvieto (fasc.18, illegible), motets by Hymbertus de Salinis, Jacopo, Vitry and others (fasc.19)

For editions see individual composers.

F.A. D'Accone: 'Una nuova fonte dell'Ars Nova italiana: il codice di San Lorenzo, 2211', *Studi musicali*, xiii (1984), 3–31; J. Nádas: 'Manuscript San Lorenzo 2211: some Further Observation', *L'Europa e la musica del Trecento: Congresso IV: Certaldo 1984* [*L'Ars Nova italiana del Trecento*, vi (Certaldo, 1992)], 145–68; Nádas (1985), 459–86

3. Other fragments.

Perugia, private collection of Galliano Ciliberti [*Cil*]. 2 parchment folios discovered in 1986 by Ciliberti. *Scribes*: only 1 hand, the same that copied ballatas by Paolo da Firenze and Landini in *F-Pn* it.568 (ff.89*v*, 91*v*, 99–111) and the fragment *I-Fn* F.5.5 with 6 ballatas by Landini (on which see M. Fabbri and J. Nádas: 'A Newly Discovered Trecento Fragment', *EMH*, iii, 1983, pp.67–81; and Nádas, 1985, pp.209–305). *Cil* transmits 12 ballatas by Paolo da Firenze, of which 4 are *unica*. *Date and provenance*: first decade of the 15th century, from Umbria or Rome.

B. Brumana and G. Ciliberti: 'Le ballata di Paolo da Firenze nel frammento "Cil"', *Esercizi: arte, musica, spettacolo*, ix (1986), 5–37; B. Brumana and G. Ciliberti: 'Nuove fonti per lo studio di Paolo da Firenze', *RIM*, xxii (1987), 3–33; J. Nádas: 'The Songs of Don Paolo Tenorista: the Manuscript Tradition', *In cantu et in*

sermone: for Nino Pirrotta, ed. F. Della Seta and F. Piperno (Florence, 1989), 41–64

Padua, Biblioteca Universitaria, 684 and 1475, Oxford, Bodleian Library, Canon.l.pat.229 [PadA]; Padua, Biblioteca Universitaria 1115 [PadB]; 658 [PadC]; 675, 1106, 1225 and 1283 [PadD]; Stresa, Biblioteca Rosminiana, 14; Padua, Biblioteca Universitaria, 656, Padua, Archivio di State, Corp.soppr., S Giustina 553 and 14, collectively known as the Paduan fragments. These fragments have now been shown to belong to the same family of sources copied *c*1400 at the Benedictine abbey of S Giustina in Padua (some of them even copied by the same scribe, Rolando da Casale).

G. Cattin: 'Richerche sulla musica a S Giustina di Padova all'inizio del I Quattrocento: il copista Rolando da Casale', *AnM*, vii (1964–77), 17–41; A. Hallmark: 'Some Evidence for French Influence in Northern Italy, c. 1400', *Studies in the Performance of Late Medieaval Music: New York 1981*, 193–225; F. Facchin: 'Una nuova fonte trecentesca nell'Archivio di Stato di Padova', *Contributi per la storia della musica sacra a Padova*, ed. G. Cattin and A. Lovato (Padua, 1993), 115–39

Other sources of ascertained northern provenance are: *I-CF* 63, 73, 98; *GR* 16 (from Padua), and *GR* s.s.; *PAas* 75 (from Milan/Pavia); *TRc* 1563; *TRf* 60 (from Padua)

M. Bent: 'New Sacred Polyphonic Fragments of the Early Quattrocento', *Studi musicali*, ix (1980), 171–89; M. Gozzi: 'Un nuovo frammento trentino di polifonia del primo Quattrocento', *Studi musicali*, xxi (1992), 237–51

Beyond these, a number of recently-discovered (or reinterpreted) sources can be related to the international repertory sung at the papal chapel in Rome during the Great Schism: *I-AT* A.5; *CT* 1–2; the Egidi fragment (formerly *MDAegidi*), *FOLas* (formerly *FOLc*), s.s.; *FROas* 266–7; *GR* 197 and *US-HA* 002387; *PL-Pa* 174*a*; *Wn* F.I.378 (now lost) and III.8054 (formerly 52); and others.

J. Palumbo: 'The Foligno Fragment: a Reassessment of Three Polyphonic Glorias, ca. 1400', *JAMS*, xl (1987), 169–209; G. Gialdroni and A. Ziino: 'Due nuovi frammenti di musica profana del primo Quattrocento nell'Archivio di Stato di Frosinone', *Studi musicali*, xxiv (1995), 185–208; G. Di Bacco and J. Nádas: 'The Papal Chapels and Italian Sources of Polyphony during the Great Schism', *Papal Music and Musicians in Late Medieval and Renaissance Rome*, ed. R. Sherr (Oxford, 1998), 44–92

Finally, sources now found in central Italy (Marche) throw new light on another possible centre of the cultivation of polyphony; see P. Peretti: 'Fonte inedite di polifonia mensurale dei secoli XIV e XV degli archivi di stato di Ascoli Pieceno e Macerata', *Quaderni musicali marchigiani*, iii (1996), 85–124

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F. Facchin: 'Le fonti di polifonia trecentesca italiana alla luce degli ultimi ritrovamenti', *Fonti musicali italiane*, ii (1997), 7–33

G. Di Bacco and J. Nádas: 'The Papal Chapels and Italian Sources during the Great Schism', *Papal Music and Musicians in Late Medieval and Renaissance Rome*, ed. R. Sherr (Oxford, 1998), 44–92

IX. Renaissance polyphony

1. Introduction.

(i) General. The printing of polyphonic music did not begin until 1501. Our knowledge of the music of the entire 15th century is dependent on MS sources, and, as prints preserve only a portion of the music in circulation in the 16th century, MSS must be relied on for a substantial amount of that repertory also.

MSS can give more than just the music itself. Since about the middle of the 20th century, musicologists have been devising and refining techniques of MS study that are yielding valuable information on other aspects of musical life during the Renaissance: the identification of various repertories; the ways in which music was disseminated; the liturgical use of polyphony; performing practice; and the social and economic milieu within which various kinds of music were composed and performed. MSS can also provide useful data for biographical studies of composers.

The singing of polyphonic music was practised in a rather limited number of places in the early Renaissance: certain cathedrals and major churches in Italy, England, France and possibly several other countries; courts and court chapels of royalty and the nobility in these same countries; and some monasteries and other religious establishments. Only a few musicians possessed the skills necessary to perform from mensural notation; these musicians were highly regarded and relatively well paid, and competition for their services was keen. They were internationally famous and often worked in several countries during the course of their careers.

By the end of the 15th century, the number of churches and courts boasting musicians who could sing polyphony had increased significantly. This growth was partly geographical, with polyphony now practised in Spain, Poland, Bohemia, Hungary, the Alpine regions and various parts of Germany. It was also partly the result of an increase in the number of establishments which supported choirs. It became even more pronounced in the first decades of the 16th century, reaching a third level of proliferation: a much larger amount of polyphonic music sung at a given church or court.

This is reflected in the number of MSS surviving from various times during the Renaissance. The number of extant sources from the beginning of the 15th century is quite small; it grows gradually during the course of the century and then increases rapidly during the 16th. Several hundred MSS survive from the 15th century; several

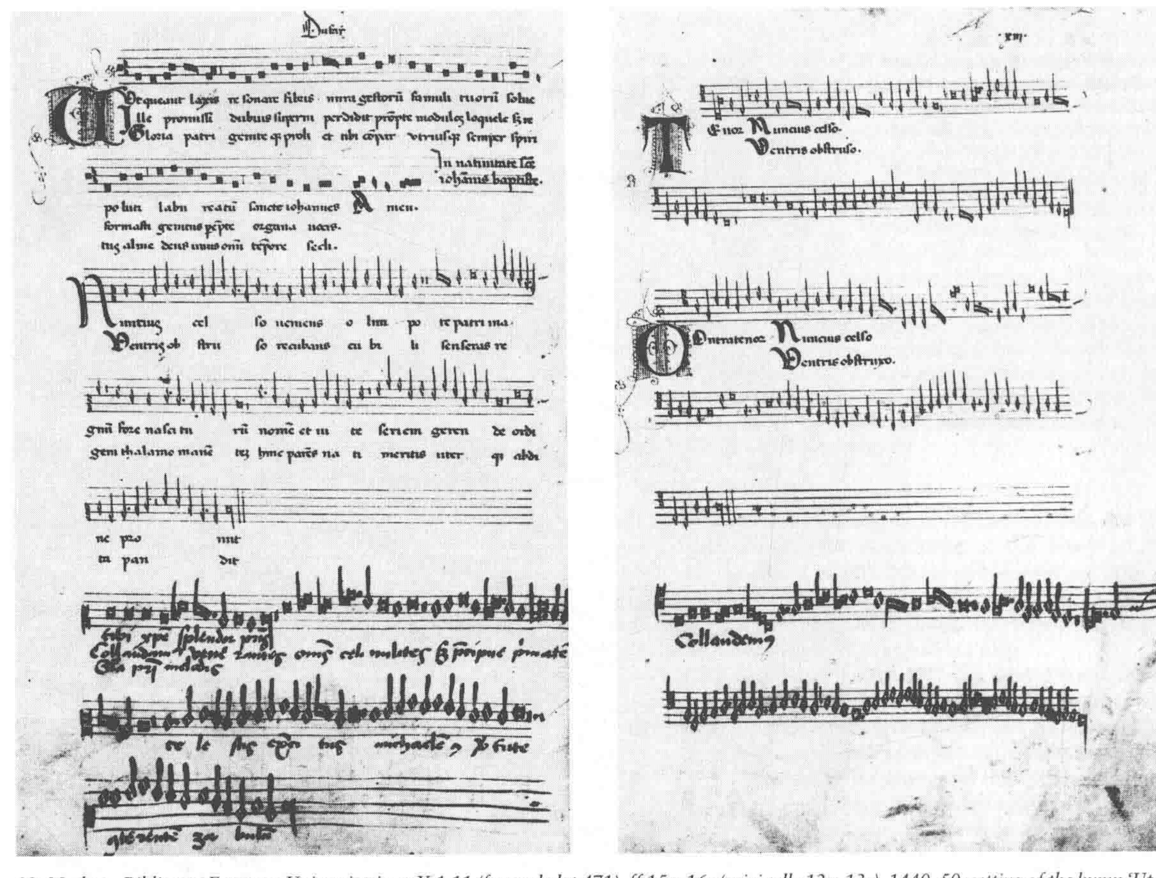


38. London, British Library, Add.57950 (Old Hall MS), f.9v, first half of the 15th century: Gloria by Damett, written in black notation on parchment; the music appears to be in score with the text set out beneath the lowest of the three voices but the alignment is not exact: instead, the notes are placed directly above the syllables to which they are to be sung

thousand from the 16th. It is possible, of course, that more of the earlier sources were lost or destroyed. However, everything known about the music of this period suggests that the greater number of 16th-century sources reflects a real and dramatic increase in the amount of polyphony being performed and is not simply due to accidents of preservation favouring later sources.

Most MSS of Renaissance polyphony contain some pieces by the most famous composers of the day, along with works by composers who were known only regionally or locally. Although new MSS continue to be discovered every year, it is rare for them to contain previously unknown pieces by such composers as Du Fay or Josquin. For instance, the Aosta MS (see §2), discovered in the mid-20th century, contains many pieces by Du Fay, but all were previously known from other sources. This suggests that most of the significant repertory by the most famous composers of the Renaissance has been recovered. But most new MS discoveries add pieces by lesser-known composers, some found in no other sources.

(ii) Early 15th-century manuscripts. For the first decades of the 15th century, most polyphony was copied in black (solid or full) mensural notation (fig.38). This represents a continuation of the style of notation used in French sources of the previous century; there are also elements of Italian Trecento notation in some sources, particularly those copied in northern Italy. Parchment was the standard material on which copying was done. As the popularity of polyphony spread and more MSS were needed, paper began to be used. Just at this time – the third and fourth decades of the century – white (hollow or void) notation (fig.39) began to replace black notation. There are no important differences between the two types, and the same piece is often found in one MS in black notation and in another in white. The change must have



39. Modena, Biblioteca Estense e Universitaria, α.X.1.11 (formerly lat.471), ff.15v–16r (originally 12v–13r), 1440–50: setting of the hymn 'Ut queant laxis' by Du Fay; verses in chant (at the top of the left-hand page) alternate with the three-part setting laid out in choirbook format; below is an addition in a different hand

come about partly because solid black note heads tended to bleed through to the other side of the paper, and eventually the corrosive action of the ink caused note heads to drop out.

Three-part writing was the norm during this period. The most common method of laying out these voices in a MS was in choirbook format, with all voices of a composition copied on the two facing pages of an opening (fig.39). The discantus (superius) voice was copied on the verso (left) side of the opening, with the tenor and contratenor on the recto (right) side. Sometimes one of the lower parts was copied under the discantus on the verso side, and the other occupied the recto side alone. In a four-voice piece, the tenor was usually copied on the verso side under the discantus, with the two remaining voices on the recto.

A full text was almost always copied for the upper voice. Text may or may not be found under the other voices. At times, only incipits of text appear with the lower voices. In some carefully copied MSS, text appears in certain sections of the lower voices and not in others.

Many English sources are copied in pseudo-score: the voices are copied one under the other, in what resembles score notation, although the notes are not aligned exactly (fig.38). This layout is especially common for English pieces which are homorhythmic harmonizations of a chant melody.

The composer attribution, if given, was most often placed at the beginning of the composition, at the top of the verso of the opening above the superius voice. Many MSS were trimmed around the outer margins, after the music had been copied, as part of the process of binding. In many cases, composers' names have been lost in the process, and pieces originally labelled with the name of the composer have unfortunately come down to us as anonymous works.

Space was often left on an opening after a piece had been copied there, and this space was frequently used for another piece. Such additions were sometimes made by the principal scribe, but more often were put in by later scribes after the first copying had been done (fig.39): they can obscure the original scribe's plan of organization.

Some MSS of this time contain only sacred music, some both sacred and secular. Secular pieces were sometimes planned to be an integral part of the MS, as in *I-Bu* 2216 and *GB-Ob* Canon.misc.213, but more often they were added on blank pages after the original layers of sacred works had been copied.

Most sources of this period are composite MSS made up of several sections copied independently of one another, perhaps at different places, then brought together and bound at a later time. Within each section, the copying often seems to have been done in a series of layers of similar or related pieces – pieces by the same composer, pieces by composers of the same nationality or pieces of

the same type. Single pieces and groups of related pieces were copied into fascicle-MSS (fascicles of one or more unbound gatherings), and music seems to have been sung from, copied from and circulated in this form. In certain circumstances, large MSS were copied from numbers of such fascicle-MSS. This situation explains how several MSS may have many common pieces, in readings that may be quite close, yet these pieces will appear in a completely different order in the large MSS, and be mixed with other pieces not shared among them.

MSS were copied for several quite different reasons. Some, of course, were copied to be performed from. These are the largest, with both music and text copied carefully and accurately, and texts placed with some precision under certain musical phrases and even specific notes. There is usually some clear organization of the contents, often by liturgical genre, and mistakes made by the scribe are sometimes corrected. *I-Bu* 2216, measuring 40 × 29 cm, with notes and words large enough to be seen by each of a number of singers gathered around a lectern, is an example of this type. Others are *MOe* α.X.1.11 and the Old Hall MS (*GB-Lbl* Add.57950).

Others appear to be anthologies, collections of pieces gathered by some individual for his own use, or gathered at a church or chapel as a repository of pieces to be drawn on as needed. These are smaller in dimensions, often too small to be used for performance. They are often copied in a hasty or careless fashion, with many uncorrected mistakes. Text underlay is casual, and often there is no text at all; the contents are not arranged in systematic fashion. *D-Mbs* Clm 14274 (formerly Mus.ms.3232*a*) and the later Trent MSS are examples of this type.

Most of the large MS sources of the first half of the 15th century are well known to scholars and students, as they were studied by scholars in the late 19th and early 20th centuries. But several of them have been thoroughly studied since the introduction of more refined methods of MS study in recent decades. Much remains to be done: the date and provenance of the various sections and layers within most sources need to be determined with more accuracy, and MSS need to be linked with more certainty to specific musical establishments where the singing of polyphonic music is known to have been practised.

(iii) Late 15th-century manuscripts. The last three or four decades of the 15th century brought some important changes. There are more MSS, and fewer of them are composite ones. MSS appear to be planned for more specific purposes, and the contents of any given source tend to be more homogeneous.

It is from this time that we find more MSS devoted entirely or largely to secular polyphony. There are physical differences between these and sources from earlier in the century. The secular MSS are smaller, reflecting the fact that this music was usually performed with a single singer or player to a part. There is usually no text for the lower two or three voices, and sometimes the upper voice as well is textless or has only a text incipit. Some of these MSS are oblong rather than upright. And, for the first time, the several voices are sometimes separated, with each one in its own small MS – the first partbooks.

Sacred music continued to be copied into large choirbooks. A gradual increase in the size of many of these reflects an increase in the size of singing groups. An increase in the amount of polyphony sung at various cathedrals and court chapels soon made it impossible for the entire polyphonic repertory to be copied into a single MS. Thus we find from this time the first groups of MSS planned and copied as sets. The earliest Sistine Chapel MSS and a group of MSS copied for the Este court at Ferrara are early examples of this practice.

The use of white mensural notation was virtually universal, although it is not uncommon to find a chant-related voice part copied in square or Gothic chant notation. Paper is the usual material on which these MSS were copied. However, high-quality parchment or vellum was sometimes used, especially for court or presentation MSS. Some of those were produced for courts (such as the Este court at Ferrara) that prided themselves on the beauty of their books and maintained workshops for their copying and illumination. Others were copied for such important occasions as weddings or coronations or were prepared as gifts from one court or individual to another. These books, with their fastidious musical calligraphy and magnificently illuminated miniatures, initials and ornamental borders, are among the most beautiful MSS – musical or non-musical – of the entire Renaissance.

(iv) 16th-century manuscripts. Many different types of MS survive from this period. There are large, beautifully illuminated parchment choirbooks of masses and motets copied for use at court chapels, such as *B-Br* 15075 (see fig.40), *D-Ju* 3 and many other MSS copied at the Netherlands court at Brussels and Mechelen. There are large paper choirbooks, modestly but clearly copied for the use of choirs at cathedrals and churches, such as the large sets now at the Biblioteca Capitolare in Treviso (fig.41) and the Archivio Musicale of S Petronio in Bologna. There are sets of smaller partbooks containing Italian and French secular pieces, such as *I-Bc* Q21 (fig.42), *Fn* Magl.XIX 99–102, Magl.XIX 122–5 and *Fc* Basevi 2442. Polyphonic pieces were also copied into theoretical treatises, as illustrations and examples. Students copied pieces of mensural music into their notebooks, some of which survive. Polyphonic pieces in a simple style were sometimes copied into chant MSS at monasteries and other religious establishments, to be sung at major feasts. Finally, some MS collections of polyphonic music (such as *DK-Kk* 1848 and *CH-SGs* 463) seem to have been copied by or for private individuals, for their own use.

1501 saw the first printed collection of polyphonic music, the famous *Odhecaton A* published by Ottaviano Petrucci in Venice. Within a few decades, there were dozens of printed collections of polyphonic music in circulation, containing both sacred and secular works. The advent of music printing, however, did not mark the end of the copying of music into MSS. On the contrary, MS production reached a peak during the first half of the 16th century.

Many modern editions of music from this period are based on printed sources only, often with no attempt made to examine MS sources and collate them with the printed versions. Some editors have assumed that printed sources are superior to MS sources. But recent comparative studies suggest that MS sources from the first half of the 16th century are often superior to printed ones in many details – the actual reading of notes, placement of text, ligatures etc.

This raises the question of the relationship between MS and printed sources of the 16th century, a question which

40. Brussels, Bibliothèque Royale Albert Ier, 15075, ff.42v–43r: the beginning of Pierre de La Rue's five-voice 'Missa de septem doloribus', in a typically lavish Renaissance MS with detailed illumination. The normal choirbook format is modified so that the fifth voice, starting at the foot of the verso page, continues on the last two lines of the following recto

41. Treviso, Biblioteca Capitolare del Duomo, 23, ff.83v–84r: the Missa 'Chiare dolc'e fresch'acque' by Jacquet of Mantua, based on the madrigal by Arcadelt, in a mid-16th-century choirbook, probably copied for performance, from Treviso Cathedral. The relatively slight decoration was probably the work of the scribe





42. Bologna, Civico Museo Bibliografico Musicale, Q21, ff.13v–14r: a single mid-16th-century partbook, an early source of madrigals

can best be discussed if one accepts that there were various MS types at this time.

It seems unlikely that printed editions of sacred music brought out by Petrucci and his contemporaries were used as performance material. Wrong notes and other errors are not uncommon, and such errors remain uncorrected. Text underlay is not nearly so careful as in the best MS sources. Ligatures are often broken into separate notes, probably for technical reasons. Furthermore, if prints had been used for performance, at least several copies would have been required, since the smallness of most early prints would have made it impractical for a choir to read from a single copy. Yet multiple copies of the same print are never found in archives of cathedrals and courts. Finally, while many paintings from the Renaissance show church singers gathered around a lectern singing from a MS choirbook, there are no pictures showing printed music on the lectern.

It appears that printed music was one of the sources drawn upon for the repertory copied into sets of MSS. When a church or court decided to copy MSS for its own choir, various source materials were assembled. Liturgical practice, and the role of polyphonic music in that practice, differed from place to place. The copying was done in the order required for the new set of MSS, not in the order in which pieces were found in the MS and printed sources from which the copying was done. The polyphonic repertory might include Mass Ordinary cycles; hymns, in temporal and sanctoral cycles; motets, often grouped by feast; *Magnificat* introits and *Magnificat* settings; sets of psalms, usually those sung at Vespers; Mass Proper cycles and sections; music for Holy Week, the selection dictated by local practice; and music for Offices other than Vespers. Thus prints functioned as collections from which pieces could be copied into MSS, which were in turn used for the actual performance.

The situation is quite different with prints of secular pieces and instrumental works. Most secular music was performed by one musician to a part, and there is no practical reason why prints, even those in small format, could not have been used for performance. The same is true of lute tablatures. In fact, most MSS of secular and instrumental music are quite similar in format, size and shape to printed books of this music. Paintings of lute players and of small ensembles performing secular music show musicians reading from books similar in shape and size to prints. A rather large part of the frottola, chanson and madrigal literature from the first half of the 16th century has been preserved in prints, suggesting that once this music was available in printed collections there was little reason to copy it into MSS before it was performed.

Prints became increasingly numerous and important in the second half of the century. Many are large enough to be used for performance. Almost the total output of such internationally famous composers as Palestrina, Lassus and Victoria was printed. Such details as text placement become clearer and less problematic in the printed sources. Thus modern editions of the works of the major composers of the late 16th century based only on printed sources are often quite satisfactory. This does not mean, however, that MSS from this time are of no value to the scholar. They serve many purposes: sometimes they complement the published music of even the most famous composers, by preserving works not found in prints; they are often the only source of music by less famous but nevertheless excellent composers; and they often contain pieces by local composers whose music is found nowhere but in MSS copied for the church or court where they served. Furthermore, MSS tell us much about the history of polyphonic music of the late 16th century – where polyphony was sung, how widely the music of certain composers was disseminated, how much polyphony was sung in various places.

The bibliography that follows includes items referred to repeatedly in the material below as well as MS studies selected as samples of outstanding scholarship on topics treated in Renaissance MS studies – questions of dating and provenance, analysis of fascicle structure, problems of palaeography and notation and relationships between groups of sources, for example. Note that all manuscripts mentioned below are more fully described in the *Census-Catalogue* (1979–88) and that vol.iv contains updated material on most sources described in the earlier volumes.

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2. 15TH-CENTURY SOURCES FROM NORTHERN ITALY (AND SOUTHERN GERMANY). A large majority of musical sources surviving from the first half of the 15th century comes from northern Italy and from southern Germany. To some extent this reflects the vagaries of MS preservation; Rome and Cambrai, for example, are known to have been centres of polyphonic music at this time, yet only two MSS have survived from Cambrai and none at all from Rome. But certainly the area around Cambrai experienced the composition of more polyphonic music than any other part of Europe, with the possible exception of England, and the presence there of the most renowned composer of the day, Guillaume Du Fay, was no mere accident.

The earliest sources, which show a continuation of Trecento tradition in style, repertory and notation, are unfortunately fragmentary.

Grottaferrata, Badia Greca, Biblioteca, collocazione provvisoria 197. 13 paper ff., *c*31·4 × 21·8 cm. 5 Glorias, 5 Credos and several other works (mostly fragmentary or incomplete) by Ciconia, Zacara and other composers. Originated at S Giustina in Padua, *c*1415.

U. Günther: 'Quelques remarques sur des feuillets récemment découverts à Grottaferrata', *L'Ars Nova italiana del Trecento: Convegno II: Certaldo and Florence 1969* [*L'Ars Nova italiana del Trecento*, iii (Certaldo, 1970)], 315–97; RISM, B/IV/4 (1972), 923–6

Cividale del Friuli, Museo Archeologico Nazionale, 63, 79 and 98. Some 10 mass Ordinary sections by Antonius de Civitate Austrie, Rentius de Ponte Curvo, Philippus de Caserta, Sortes and Zacara da Teramo on parchment flyleaves, dating from the early 15th century (see RISM, B/IV/4, 1972, pp.749–52).

Siena, Archivio di Stato, fragments 326–7. Portions of 4 mass Ordinary sections by Zacara and several anonymous secular pieces, in black and red mensural notation (see K. von Fischer: 'Una ballata trecentesca sconosciuta: aggiunte per i frammenti di Siena', *L'Ars Nova italiana del Trecento: convegni di studio 1961–1967*, ed. F.A. Gallo (Certaldo, 1968), 39–47).

The first surviving large collections are copied in black mensural notation and contain many pieces by Du Fay. They date from after his arrival in Italy; probably copied in the third to fifth decades of the century, they contain pieces written over a period of some 50 years, some dating back to the end of the 14th century. They are in choirbook format, with most of the pieces written in three voices and copied to occupy a whole opening in the MS. This often left considerable space at the bottom of the opening, space used for later additions to the MS, sometimes obscuring the original plan of the collection. Of the four sources described below, only the second (*I-Bu* 2216) appears to have been designed for and used as a performance MS; it has the largest dimensions, the staves and notes are large enough to have been read by a number of singers grouped at a lectern, and many of the folios show unmistakable signs of use and frequent turning. The others apparently came into existence as anthologies or collections.

Du Fay is represented by far more pieces than any other composer. The others are Frenchmen and Italians; a few compositions by English composers begin to appear in the later MSS.

Venice, Biblioteca Nazionale Marciana, 7554 (formerly IX.it.145). 202 parchment ff., 10 × 6·5 cm. 2 distinct sections: ff.1–85 (7 gatherings of 6 bifolios each, plus an additional folio; black and red mensural notation); ff.86–202 (16 gatherings, some of 4 and some of

2 bifolios; mixture of monophony and polyphony, copied in square black and red notation with some mensural elements). Original foliation goes as far as f.36, taken up by a more modern hand. The MS originated in a Franciscan establishment in Venice, probably *c*1430–40. Formerly in the library of the Somaschi della Salute, it was acquired by the Marciana in the early 19th century. The unusually small format suggests that it was an anthology, not a performance MS.

First part contains 9 mass Ordinary sections, 37 motets, liturgical pieces, *laude* and 2 textless pieces, by Du Fay (8), Binchois (2), Benoit and Hymbert de Salinis. 5 2-part *laude* on ff.31–4 are by a 'poor friar' (*frate pauperculus*). Second part has 23 motets, liturgical pieces and *laude*, all anonymous. Chief source for Italian *laude* of the period: those in first part written in style of early Du Fay period, those in second part in the style of 'primitive' polyphony, with many parallel perfect intervals and other 'crudities'.

H. Besseler: 'Studien zur Musik des Mittelalters, I: neue Quellen des 14. und beginnenden 15. Jahrhunderts', *AMw*, vii (1925), 167–252, esp. 236; K. Jeppesen: 'Die mehrstimmige italienische Lauda am Anfang des 16. Jahrhunderts', *IMSCR I: Liège 1930*, 155–7; K. Jeppesen: 'Ein venezianisches Laudenmanuskript', *Theodor Kroyer: Festschrift*, ed. H. Zenck, H. Schulz and W. Gerstenberg (Regensburg, 1933), 69–76; G. Cattin: 'Il manoscritto Venet. Marc. Ital.IX, 145', *Quadrivium*, iv (1960), 1–60

Bologna, Biblioteca Universitaria, 2216 [*BU*]. ii + 57 + ii paper ff., 40 × 29 cm. Early ink pagination and later pencil foliation, modern covers of white leather over boards. Restored and rebound apparently several times, most recently in 1969. First 40 folios were copied, in black mensural notation, some time before 1440, probably in the vicinity of Venice or Padua; remaining folios copied shortly after 1440, perhaps in Brescia. MS remained in Brescia until mid-18th century, when it was transferred to the Biblioteca dei Canonici Regolari di S Salvatore in Bologna, and then to *Bu* (after 1798).

31 mass Ordinary sections, 19 motets, 21 French and Italian secular pieces, 11 *laude* and several miscellaneous liturgical pieces, by Du Fay (11), Arnold de Lantins (7), Reson (7), Vala (5), Binchois (3), Feragut (3), Dunstaple (2), Grossin (2), Ciconia, Grenon and others. MS planned and copied in 4 sections, beginning of each marked by a large red calligraphic initial: Kyries and Glorias (ff.1–16); Credo, Sanctus and Agnus settings (ff.17–32); motets (ff.33–48); and secular pieces (ff.49–57).

H. Besseler: 'The Manuscript Bologna Biblioteca Universitaria 2216', *MD*, vi (1952), 39–65 [inventory]; Hamm, *JAMS*, xviii (1965), 5–21; F.A. Gallo, ed.: *Il codice musicale 2216 della Biblioteca universitaria di Bologna*, MLMI, 3rd ser., Mensurabilia, iii (1968–70) [facs.]; RISM, B/IV/2 (1991), 89–94; J. Palumbo-Lavery: 'Bologna, Codex Bu', *MGG2*

Bologna, Civico Museo Bibliografico Musicale, Q15 (*formerly 37*) [*BL*]. 342 ff., mostly of paper but with some outer or middle bifolios of gatherings of parchment, 28 × 20 cm (fig.1 above). An old foliation system in Roman numerals skips gatherings 11–12 and 20; another numbering system attempts to number the pieces, but is inaccurate and incomplete; a modern foliation, 1–342, omits one folio but uses the same number for two others. Rebound and restored, with new covers; f.1 has an incomplete original index. One scribe copied ff.1–250 and 341–2; possibly two other scribes, contemporaneous with the main scribe, completed the copying. MS copied in black mensural notation. Copied probably at Padua: an original layer of *c*1420–25 was partly reconstructed and expanded, *c*1430–35, with much new material. Padre Martini acquired it in 1757 from Piacenza.

4 masses, 122 mass Ordinary sections, 118 motets, 24 hymns, 9 *Magnificat* settings, 19 French secular pieces, 11 *laude*, by Du Fay (69), Johannes de Lymburgia (42), Ciconia (13), Arnold de Lantins (17), Salinis (8), Antonius Romanus (6), Brassart (8), Feragut (6), Franchois (7), Loqueville (6), Zacara da Teramo (11), Antonius de Civitate Austrie (5), Binchois (5), Dunstaple (4) and others. 33 pieces remain anonymous. Gatherings 1–3 and 13–18 contain complete and composite mass Ordinary cycles, 3–10 contain Gloria-Credo pairs, 11–12 are added gatherings with mass Ordinary sections, 18–27 contain motets, 27–8 have hymns and 29 has sequences and *Magnificat* settings. The secular pieces and other brief compositions are later additions, on space left blank at bottoms of folios.

G. Gaspari: *Catalogo della biblioteca del Liceo musicale di Bologna*, iv (Bologna, 1905/*R*), 239–45; G. de Van: 'An Inventory of the Manuscript Bologna Liceo Musicale, Q 15 (*olim* 37)', *MD*, ii (1948), 231–57; M. Bent: 'A Contemporary Perception of Early Fifteenth-Century Style: Bologna Q15 as a Document of Scribal Editorial Initiative', *MD*, xli (1987), 183–201; RISM, B/IV/5 (1991), 15–33; M. Bent: 'Bologna, Q15', *MGG2*

Munich, Bayerische Staatsbibliothek, Clm 14274 (*formerly Mus.ms.3232a*) [*Em*]. 158 paper ff., 28·5 × 21 cm. Original covers of leather over board. MS composed of 13 gatherings; 2–7 copied in black mensural notation, 1 and 8–13 in white mensural notation. Hands of at least 14 different scribes can be detected, and 9 different watermarks have been identified. Has the nature of an anthology, containing pieces written over a period of almost 75 years (from the last decades of the 14th century to almost the middle of the 15th). Begun in Vienna, *c*1435, as the private anthology of Hermann Pötzlinger, who in 1443 took it to the Benedictine cloister of St Emmeram, Regensburg, where it was further expanded. Relative smallness and lack of musical or liturgical organization suggest that it was not a performance MS but a continuing collection.

72 mass Ordinary sections, 125 motets and liturgical pieces, *c*33 hymns, 8 *Magnificat* settings, 13 secular pieces and 21 textless pieces, by Du Fay (42), Binchois (11), Roullet (8), Dunstaple, Liebert, Grossin, Brassart, Leonel Power, Loqueville, Landini, Antonius de Civitate Austrie and others. At least 15 contrafacta have been identified.

K. Dèzes: 'Der Mensuralcodex des Benediktinerklosters *Sancti Emmerami* zu Regensburg', *ZMw*, x (1927–8), 65–105; D. Braunschweig-Pauli: 'Studien zum sogenannten Codex St. Emmeram', *KJb*, lxvi (1982), 1–48; I. Rumbold: 'The Compilation and Ownership of the "St Emmeram" Codex', *EMH*, ii (1982), 161–235

Several other MSS in black notation from this period have survived only as fragments. *D-Mbs* Mus.ms.3224 is a collection of fragments from a single MS, originally measuring *c*28 × 19 cm. 4 mass Ordinary sections, 4 motets, 3 secular pieces, 2 hymns and 1 textless piece remain (most incomplete); composers identified include Du Fay, Brollo, Christoforus de Monte and Ray. de Lantins (see *Census-Catalogue*, iv, 444–5). *I-Bc* Q1 (no.23) is a single parchment folio containing 2 incomplete Glorias, one by Salinis and the other anonymous. It is the only remnant of a north Italian MS roughly contemporary with and perhaps comparable to *Bc* Q15 (see O. Mischiati: 'Uno sconosciuto frammento di codice polifonico quattrocentesco', *CHM*, iv (1966), 179–83).

Black notation gave way to white about 1430 in Italy, a little later in France and later still in England. The change may have come about as a result of the increasing use of paper, rather than parchment, for the copying of MSS; the concentration of ink in filled-in note heads tended to eat through paper, which was fast becoming cheaper than parchment (if less durable). But it may also have resulted from the growing need to copy large quantities of polyphony at speed. The practice of polyphonic music was becoming more common as the 15th century unfolded, more MSS were being copied at more places, and parchment was simply too difficult to obtain and too expensive, although it continued to be used for chant MSS. Polyphonic music was considered to be ephemeral, chant eternal.

Among the most important MSS in white notation before and around the mid-century are the following:

Oxford, Bodleian Library, Canon. misc.213. 140 paper ff., 29·8 × 21·5 cm. 10 gatherings, preceded by an original index. Gatherings 5–8 the oldest, and include a few pieces copied in black notation; gatherings 9–10 slightly later; 1–4 copied last. 9 works have dates, ranging from 1422 to 1436; it is not clear whether these indicate the date of copying. Probably copied in Venice, in third and fourth decades of the century.

325 pieces made up of 187 rondeaux, 10 virelais, 38 ballades, 3 chansons, 25 ballatas, 21 mass Ordinary sections, 37 motets, 1 *Magnificat* and 3 *laude*, by Du Fay (52), Binchois (29), Hugo de Lantins (20), Arnold de Lantins (20), Vide (7), Cordier (7), Fontaine (7), Brollo (6), Cesaris (6), Loqueville (6), Grenon (5), Guillaume Legrant (5), Ciconia (4) and others. Some 60 pieces remain anonymous; some 220 are unica. The oldest gatherings (5–8) contain mostly French secular pieces, some dating back to the late 14th century; gatherings 9–10 have many pieces by Du Fay and the

Lantins; the latest gatherings (1–4) contain most of the motets and mass Ordinary sections, with many chansons.

J., J.F.R. and C. Stainer: *Dufay and his Contemporaries* (London, 1898/*R*); C. van den Borren, ed.: *Polyphonia Sacra: a Continental Miscellany of the Fifteenth Century* (Burnham, Bucks., 1932, 2/1963); G. Reaney: 'The Manuscript Oxford, Bodleian Library, Canonici Misc.213', *MD*, ix (1955), 73–104 [inventory]; Schoop (1971); D. Fallows: *Oxford, Bodleian Library MS. Canon.misc.213* (Chicago, 1995) [facs. and description]

Aosta, Seminario Maggiore, 15 (*formerly A¹ D 19*) [*Ao*]. 280 paper ff., 27·2 × 20·2 cm. Upper parts of many folios damaged, and trimming to present size has resulted in loss of many composer attributions and even some music. An original numbering system in ink is inconsistent and incomplete; 2 modern foliations: 1 in pencil (skipping f.130) and 1 in ballpoint pen. Original covers of brown leather over boards removed and discarded when MS restored in 1958, replaced by new covers of brown leather, tooled in gold, over boards. An original index of pieces up to f.258 is arranged by genre. First section (ff.13–48) perhaps copied in Bologna, *c*1428–32; second (ff.49–158), *c*1430–35, and third sections (ff.159–258 + 1–12), 1435–42, share common scribes and watermarks, and were probably copied in the Basle-Strasbourg area; fourth section (ff.259–80) may have been copied at the imperial court at Innsbruck, *c*1435–42. One of the scribes of second and third sections brought these together with first section and added the index and first numbering system; fourth section added later, and the composite MS transferred to the library of the priory of St Jacquême at Aosta, then to the present library.

129 mass Ordinary sections, 45 motets, 3 hymns and 3 *Magnificat* settings, by Du Fay (26), Binchois (24), Brassart (13), Dunstaple (14), Leonel Power (9), Franchois (4), Benet (3), Grossin (11), Loqueville (3), Sarto (3), Guillaume Legrant (2), Brabant (2), Blome, Zacara and others. 35 pieces remain anonymous. Entire gatherings and fascicles devoted to layers of music by English composers, which may have been taken to the Continent during the Council of Konstanz (1414–18) and/or the Council of Basle (1431–49).

G. de Van: 'A Recently Discovered Source of Early Fifteenth Century Polyphonic Music', *MD*, ii (1948), 5–74; Hamm, *AcM*, xxxiv (1962), 166–84; Cobin (1978); S. Meyer-Eller: *Musikalischer Satz und Überlieferung von Messensätzen des 15. Jahrhunderts: die Ordinariumsvertonungen der Handschriften Aosta 15 und Trient 87/92* (Munich, 1989); Wright (1989); RISM, B/IV/5 (1991), 3–14; T. Sasaki: 'The Dating of the Aosta Manuscript from Watermarks', *AcM*, lxiv (1992), 1–16

Modena, Biblioteca Estense e Universitaria, α.X.1.11 [*ModB*]. i + 139 (of an original 150) + i paper ff., 41·2 × 28·5 cm (fig.39). Original foliation of inked Roman numerals, and a modern pencil foliation. Covers of brown leather over boards, dating from 19th century; portions of an original index remain, with musical incipit for each piece. Originally 15 gatherings of 5 bifolios each; only 3 of the original 10 folios of the first gathering (which included only the index) remain. Bulk of the MS copied by a single scribe, *c*1440–50, probably for the Este court in Ferrara; various pieces added from time to time on blank folios and at bottoms of pages.

71 motets, 29 hymns, 22 brief liturgical works and 9 *Magnificat* settings, by Du Fay (48), Dunstaple (31), Binchois (13), Leonel Power (8), Forest, Plummer, Benoit, Fedé, Benet and others. Only 9 of the 131 pieces are anonymous. Apparently all for Vespers, and organized in 5 sections: hymns (beginning on f.1); miscellaneous liturgical pieces (f.21*v*); *Magnificat* settings (f.31); antiphons and motets by continental composers (f.51); and motets by English composers (f.81). The most important surviving source of English motets (contains 51).

A.B. Scott: *Coherence and Calculated Chaos: the English Composers of Modena, Biblioteca Estense, X.1.11 (lat.471)* (diss., U. of Chicago, 1969); C. Hamm and A.B. Scott: 'A Study and Inventory of the Manuscript Modena, Biblioteca Estense, α.X.1.11 (ModB)', *MD*, xxvi (1972), 101–43; Lockwood (1984)

Several sources in white notation have survived in incomplete or fragmentary form. The largest and most interesting of these is *I-La* 238: 56 parchment folios (46 × 33 cm) recovered from covers of various books prove to be parts of a single MS, containing in its present form 14 masses, nine motets and three *Magnificat* settings, many incomplete. There are works by Du Fay (2), Petrus de Domarto, Frye, Heyns, Martini, Stone and Plummer; the first mass, elaborately decorated with ornate initials, is by Henricus Tik. The MS also contains 17 anonymous pieces, some apparently by English composers. (See R. Strohm: 'Ein unbekanntes Chorbuch des 15. Jahrhunderts', *Mf*, xxi (1968), 40–42; *StrohmM*; RISM, B/IV/5 (1991), 228–30) A somewhat earlier incomplete MS, dating from 1440–50, is *A-Z* s.s., consisting of five paper folios, 39 × 29 cm, with six Glorias (all but one incomplete) by Loqueville, Roullet, Grossin and Verben (see K. von Fischer: 'Neue Quellen zur Musik des 13., 14. und 15. Jahrhunderts', *AcM*, xxxvi (1964), 79–97; Wright, 1989). *I-Mb* AD.XIV.49, comprising 12 paper folios (21·4 × 14·5 cm) bound into a non-musical MS, has a Sanctus-Agnus pair and a motet by Leonel Power, and an anonymous hymn (see N. Bridgman: 'Un manuscrit milanais', *RIM*, i (1966), 237–41).

Trent, Castello del Buonconsiglio, Monumenti e Collezioni Provinciale, 1374–1379 (formerly *87–92*) and *Trent, Biblioteca Capitolare* ('Trent Codices'), referred to by the sigla *I-TRmp* 87 (=1374) to *I-TRmp* 92 (=1379) and *I-TRcap* ('Trent 93'). These manuscripts contain an immense repertory spanning the first 75 years of the 15th century and form the largest and most important collection from the entire century. *TRmp* 87–92 were discovered by F.X. Haberl in the chapter library of the Cathedral of Trent and first discussed in his monumental monograph on Du Fay, *Bausteine für Musikgeschichte*, i (Leipzig, 1885). They were removed in 1891 to the Hofbibliothek in Vienna, where they were studied by Guido Adler and others. DTÖ, xiv–xv, Jg.vii (1900/*R*), contains a discussion and thematic incipit catalogue of the 1585 compositions in these six MSS and a transcription of several pieces in them. Additional transcriptions are in DTÖ, xxii, Jg.xi/1, DTÖ, xxxviii, Jg.xix/1, and DTÖ, liii, Jg.xxvii/1. The MSS were returned to Trent in 1918, and in 1920 a seventh MS belonging to the same set (Trent 93) was discovered. DTÖ, lxi, Jg.xxxi, gives an incipit catalogue of this source and some transcriptions; DTÖ, lxxvi, Jg.xl, and cxx have still more transcriptions. The manuscripts underwent a complete restoration in 1975.

The seven MSS, copied on paper, are *c*30 × 20 cm. *TRmp* 87 (23 gatherings, 265 folios) and *TRmp* 92 (22 gatherings, 264 folios) are the oldest of the set, having been copied *c*1435–50 at several places in northern Italy and Piedmont. They were apparently brought to Trent as a collection of fascicles and bound into large MSS when the other five were bound. The fascicles were at that time divided up equally to make the two MSS, and some originally belonging together were split between the two. Four distinct layers can be identified.

Gatherings 15–17 and 19 of *TRmp* 87, and 22–3 of *TRmp* 92. The first layer contains the earliest repertory in all of the Trent MSS: early mass Ordinary sections and motets by Du Fay; pieces by Grossin, Zacara da Teramo, Brassart, Vide, Verben, Ludvicus de Arimino and Tyling; and a scattering of pieces by such English composers as Dunstaple.

Gatherings 1–9 and 11–12 of *TRmp* 87 and 13–20 of *TRmp* 92. The large second section, with common scribes, paper and watermarks, has mass Ordinary sections, motets, hymns and *Magnificat* settings, by Du Fay, Binchois, Brassart, Liebert, Velut, Merques, Grossin and others, and a number of English pieces by Dunstaple,

Leonel Power, Forest and Benet. A series of clearly differentiated layers can be detected.

Gatherings 22–3 of *TRmp* 87. The paper, scribe and watermarks in the third section are of a sort found nowhere else in the Trent MSS. *Magnificat* settings, mass sections, hymns and motets are scattered in no apparent order. Nine pieces are attributed to H. Battre, otherwise unknown, and there is one attribution each to Du Fay and Binchois; the remaining pieces are anonymous. Watermarks and repertory suggest an origin somewhere in north-east France.

Gatherings 1–12 of *TRmp* 92. The fourth section is unrelated, in paper, scribe and watermarks, to the other Trent MSS. Its contents form essentially a series of mass introits, each followed by a mass Ordinary cycle, though this original organization is obscured in places by pieces added later. Wright (1989) has shown that this section is related to the second and third sections of *AO* 15 and that it probably originated in the circle of Felix V, in the Savoy-Basle region.

The remaining five MSS were mostly copied in Trent 1445–75; the principal scribe was Johannes Wiser, from Tione, 32 km west of Trent. *TRmp* 90, the earliest of the group, is made up of 39 gatherings comprising 465 folios. Gatherings 1–6 contain introits, 6–9 Kyries, 9–10 Glorias, 15–19 Credos, 20–24 Sanctus and Agnus settings, 26 French secular pieces, 27–8 and 33–9 masses, 32–3 music for Vespers, and the rest miscellaneous works. Du Fay is the most widely represented composer, followed by Pullois, Binchois, Brassart, W. de Rouge and Johannes Legrant. There are a number of English pieces, by Leonel Power, Dunstaple, Benet, Bedyngham and Plummer; most are anonymous, but many are clearly by English composers.

Trent 93 has 33 gatherings, 382 folios. The first 30 gatherings almost exactly duplicate *TRmp* 90 – the same pieces are in the same order and Trent 93 was plainly used as its exemplar. Gathering 31 has mostly textless pieces, 32 German and French secular works, and 33 mostly hymns. Almost all of the pieces in the last three gatherings are anonymous; the few attributions are to such obscure composers as Opilionis and Villete.

TRmp 88, the next copied, has 35 gatherings with a total of 422 folios. The first ten gatherings contain mass Ordinary sections, mostly arranged in cycles, as do gatherings 22–8 and 31–5. Mass Propers, also arranged in sets, are found in gatherings 10–19 and 30, vesper hymns in gathering 20, *Magnificat* settings in gathering 29, and miscellaneous pieces in the rest. There are very few composer attributions; the identified pieces are by Du Fay, Ockeghem, Touront, Domarto, Cornago and a few others (the repertory is thus somewhat later than that of the preceding MSS). Feininger (1947) attributed a large number of mass Proper cycles to Du Fay on stylistic grounds.

TRmp 89 (36 gatherings, 425 folios) is organized differently. Gatherings 1–7, 10, 14, 18 and 22–35 are taken up with mass Ordinary cycles, usually one to each gathering; *Magnificat* antiphons occupy gatherings 8–13; and 16 has seven vespers hymns. This MS apparently existed originally as a series of fascicle-MSS: independent groups of folios containing a single composition, or a set of related pieces, with the outer two pages blank. These were later brought together, bound as a single MS, and additional pieces were copied on some of the blank folios. Most pieces are anonymous. Among identified composers are Touront, Busnoys, Du Fay (late works only), Barbingant, Hermannus de Atrio and Martini; the repertory comes from mid-century and slightly after.

TRmp 91 (22 gatherings, 259 folios) was the last of the set to be copied. Mass Ordinary cycles and sections take up gatherings 1–3, 5–7, 9–16 and 19–22, *Magnificat* settings and hymns 16–18; the other sections contain miscellaneous pieces copied in no apparent order. Again there are few composer attributions, but the presence of pieces by Vincenet, Faugues, Busnoys, Touront and Martini suggests that the repertory is even later than that of *TRmp* 89.

Though these MSS have been known to scholars for almost a century, much work has been done only in more recent years: identifying more of the many hundreds of anonymous pieces; more precise dating; determination of why they were copied, and to what use they were put; investigation of liturgical practice of the time as revealed in these sources. It seems unlikely that they were performance MSS, particularly *TRmp* 88–91, because of their size, the careless nature of much of the copying and the many errors that would seem to make it impossible to sing from them. They appear to be a vast anthology, possibly reflecting the polyphonic repertory of churches and court chapels in northern Italy and southern Germany, probably including the imperial court.

L. Feininger, ed.: Documenta polyphoniae liturgicae, 1st ser., i (Rome, 1947); T. Ward: 'The Structure of the Manuscript Trent 92–1', *MD*, xxix (1975), 127–47; M. Bent, ed.: *Four Anonymous Masses*, EECM, xxii (1979); N. Pirrotta and D. Curti, eds.: *I codici musicali trentini [I]: Trent 1985*; Wright (1989); S.E. Saunders: *The Dating of the Trent Codices from their Watermarks* (New York, 1989); A.P. Leverett: *A Paleographical and Repertorial Study of the Manuscript Trento, Castello del Buonconsiglio, 91 (1378)* (diss., Princeton U., 1990); RISM, B/IV/5 (1991), 461–547; M. Gozzi: *Il Manoscritto Trento, Museo Provenciale d'Arte, cod. 1377 (Tr 90)* (Cremona, 1992); P. Wright, ed.: *I codici musicali trentini [II]: Trent 1994*; *MGG2* ('Trenter Codices'; R. Strohm); complete facs. edn pubd by Vivarelli & Gullà (Rome, 1969–70)

Florence, Biblioteca Nazionale Centrale, Magl.XIX 112bis. i + 80 + paper ff., 29 × 20.5cm. Contains 22 motets, 18 hymns, 9 *Magnificat* settings, 1 psalm and 1 textless piece, by Janue (16), Du Fay (6), Binchois (3), Dunstaple (3), Leonel Power (2), Frye and Quadris; 17 pieces remain anonymous. As Antonius Janue, an otherwise unknown composer, is represented in this MS by more pieces than any other composer, it has been suggested that he may have copied it or supervised the copying. Giazotto (1951) reported a document with a record of payment to him at the Genoese ducal palace in 1456 and concluded that the MS itself was of Genoese provenance.

Besseler, *AMw*, vii (1925), 167–252; R. Giazotto: *La musica a Genova nella vita pubblica e privata dal XIII al XVIII secólo* (Genoa, 1951); R. Loyan: *The Music in the Manuscript Florence, Biblioteca Nazionale Centrale, Fondo Magliabechiano XIX, 112bis* (diss., U. of California, Berkeley, 1973); RISM, B/IV/5 (1991), 155–8

3. 15TH-CENTURY ENGLISH SOURCES. The destruction and loss of English sources of polyphony of the 15th century has been so grievous that much of the musical history of that time must be pieced together from incomplete and often fragmentary remains of MSS and from inferences drawn from other groups of sources.

One important source from the early part of the century (*GB-Lbl* Add.57950, described below; *see also* OLD HALL MANUSCRIPT) survives nearly complete (for *Ob* Selden B.26 see §4). Otherwise, only fragments remain (most described and transcribed by A. Hughes in *English Sacred Music (excluding Carols) in Insular Sources, 1400–c1450*, diss., U. of Oxford, 1963); among them are *Lbl*

Add.40011 B (the 'Fountains Fragment'), which originated at Fountains Abbey in Yorkshire and contains 16 mass Ordinary sections and motets (see Bukofzer, 1950, pp.86–112, and RISM, B/IV/4, 1972, pp.653–9). The University Library at Cambridge has a number of fragments, including Add.5943 (*c*1400), with 18 pieces; Add.5963; Ff.6.16; and Kk.1.6. Such fragments attest to the widespread singing of polyphonic music in England in the early 15th century.

London, British Library, Add.57950 (formerly Old Hall, St Edmund's College, Ware, Herts.) ('Old Hall MS'; see fig.38 above). 112 parchment ff., 41·6 × 27·6 cm. Some folios lost, with an unknown number of complete pieces, and parts of others. Covers and foliation modern. Repertory *c*1370–1420; copied for the chapel of the Duke of Clarence, later taken to the Chapel Royal. 2 pieces by 'Roy Henry', who was possibly Henry V (1413–22). Black mensural notation, with many pieces written in pseudo-score. By far the largest surviving source from the first half of the century; it must have been copied for use by a large group of singers.

40 Glorias, 35 Credos, 27 Sanctus, 19 Agnus, 18 antiphons, 8 motets, by Leonel Power (21), Damett (9), Cooke (8), Sturgeon (7), Pycard (7), Typp (7), Chirbury (4), Oliver (3), Dunstaple, Forest and others. 51 pieces remain anonymous.

Andrew Hughes and M. Bent: 'The Old Hall Manuscript', *MD*, xxi (1967), 97–147; Andrew Hughes and M. Bent, eds.: *The Old Hall Manuscript*, CMM, xlvi (1969–73); RISM, B/IV/4 (1972), 675–725

Only two sacred polyphonic MSS of substantial size survive from the remainder of the century: *GB-Lbl* Eg.3307 (see §4 below) and *Cmc* Pepys 1236.

Cambridge, Magdalene College, Pepys 1236. 128 paper and parchment ff., 18 × 12·5 cm. Originated in Kent *c*1459–65. Copied in black mensural notation. 117 pieces (80 motets, 25 mass Proper sections, 11 hymns, 1 Lamentation) by Tuder (6), Banaster (2), Haute (2), Corbrand (2), Nesbet, Frye, Fowler and Garnesey; 101 are unidentified. Apparently a local or regional repertory, following the Sarum rite.

F.Ll. Harrison: 'Music for the Sarum Rite', *AnnM*, vi (1958–63), 99–144; S. Charles: 'The Provenance and Date of the Pepys MS 1236', *MD*, xvi (1962), 57–71; S. Charles, ed.: *The Music of the Pepys MS 1236*, CMM, xl (1967); see also description by R. Bowers, *Cambridge Music Manuscripts, 900–1700*, ed. I. Fenlon (Cambridge, 1982), 111–14

In view of the unparalleled extent to which English music was admired and imitated during the middle of the 15th century, it is unfortunate that no complete MSS, or even substantial fragments, survive in England from this time. Typical fragmentary sources are:

Cambridge, Emmanuel College Library, 300. Remnants of 4 paper ff., now 14 × 21 cm, cut in half for use as flyleaves for a printed book; they contain 3 incomplete Kyries by Dunstaple. See RISM, B/IV/2 (1966), 209–10

London, British Library, Add.54324. 6 paper ff. originally *c*35 × 29 cm, cut to form part of the binding of an illuminated psalter *c*1440–50; 3 Kyries, 1 Gloria and 4 motets, by Dunstaple, Plummer and Du Fay.

M. and I. Bent: 'Dufay, Dunstable, Plummer – a New Source', *JAMS*, xxii (1969), 394–424

Cambridge, University Library, Pembroke 314. 4 parchment ff., originally *c*41 × 29 cm, containing parts of 5 mass Ordinary sections, 3 motets and 3 English sacred pieces, by Dunstaple (3) and Wyvell; 7 pieces remain unidentified.

RISM, B/IV/2 (1966), 597ff

Coventry, The Coventry Corporation, A.3. 2 parchment ff., now 38·7 × 26·7 cm, serving as flyleaves for a book of legal records written in Coventry in the 15th and 16th centuries, containing parts of the Gloria and Credo of an unidentified mass and the Agnus of the Missa 'Caput'.

M. Bukofzer: '*Caput Redivivum*: a New Source for Dufay's *Missa Caput*', *JAMS*, iv (1951), 97–110

Cambridge (MA), Harvard University, Houghton Library, Incun.8948. 2 parchment ff., now 28·3 × 20·5 cm, bound as flyleaves for a collection of religious fables and historical incidents printed at Deventer, containing fragments of several Kyries and 3 Glorias, two of which are by Dunstaple.

E. Kovarik: 'A Newly-Discovered Dunstable Fragment', *JAMS*, xxi (1968), 21–33

However, such fragments are not the only sources of English music of this period. Hundreds of pieces by Dunstaple and his contemporaries are found in such continental sources as *I-AO* 15, *TRmp* 87, 90, 92 and *Fn* Magl.XIX 112*bis*. A particularly rich source is *MOe* α.X.1.11, with no fewer than 51 motets by English composers (see §2 above).

In addition there are many anonymous pieces in continental sources that are most certainly by English composers; they may be identified from groupings of pieces in MSS, by stylistic features or by characteristic melodic figures (see C. Hamm: 'A Catalogue of Anonymous English Music in Fifteenth-Century Continental Manuscripts', *MD*, xxii (1968), 47–76; G. Curtis and A. Wathey: 'Fifteenth-Century English Liturgical Music: a List of the Surviving Repertory', *RMARC*, no.27 (1994), 1–69).

4. CAROL MANUSCRIPTS. The 15th-century CAROL was a distinctively English genre. With its English, Latin and macaronic texts, its unique mixture of sacred and popular elements and its distinctive musical style, the carol represents a high point in the history of late medieval English polyphony. Although about 500 carol texts survive, only about 130 have music. Most of these are preserved in four MSS of English provenance; the entire musical repertory is edited by J. Stevens, MB, iv (1952, 2/1958, where there is also a description of the MSS), and in MB, xxxvi (1975).

Cambridge, Trinity College Library, 0.3.58. A parchment roll, 200·7 × 7·8 cm, consisting of 3 sections sewn together. A single scribe copied 13 anonymous carols on one side, in white mensural notation with red coloration; a later hand added Latin Offices on the reverse side. Copied during the first half of the 15th century, perhaps in East Anglia, the roll contains the earliest surviving carol repertory.

J. Fuller Maitland, ed.: *English Carols of the Fifteenth Century: from a Ms. Roll in the Library of Trinity College, Cambridge* (London, 1891)

Oxford, Bodleian Library, Arch.Selden B.26. 5 unrelated items bound together, of which only first part relevant. 31 parchment ff., 25·6 × 18 cm, numbered 3–33, containing 32 anonymous carols. Black mensural notation with red coloration; occasional black void and red void notes. Both score and choirbook formats used. Not precisely dated, but probably rather later than *GB-Ctc* roll. Greene argued for an origin in Worcester.

J., J.F.R. and C. Stainer, eds.: *Early Bodleian Music: Sacred & Secular Songs together with other MS. Compositions in the Bodleian Library, Oxford*, ii (London, 1901/*R*) [incl. full facs. and edn]; R.L. Greene: *A Selection of English Carols* (Oxford, 1962), 176ff

London, British Library, Eg.3307. ii modern paper + 83 original parchment + iii modern paper ff., 29·8 × 21·5cm. First 5 folios have been cut out. Modern foliation, 6–88; modern maroon leather binding. Black notation with red coloration; some void notes in both red and black. Mostly in score format, but ff.6–7 and ff.72*v*–77 in choirbook format. Decorated initials and illuminations. One scribe copied most of the MS, but a few pieces are in different hands. Bukofzer (1950) and Greene (1954) suggested Meaux Abbey in Yorkshire as the probable place of origin, but Schofield (1946) and McPeek (1963) argued that the MS was probably copied at St George's Chapel, Windsor. McPeek dated the MS between 1430 and 1444.

Contents in 2 sections. First part contains 1 mass, 6 processional hymns, 2 Passions and 9 motets. Second part contains

32 carols, 1 textless piece in carol form, 1 motet and 1 Latin drinking-song. All anonymous.

B. Schofield: 'A Newly Discovered 15th-Century Manuscript of the English Chapel Royal', *MQ*, xxxii (1946), 509–36; Bukofzer (1950), 113–75; R. Greene: 'Two Medieval Musical Manuscripts: Egerton 3307 and some University of Chicago Fragments', *JAMS*, vii (1954), 1–34; G. McPeek: *The British Museum Manuscript Egerton 3307* (London, 1963)

London, British Library, Add.5665 ('Ritson MS'). vi + 148 + v mixed parchment and paper ff., *c*25·8 × 18 cm. 2 sets of foliation. Black and white mensural notation with red coloration. Both choirbook and score formats used, but most of the carols in score. 5 sections, distinguished by repertory, notation and scribal hands. Miller dated the MS *c*1460–1510; the carols form the earliest layer and were probably copied by 1475. Probably originated at a Franciscan monastery in Devon, but designed to be used at services at which the laity were present. Thomas Pack may have played a role in the compilation and copying. MS later owned by the antiquarian Joseph Ritson, who donated it to the British Museum in 1795.

In addition to 44 carols, MS contains 3 masses, 1 Kyrie-Gloria pair, 1 Latin-English *Te Deum*, 1 canticle, 1 Office hymn, 2 processional hymns, 23 motets (1 monophonic), 3 English sacred pieces, 16 English secular pieces and 1 French secular piece. Only composers named in carol section are Smert and Trouluffe. Other composers represented are Pack, John Cornysh, Mowere, Haute, Norman, Petyr, Turges, Henry VIII, T.B. and W.P. [?William Pasche].

C. Miller: *A Fifteenth-Century Record of English Choir Repertory: B.M. Add.Ms.5665: a Transcription and Commentary* (diss., Yale U., 1948); J. Stevens, ed.: *Early Tudor Songs and Carols*, MB, xxxvi (1975)

5. 15TH-CENTURY FRENCH MANUSCRIPTS OF SACRED MUSIC. The earliest source of polyphony in France in the 15th century, *F-APT* 16*bis*, almost certainly originated in the circle of the papal residence at Avignon during the period of the Great Schism (1377–1417; see §VII, 3, above). *APT* 9 contains a single hymn in black mensural notation added to a book made up of a calendar of Apt Cathedral, a hymnal and a psalter. Two more hymns in black notation (one by Du Fay) are preserved in a fragment of a parchment folio discovered in *CH-BSPh* 8; this is described in J. Stenzl: 'Un fragment de Dufay au Grand-Saint-Bernard', *Revue musicale de Suisse romande*, xxiv/1 (1971), 5–7. Another fragmentary source in black notation is *F-Dm* 2837, discovered in 1971 in the binding of the incunabulum *Vocabularis breviloquus* (Basle, 1480). These four parchment folios measuring 31 × 21 cm, dating from *c*1420 and preserving six anonymous sacred and secular works, are described in C. Wright: 'A Fragmentary Manuscript of Early 15th-Century Music in Dijon', *JAMS*, xxvii (1974), 306–15.

Cambrai Cathedral had an active musical life for much of the 15th century. There Du Fay sang and studied as a boy, under Loqueville, before he went to Italy. Only two MSS have survived:

Cambrai, Médiathèque Municipale, 6. i + 36 + i parchment ff., 50 × 33·5 cm. Copied in black material notation, with original foliation, at Cambrai Cathedral *c*1440.

3 Kyries, 5 Glorias, 5 Credos and 3 hymns, by Du Fay (7), Binchois (2) and Franchois (1); 6 pieces remain anonymous.

Besseler, *AMw*, vii (1925), 167–252; L. Curtis: 'The Origins of Cambrai, Bibliothèque Municipale Manuscript 6 and its Relationship to Cambrai 11', *TVNM*, xliv (1994), 6–35

Cambrai, Médiathèque Municipale, 11. i + 49 + i parchment ff., 48·6 × 36 cm. Copied in black mensural notation, at the same time and place as *CA* 6.

5 Kyries, 7 Glorias, 7 Credos, by Du Fay (7), Binchois (5), Franchois (1) and Dunstaple (1); 5 pieces are anonymous. L. Curtis, ed.: *Cambrai Cathedral Choirbook* (Peer, 1992) [facs.]; see also bibliography for *CA* 6

These two choirbooks are unusually large for the time, in fact the largest preserved from the first half of the century. This indicates something about the size of the choir at Cambrai. Most pieces in these sources are concordant between the two MSS. Each contains a monophonic mass Ordinary cycle and several other monophonic liturgical pieces, written in black mensural notation.

Though the singing of polyphony continued at Cambrai for the rest of the century, and documents attest to the payment of money to scribes to copy music (in many cases the actual pieces copied are named), the only other source from Cambrai with polyphony is *CA* 29 (formerly 32) made up of assorted calendars, psalters, litanies and the like, to which have been added 13 hymns (two by Du Fay) at various points.

Sources from the second half of the century are few and fragmentary. The most important is:

Copenhagen, Kongelige Bibliotek, Frag.17, I. 12 paper ff., originally *c*27 × 21 cm, mutilated and in poor condition. Copied 1450–70, possibly in the Auvergne.

1 Gloria, 2 Credos, 5 motets, 3 French secular pieces, by Du Fay (3) and Zacara da Teramo (1); 8 pieces unidentified.

H. Glahn: 'Ein Kopenhagener Fragment aus dem 15. Jahrhundert', *Natalicia musicologica Knud Jeppesen septuagenario collegis oblata*, ed. B. Hjelmborg and S. Sørensen (Copenhagen, 1962), 59–100; J. van Benthem: 'Ein verstecktes Quodlibet ...', *TVNM*, xxiii/1 (1973), 1–11

Another fragment that may have originated in France is *D-MERa* 13*b*. This single parchment folio, *c*40 × 30 cm, contains two motets, two incomplete ones and a hymn, by Du Fay and anonymous composers. K. von Fischer ('Neue Quellen zur Musik des 13., 14. und 15. Jahrhunderts', *AcM*, xxxvi (1964), 79–97) described this fragment and suggested that it might be of Burgundian origin, or from Cambrai. *F-AM* 162 is a composite MS of presumably French origin; among its contents are 16 motets and several other polyphonic pieces, some copied *c*1500. Obrecht and Prioris are the only composers identified. See H. Hofmann-Brandt: 'Eine neue Quelle zur mittelalterlichen Mehrstimmigkeit', *Festschrift Bruno Stäblein*, ed. M. Ruhnke (Kassel, 1967), 109–15; RISM, B/IV/3 (1972), 429–34

6. LATE 15TH- AND EARLY 16TH-CENTURY GERMAN SOURCES OF CATHOLIC MUSIC. The principal MSS in this category number only about 15, but their contents form an impressively extensive repertory. Most of these large paper choirbooks contain at least 200 folios, and one has 472. About half of the MSS contain between 100 and 200 pieces each – mass Ordinary and Proper and *Magnificat* settings, hymns and motets. Although many internationally famous composers of the period are represented, there is a significant number of anonymous works and works by local composers – Raber, Notens, Aulen, Flordigal, Rupsch, Gerstenhaus, Egidius Rossely, Bartholomeus Frank and others – who remain largely obscure.

All but two of the 15 MSS originated in what is now central or eastern Germany. (*D-Mbs* 3154 is from Innsbruck, and *PL-Wu* Mf.2016 is of Silesian or Bohemian provenance. The last-named MS is included in this section because of its close relationship to *D-Bsb* 40021 and *Lu* 1494.) Most of the MSS were copied for the use of cathedrals, collegiate churches or monastic institutions;

two sources, *Mbs* 3154 and *Lu* 1494, were compiled by or for private individuals.

An examination of the gathering structure, scribal hands, watermarks and repertorial organization of the MSS makes it clear that many were originally copied in separate fascicles which were only later bound together. The MSS were obviously intended for practical use rather than ostentatious display; although some of them have modest decoration, their outward appearance is plain and unimpressive when compared with the sumptuously illuminated presentation MSS made for the nobility and high ecclesiastical officials. Nevertheless, the German sources are for the most part clearly and accurately copied and are in fairly good condition.

Munich, Bayerische Staatsbibliothek, Mus.ms.3154 ('Chorbuch des Nikolaus Leopold'). 472 paper ff., 32 × 22 cm; 19 folios missing from the beginning. Original and new foliation; 19th-century numbering of pieces. Copied by many different scribes over a long period, *c*1466–*c*1511; over 30 different watermarks. Compiled for Nicolaus Leopold, an Innsbruck schoolmaster.

65 masses, mass pairs or mass sections (Proper and Ordinary), 11 *Magnificat* settings, 1 psalm, 10 hymns, 2 motet cycles and 72 motets, with a few secular works and textless pieces. Composers represented are Martini (7), Obrecht (6), Isaac (5), Josquin, Alexander Agricola, Aulen, Busnoys, Compère, Antoine de Févin, Finck, Ninot le Petit, Paulus de Broda, Raber, Veye, Jung and a few others whose identity has not been established, or whose authorship is in doubt.

T. Noblitt: 'Das Chorbuch des Nikolaus Leopold (München, Staatsbibliothek, Mus.ms.3154): Repertorium', *AMw*, xxvi (1969), 169–208; T. Noblitt: 'Die Datierung der Handschrift Mus.ms.3154 der Staatsbibliothek München', *Mf*, xxvii (1974), 36–56; T. Noblitt, ed.: *Der Kodex des Magister Nicolaus Leopold*, EDM, 1st ser., lxxx–lxxxiii (1987–96) [complete edn]

Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.ms.40021 (*formerly Z21*). 296 paper ff., 31·5 × 21·3 cm. Mostly original foliation; original covers of white tooled leather on boards, with leather spine and ornamental brass clasps. Copied by several scribes, *c*1490–1500. Exact circumstances of origin not established. Fétis discovered the MS in 1848 at Halberstadt Cathedral, and it has been assumed that it originated there. However, the repertory suggests close connections with the court of Frederick the Wise, Elector of Saxony; it is also possible that some of the paper used in the MS was produced at Torgau. Furthermore, Just (*'Ysaac de manu sua', GfMKB: Kassel 1962*, 112–14) showed that the MS was bound in Leipzig. Possibly source originally copied, assembled and bound in Saxony (Torgau and Leipzig) and sent to Halberstadt after its completion.

30 masses or mass sections (Ordinary and Proper), 10 *Magnificat* settings, 2 *Te Deum* settings, 28 hymns, 53 motets, 7 German sacred pieces and a few secular or textless pieces. Composers named are Adam von Fulda, Alexander Agricola, Aulen, B.H., Beham, Busnoys, E.O., Finck, Flordigal, Gerstenhaus, Hofhaimer, Isaac, Jacobit, Josquin, Reneri and Volckmar. Pieces by Barbireau, Compère, Ghiselin, Obrecht and Weerbeke have been identified from concordances. MS closely related to *D-Lu* 1494 and *PL-Wu* Mf.2016.

M. Just: *Der Mensuralkodex Mus.ms.40021 der Staatsbibliothek Preussischer Kulturbesitz Berlin* (Tutzing, 1975); M. Just, ed.: *Der Kodex Berlin 40021*, EDM, 1st ser., lxxvi–lxxviii (1990–91) [complete edn]

Warsaw, Biblioteka Uniwersytecka, Mf.2016 (*formerly Breslau, Musikalisches Institut bei der Universität Breslau*). ii + 156 paper ff., 33 × 23 cm. New pencil foliation; covers of new pasteboard over original wood. Feldmann (1932) dated MS *c*1500 and suggested a monastery in Silesia or possibly Bohemia as the place of origin.

95 pieces (three are duplicates), including 9 masses or mass sections, 6 *Magnificat* settings, 15 hymns, 3 Lamentations, 45 motets, 2 Latin secular pieces, 1 German secular piece and 11 textless pieces. A few of the Latin pieces have additional German texts. Only composers named in MS are Aulen, Flordigal, Bartholomeus, Isaac, M.S. and Egidius Rossely. Works by Adam von Fulda, Alexander Agricola, Josquin, B.H., Compère, Ockeghem, Rupsch and Weerbeke have been identified from concordances.

F. Feldmann: *Der Codex Mf. 2016 des Musikalischen Instituts bei der Universität Breslau: eine palaeographische und stilistische Beschreibung* (Breslau, 1932)

Leipzig, Universitätsbibliothek, 1494 ('Apel Codex'). 260 paper ff., 31 × 21 cm. Compiled by Magister Nikolaus Apel some time between *c*1492 and 1504, during the time he was a student and, later, a junior faculty member at Leipzig University.

172 pieces, almost all liturgical; repertory closely related to that in *D-Bsb* 40021 and *PL-Wu* Mf.2016.

R. Gerber, ed.: *Der Mensuralkodex des Nikolaus Apel*, EDM, 1st ser., xxxii–xxxiv (1956–75)

Jena, Universitätsbibliothek, 30, 31, 32, 33, 34, 35, 36, and Weimar, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde, A. This group of pre-Reformation MSS, interrelated by common scribes and repertory, was copied for All Saints Church in Wittenberg, *c*1500–20. Except for a few scattered folios, MSS all copied on paper, and average *c*43 × 30 cm; original covers of brown or grey-brown tooled leather.

Contents exclusively settings of the Ordinary and Proper of the Mass, except for *D-Ju* 34, which contains 8 *Magnificat* settings, 117 psalms (some set to the same music), 35 hymns and 31 motets in addition to a mass Proper cycle. Only two of the sources have composer attributions: *Ju* 33 names Rener (8 pieces), and *Ju* 36 names Rener (4), Isaac (3), Josquin and Mouton. Of the pieces in the Weimar MS, about a third have been identified as Isaac's works. Other composers in this group who have been identified from concordances include Alexander Agricola, Compère, Brumel, Obrecht, Weerbeke, Ghiselin, Orto, Pipelare and Martini, but each is represented by only a few works. Gerken (1969) suggested that many of the pieces in *Ju* 30 and *Ju* 35 may be by Rener.

The *Ju* paper MSS discussed here are not to be confused with another set of MSS at the same library (*Ju* 2–5, 7–9, 12, 20–22; all but *Ju* 21 on parchment), which contain different repertory and originated at the Netherlands court at Brussels and Mechelen.

Roediger (1935); R.E. Gerken: *The Polyphonic Cycles of the Proper of the Mass in the Trent Codex 88 and Jena Choirbooks 30 and 35* (diss., Indiana U., 1969); J. Heidrich: *Die deutschen Chorbücher aus der Hofkapelle Friedrichs des Weisen: ein Beitrag zur mitteldeutschen geistlichen Musikpraxis um 1500* (Baden-Baden, 1993)

Wrocław, Biblioteka Uniwersytecka, I F 428 ('Viadrina Codex'). 251 paper ff., 40 × 28 cm. Green covers. MS formerly in the 'Viadrina' Library of the University of Frankfurt an der Oder, founded in 1506; the university and its library were moved to Breslau (now Wrocław) in 1811. Staehelin dated the MS *c*1510–30 and suggested that it originated somewhere in mid- or eastern Germany, perhaps at Frankfurt an der Oder itself.

72 pieces, including 13 masses, 2 mass Ordinary sections, 5 mass Proper sections, 6 *Magnificat* settings, 13 hymns, 22 motets, 3 German sacred pieces, 1 German secular piece and 7 textless pieces. All anonymous, but a few composers have been identified from concordances: Compère (3), Isaac (3), Adam von Fulda, Brumel, Josquin, Obrecht and Senfl.

M. Staehelin: *Der Grüne Codex der Viadrina: eine wenig beachtete Quelle zur Musik des späten 15. und frühen 16. Jahrhunderts in Deutschland* (Mainz, 1971)

Dresden, Sächsische Landesbibliothek, Mus.1/D/505 (*formerly Annaberg 1248*) *and Mus.1/D/506* (*formerly Annaberg 1126*). These 2 choirbooks were copied *c*1510–30 for the use of the Annen-Kirche, Annaberg, a town in the Erzgebirge, which divides what is now Germany from the Czech Republic. MSS taken to *D-Dl* in 1968, at which time they received new numbers (owing to a mislabelling of a widely circulated microfilm of these sources, the correct call numbers given above are frequently confused).

Dl 1/D/505 (315 paper ff., 39·4 × 28 cm) contains 166 pieces, including 15 mass Ordinary cycles or sections, 93 mass Proper sections, 5 *Magnificat* settings, 2 *Te Deum* settings, 2 psalms, 10 hymns, 1 Passion, 34 motets, 1 German sacred piece and 3 textless pieces. Composers named are Alexander Agricola, Brumel, Compère, Ghiselin, Isaac, Josquin, Martini, Obrecht, Raber and Pierre de La Rue, to whom is ascribed the ubiquitous Passion elsewhere attributed variously to Longueval, Obrecht and A la Venture. Works by Adam von Fulda, Finck, Rener and Stoltzer have been identified from concordances; Ninot le Petit and Isaac have conflicting attributions.

Dl 1/D/506 (261 paper ff., 40·8 × 28·9 cm) contains 162 pieces, including 38 masses or mass Ordinary sections, 73 mass Proper sections, 8 *Magnificat* settings, 38 hymns, 4 motets and 1

textless piece. All anonymous; only a few composers identified, each represented by only one or two works: Alexander Agricola, Brumel, Compère, Josquin, Isaac, Notens and Raber (some with conflicting attributions).

T. Noblitt: 'Manuscript Mus.1/D/505 of the Sächsische Landesbibliothek Dresden (olim Annaberg, Bibliothek der St. Annenkirche, Ms.1248)', *AMw*, xxx (1973), 275–310; T. Noblitt: 'Manuscript Mus.1/D/506 of the Sächsische Landesbibliothek, Dresden (*olim* Annaberg, Bibliothek der St. Annenkirche, Ms.1126)', *MD*, xxviii (1974), 81–127; W. Steude: *Untersuchungen zur mitteldeutschen Musiküberlieferung und Musikpflege im 16. Jahrhundert* (Leipzig, 1978)

7. German lied manuscripts. MS sources of German secular polyphony during the 15th and 16th centuries usually have heterogeneous contents in which the German pieces are intermingled with Latin sacred and French secular works. Only from the appearance of the earliest printed partbooks of German song in the second decade of the 16th century does there appear to have been any homogeneous repertory of German secular polyphony represented as such in the sources. During the 15th century the sources tended either to include a large number of contrafacta from French and Italian music (as in the Wolkenstein MSS) or extremely mixed compilations of music from all parts of Europe but including a fairly small and distinct German song repertory. Most of the songs in the 16th-century MSS are also to be found in printed books: the sources listed here are important either because of their scribe, because of the repertory they represent, or because they contain an unusually large proportion of unpublished music.

In German MSS it is usually true to say that size is directly related to the degree of formality. The large Wolkenstein sources (like their contemporary sources of monophonic song, the Jena and Colmar MSS, see §III) are presentation volumes, whereas the medium-sized MSS of Senfl (*D-Mbs* 3155) or pseudo-Wagenrieder (*Mu* 328–31 and *A-Wn* 18810) are evidently attempts to record and define a repertory, and the smallest MSS (*D-Mbs* Cgm 810 and *CH-Bu* F.X.1–4) are designed as private collections.

Innsbruck, Universitätsbibliothek, s.s. ('Wolkenstein-Rodeneck Codex'). ii + 48 parchment ff., 49 × 34 cm. Modern and original foliation; original covers of white leather over boards; original index. Copied 1432–45 under direction of Oswald von Wolkenstein, a bust of whom appears on f.1*v*. A closely related source is *A-Wn* Vind.2777, containing 19 polyphonic lieder (all by Oswald) along with monophonic pieces.

81 monophonic and 37 polyphonic German songs mostly by Oswald von Wolkenstein.

J. Schatz and O. Koller, eds.: *Oswald von Wolkenstein: Geistliche und weltliche Lieder*, DTÖ, xviii, Jg.ix/1 (1902/*R*); H. Moser and U. Müller, eds.: *Oswald von Wolkenstein: Abbildungen zur Überlieferung, I: Die Innsbrucker Wolkenstein-Handschrift B* (Göppingen, 1972) [complete facs.]; L. Welker: 'New Light on Oswald von Wolkenstein: Central European Traditions and Burgundian Polyphony', *EMH*, vii (1987), 187–226

Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.40613 ('Lochamer Liederbuch' and *Fundamentum organisandi* of Paumann). 46 paper ff., *c*21·5 × 15·5 cm, enclosed in 2 parchment leaves (originally the covers). Brown tooled leather covers added some time after 1582; these have ornamental borders, several coats-of-arms associated with Nuremberg families and the inscriptions 'Discantus' and '15 BA 82'. Both the leather and the original parchment covers were retained when MS was rebound and restored in modern times. Copied *c*1452–60 at Nuremberg, probably by associates of the blind organist Conrad Paumann. Main scribe may have been Frater Jodocus von Windsheim.

41 German secular pieces (only 9 polyphonic), 3 monophonic Latin contrafacta of secular works, 1 monophonic textless piece and 3 texts with no music. All anonymous: attributions can be made to Binchois (1 tenor), the Monk of Salzburg (1) and Oswald von Wolkenstein (1). The *Fundamentum organisandi* of Paumann, bound together with the songbook, contains 32 keyboard pieces in tablature, most probably by Paumann.

W. Salmen: *Das Lochamer Liederbuch: eine musikgeschichtliche Studie* (Leipzig, 1951); C. Petzsch: *Das Lochamer Liederbuch: Studien* (Munich, 1967); W. Salmen, ed.: *Das Lochamer Liederbuch*, DTB, Sonderreihe, ii (1972)

Munich, Bayerische Staatsbibliothek, Cgm 810 (formerly Mus.ms.3232; Cim.351a) ('Schedel Liederbuch'). ii + 170 paper ff., 15 × 10·5 cm. Original foliation, original covers of leather over boards. Compiled and copied mostly by Hartmann Schedel (1440–1514), a prominent physician and humanist. Schedel began copying *c*1460, as a student in Leipzig; he made later additions at intervals during the next decade while living at Augsburg and Nuremberg.

1 *Magnificat*, 17 motets, 74 German secular pieces, 19 French secular pieces, 1 Italian secular piece and 17 textless pieces, by Barbingant, Bedyngham, Binchois, Brollo, Du Fay, Frye, Ockeghem, Pullois, Touront and others.

B. Wackernagel, ed.: *Das Liederbuch des Dr. Hartmann Schedel: Faksimile*, EDM, 1st ser., lxxxiv (Kassel, 1978); N. Böker-Hell, H. Heckmann and I. Kindermann, eds.: *Das Tenorlied: mehrstimmige Lieder in deutschen Quellen 1450–1580*, ii (Kassel, 1982) [thematic index]; M. Kirnbauer: 'Schedelsches Liederbuch', *MGG2*; M. Kirnbauer: *Hartmann Schedel und sein Liederbuch* (diss., U. of Basle, 1998)

Kraków, Biblioteka Jagiellońska, Mus.40098 (formerly Berlin, Preussische Staatsbibliothek) ('Glogauer Liederbuch'). 3 paper partbooks, in oblong octavo, *c*15·5 × 21 cm (among the earliest partbooks known). One main scribe copied the MS *c*1480, perhaps at Glogau Cathedral in Silesia (now Głogów, Poland).

294 pieces: 2 mass Ordinary sections, 18 mass Proper sections, 18 Office hymns, 1 processional hymn, 120 motets (some are contrafacta of French secular works), 4 German sacred pieces, 4 Latin secular pieces, 63 German secular pieces, 1 Italian piece, 1 Slavonic piece, 3 quodlibets, 59 textless pieces (including dances and other pieces with German titles; some have been identified as French chansons). Composers represented include Attamasch, Barbingant, Bebrleyn, Brollo, Busnoys, Caron, Du Fay, Martini, Obrecht, Rubinus, Tinctoris and Touront (most of the pieces, however, remain anonymous).

H. Ringmann and others, eds.: *Das Glogauer Liederbuch*, EDM, 1st ser., iv (1936); viii (1937); lxxxv–lxxxvi (1981) [complete edn]; J.A. Owens, ed.: *Kraków, Biblioteka Jagiellónska, Glogauer Liederbuch*, RMF, vi (1986) [facs.]

Munich, Bayerische Staatsbibliothek, Mus.ms.3155. iv + 133 paper ff., 13·5 × 20·5 cm (oblong). Ff.104*v*–133*v* are blank. Original covers of dark brown tooled leather. Two distinct sections, distinguished by different paper and scribal hands. First part (to f.86) dates from *c*1520 and includes Senfl works composed at the court of Maximilian I; this part was probably copied by Senfl himself before his departure from the court, or shortly after. Second part (ff.86*v*–104) dates from *c*1525–35 and includes Senfl repertory composed at the Munich Hofkapelle. 1 scribe copied most of this section, probably at Munich; last 3 pieces are later additions in another hand.

97 German secular pieces (3 without text), most by Senfl. Among other composers represented are Hofhaimer, Isaac and Rener.

Bente (1968); N. Böker-Heil, H. Heckmann and I. Kindermann, eds.: *Das Tenorlied: mehrstimmige Lieder in deutschen Quellen 1450–1580*, ii (Kassel, 1982) [thematic index]; R. Birkendorf: *Der Codex Pernner* (Augsburg, 1994)

Basle, Öffentliche Bibliothek der Universität, F.X.10. 1 paper partbook, *c*11 × 16 cm. A date in the MS is difficult to read, but may be MDXX. One of several MSS in the Basle University Library which originated within the circle of Bonifacius Amerbach (1495–1562), the Basle humanist and scholar.

27 German secular pieces and 1 Italian secular piece. Barbireau (1), Busnoys (1) and anonymous.

Kmetz (1988); Kmetz (1995)

Vienna, Österreichische Nationalbibliothek, Mus.18810 (formerly A.N. 35.E.126). 5 paper partbooks, 15·2 × 21 cm (oblong). Original covers of tooled leather, with date 1524. Scribe was probably not Lukas Wagenrieder, Senfl's copyist (Schneider). Closely related by

repertory, scribe and watermarks to *D-Mu* 8° 328–31 (formerly Cim.44*c*). Both sources probably originated in Augsburg.

6 motets, 3 German sacred pieces, 49 German secular pieces, 8 French secular pieces, 3 Flemish secular pieces, 1 Italian secular piece, 16 textless pieces (all of the preceding with text incipits or titles only), by Blanckenmüller, Hofhaimer, Isaac, Josquin, Pierre de La Rue, Rener, Senfl (25) and others.

Bente (1968), 264ff, esp. 269–70; C. Gottwald: *Die Musikhandschriften der Universitätsbibliothek München* (Wiesbaden, 1968), 83–92 [*Mu* source only]; N. Böker-Heil, H. Heckmann and I. Kindermann, eds.: *Das Tenorlied: mehrstimmige Lieder in deutschen Quellen 1450–1580*, ii (Kassel, 1982) [thematic index]; J.O. Robison: 'Vienna, Austrian National Library, Manuscript 18810: a Repertory Study and Manuscript Inventory with Concordances', *RMARC*, no.19 (1983–5), 68–84; M. Schneider, ed.: *Collection of German, French and Instrumental Pieces: Wien, Österreichische Nationalbibliothek MS 18810* (Peer, 1987) [complete facs. with introduction and inventory]

Basle, Öffentliche Bibliothek der Universität, F.X.1–4. 4 paper partbooks, 9·7 × 15·3 cm. New pencil foliation; original and new numbering of pieces. Original covers of brown tooled leather, with gold imprinting. Dates from 1522 to 1524 appear; the latter, however, may refer to dates of composition rather than copying. Hoffmann-Erbrecht (*Thomas Stoltzer: Leben und Schaffen*, Kassel, 1964, p.165) dated the MS *c*1540.

4 motets, 102 German sacred and secular pieces and 13 French secular pieces, by Cesar, Dietrich, Greitter, Isaac (10), Josquin, Pierre de La Rue, Senfl (at least 10), Wüst (10) and others.

Kmetz (1988); Kmetz (1995); J. Kmetz: 'The Compilation and Ownership of Basel University Library Manuscript F X 1–4', *Gestalt und Entstehung musikalischer Quellen im 15. und 16. Jahrhundert*, ed. M. Staehelin (Wiesbaden, 1998), 133–47

Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek. Fragments recovered from binding of incunabulum IV 36 F124. 5 paper partbooks, 8 × 12 cm. About a third of original contents now missing, judging from the original index, found in a binding of a *Herbarius* (Mainz, 1485); most of the missing folios, like the index folios, were probably used for book bindings. Dated 1544, probably copied at Augsburg or Nuremberg. The first 33 songs were copied directly from Egenolff's *Reutterliedlin* (RISM 1535[11]).

9 motets, 102 German sacred and secular pieces and 90 textless pieces, by Alexander Agricola, Arthopius, Bosch, Lemlin, Senfl, Susato and others.

G. Sowa: 'Die Liederhandschrift 1544: Manuskript Iserlohn (Westfalen)', *AMw*, xxiv (1967), 266–82

Basle, Öffentliche Bibliothek der Universität, F.X.21. 1 paper partbook, 7·4 × 10·4 cm. Original foliation; new pencil numbering of items, 1–118 (some are texts only). New covers of white parchment on cardboard. MS consists of several layers, dating from *c*1529 to 1575. Latest layer copied by Ludwig Iselin (1559–1612), a nephew of Basilius Amerbach, son of the humanist Bonifacius Amerbach.

1 mass section, 3 motets, 93 German sacred and secular pieces and 2 Italian secular pieces, by Dietrich, Finck, Isaac, Senfl, Sicher and others.

Kmetz (1988); Kmetz (1995)

8. Chansonniers. The Franco-Flemish chanson was intensively cultivated in Italy as well as in France and the Low Countries during the second half of the 15th century and the first years of the 16th. The prominent role of Italian patronage in the dissemination of this large repertory is underscored by a collation of the surviving MS sources, which brings to light the surprising fact that most are of Italian rather than French provenance.

These MSS have more or less similar physical characteristics. They are in small choirbook format (average *c*19 × 14 cm), usually upright rather than oblong, with one chanson copied on each opening. The discantus part and one or more underlaid stanzas of text appear on the verso side of the opening, with the tenor and contratenor parts opposite on the recto. The tenor and contratenor usually have text incipits only, and in some Italian sources all the parts have only incipits of text. Although French texts naturally predominate, most chansonniers contain some pieces with Italian, Flemish or Spanish texts, along with one or more Latin motets. Many of these MSS provide visual as well as musical delights: they are neatly and elegantly (though not always accurately) copied, with illuminated initials and miniatures cleverly and beautifully decorated with whimsical or grotesque faces and other motifs.

Among the best known of these sources are the 'Central French' chansonniers, a group of related MSS containing a repertory that belongs primarily to France. Once thought to come from Flanders or the Burgundian court, they are now shown to be from Paris and the areas along the Loire Valley occupied by the French royal court (see P.M. Higgins: *Antoine Busnois and Musical Culture in Late Fifteenth-Century France and Burgundy* (diss., Princeton U., 1987), and L. Perkins: 'Modern Methods, Received Opinion and the Chansonnier', *ML*, lxix (1988), 356–64).

Dijon, Bibliothèque Municipale, 517 (formerly 295). 204 parchment ff., 17·5 × 12·8 cm; original covers of tan leather over boards. The main scribe also copied *DK-Kk* Thott 291 and portions of *US-Wc* M2.1 L25 Case; a second scribe, who copied the last 3 pieces, also worked on *I-Fr* 2794. Plamenac dated the MS *c*1470–75.

160 French secular pieces and 1 textless piece; attributions to Busnoys (30), Ockeghem (10), Barbingant, Caron, Compère, Hayne van Ghizeghem and Tinctoris. Composers identified from concordances include Bedyngham, Dunstaple, Binchois, Boubert, Convert, Delahaye, Du Fay, Michelet, Molinet, Morton and Simon le Breton.

D. Plamenac, ed.: *Dijon: Bibliothèque publique, manuscrit 517*, Publications of Mediaeval Musical Manuscripts, xii (Brooklyn, NY, 1970) [see also review by M. Picker, *JAMS*, xxvi (1973), 336–40]; Barret (1981)

Copenhagen, Kongelige Bibliotek, Thott 291, 8°. 49 parchment ff., 17 × 12 cm. The scribe also copied most of *F-Dm* 517 and portions of *US-Wc* M2.1 L25 Case. Jeppesen (1927) dated the MS 1470–80.

34 French secular pieces, all anonymous; identified composers include Busnoys (5), Convert (3), Basiron, Delahaye, Hayne van Ghizeghem, Michelet, Molinet, Morton, Ockeghem, Prioris and Simon le Breton. 1 of the pieces is a Sermisy chanson, added later by another hand.

Jeppesen (1927)

Washington, DC, Library of Congress, M2.1 L25 Case ('Laborde Chansonnier'; fig.11*b* above). 151 parchment ff., 12·6 × 9·2 cm. MS in several layers, probably copied *c*1465–80. First layer has scribal and repertorial connections with *D-W* 287; second layer in same hand that copied *DK-Kk* Thott 291 and most of *F-Dm* 517; 1 of the scribes in third layer also appears in *I-Fr* 2794.

103 pieces, by Frye, Caron, Basiron, Joye, Convert, Du Fay, Busnoys, Ockeghem, Tinctoris, Hayne van Ghizeghem, Compère, Prioris and Delahaye.

H. Bush: 'The Laborde Chansonnier', *PAMS 1940*, 56–79; M. Gutiérrez-Denhoff: 'Untersuchungen zu Gestalt, Entstehung und Repertoire des Chansonniers Laborde', *AMw*, xii (1984), 113–46; C. Goldberg: *Das Chansonnier Laborde* (Frankfurt, 1992); D. Fallows: *A Catalogue of Polyphonic Songs, 1415–1480* (Oxford, 1999)

Wolfenbüttel, Herzog August Bibliothek, Guelf.287 Extravagantium. 70 parchment ff., 14·8 × 10·4 cm. The main body of the manuscript has a heavy overlap, in both repertory and readings, with the first section of *US-Wc* M2.1 L25 Case. Prepared for the royal courtier Estiene Petit, whose name emerges from the first letters of nos.2–13, probably *c*1467.

56 pieces, mostly French chansons, all anonymous. Identified composers include Du Fay (6), Ockeghem (6), Busnoys (4), Frye, Convert, Binchois, Basiron, Morton, Prioris and Hayne van Ghizeghem.

M. Gutiérrez-Denhoff: *Der Wolfenbütteler Chansonnier …: Untersuchungen* (Wiesbaden, 1985); M. Gutiérrez-Denhoff, ed.: *Der Wolfenbütteler Chansonnier*, Musikalische Denkmäler, x (Mainz, 1988) [complete edn]; D. Fallows: '"Trained and Imersed in All Musical Delights": Towards a New Picture of Busnoys', *Antoine Busnoys: Notre Dame, IN, 1992*, 21–50

Other chansonniers of French provenance from the second half of the 15th century are: *F-Pn* Rés.Vmc 57, Chansonnier Nivelle de la Chaussée (67 pieces), and *I-Fr* 2794 (60 chansons and 8 Latin pieces).

Of somewhat later date (*c*1490–1510) are the following chansonniers: *F-Pn* fr.2245 (23 chansons by Alexander Agricola, Fresneau, Hayne van Ghizeghem, Josquin, Mureau, Ockeghem, Prioris and others); *Pn* fr.1597 (67 pieces by Alexander Agricola, Brumel, Compère, Du Fay, Hayne van Ghizeghem, Josquin, Prioris and others); *GB-Lbl* Roy.20 A.xvi (28 chansons); and Harl.5242 (31 chansons).

A beautifully illuminated chansonnier with a unique format is *F-Pn* Rothschild 2973 ('Chansonnier Cordiforme'; see fig.11*a* above). It consists of 72 parchment folios bound in red velvet, shaped in the form of a heart. Copied probably in Geneva before 1477, the MS is the work of a single scribe, and was compiled for Jean de Montchenu. It contains 14 Italian and 30 French secular pieces, all anonymous. Identified composers include Du Fay, Bedyngham, Busnoys, Ockeghem, Morton and Binchois.

E. Kottick: 'The Chansonnier Cordiforme', *JAMS*, xx (1967), 10–27; E.L. Kottick, ed.: *The Unica in the Chansonnier Cordiforme*, CMM, xliii (1967); G. Thibault and D. Fallows, eds. *Chansonnier de Jean de Montchenu* (Paris, 1991) [complete edn]

The Aragonese court in Naples was most probably a focal point for the cultivation of the French chanson in that region. Although only a few of the Neapolitan MSS described below can be linked conclusively with the Aragonese court itself, Atlas (1975–6) was able to establish their Neapolitan provenance quite convincingly, using evidence derived from a collation of concordances and a comparison of variant readings of the same pieces in different sources.

San Lorenzo de El Escorial, Real Biblioteca del Monasterio, IV.a.24. iii + 137 + iii paper ff., 21·1 × 14·2 cm. Hanen (1983) dated the MS *c*1460–74, and identified 4 principal scribes.

122 pieces, including 89 French and 24 Italian secular works. Composers named are Pullois (7), Braxatoris, Domarto, Dunstaple, Horlay, Johannes Legrant, Morton and Ockeghem. Other identified composers include Binchois (8), Du Fay (6), Basin, Bedyngham, Cornago and Frye.

E. Southern: 'El Escorial, Monastery Library, Ms. IV.a.24', *MD*, xxiii (1969), 41–79; E. Southern, ed.: *Anonymous Pieces in the MS El Escorial IV.a.24*, CMM, lxxxviii (1981); M.K. Hanen: *The Chansonnier El Escorial IV. a.24* (Henryville, PA, 1983)

New Haven, Yale University, Beinecke Rare Book and Manuscript Library, 91 ('Mellon Chansonnier'; fig.11*c* above). 81 parchment ff., 19·2 × 13·5 cm. Copied by a single scribe, *c*1476.

57 pieces, mostly with French texts, but also including a few works with Spanish, Latin, Italian and English texts. Among composers represented are Busnoys (15), Vincenet (4), Du Fay (4), Ockeghem (3), Joye, Tinctoris, Frye, Caron, Regis, Morton, Barbingant and Hayne van Ghizeghem.

M. Bukofzer: 'An Unknown Chansonnier of the 15th Century', *MQ*, xxviii (1942), 14–49; edn by L. Perkins and H. Garey (New Haven and London, 1979)

Other Neapolitan sources, copied mostly during the 1480s, include *I-Bc* Q16, *MC* 871, pp.247–435, and *E-Sc* 5-1-43 (some leaves of which are now *F-Pn* n.a.fr.4379).

The surviving chansonniers of Florentine provenance are generally inferior in their treatment of the French texts. Much of the time only incipits are given, and even these are often quite corrupt. However, the musical readings in these sources are of very high quality.

Berlin, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett, 78.C.28 (formerly Hamilton 451). i + 70 + i parchment ff., 24·6 × 16 cm. Original blue velvet covers. Reidemeister (1973) showed that the illumination and decoration were done at a Florentine workshop, and that the MS was presented as a wedding gift to a Florentine couple, Margherita Castellani and Bernardino Niccolini, *c*1465. Atlas argued, on the basis of repertory and date, that the MS was nevertheless copied in Naples; but Fallows and Warmington offer overwhelming arguments for Florentine origin.

43 pieces, all but two textless, and all anonymous. Concordances show that the textless pieces are mostly French chansons; identified composers include Basin, Bedyngham, Du Fay, Binchois, Frye, Morton and Pullois.

P. Reidemeister: *Die Handschrift 78 C 28 des Berliner Kupferstichkabinetts* (Munich, 1973); A.W. Atlas: 'La provenienza del manoscritto Berlin 78.C.28: Firenze o Napoli?', *RIM*, xiii (1978), 10–29; D. Fallows: 'Polyphonic Song in the Florence of Lorenzo's Youth, *ossia* the Provenance of the Manuscript Berlin 78.C.28: Naples or Florence?', *La musica a Firenze al tempo di Lorenzo il Magnifico: Florence 1992*, 47–61; F. Warmington: 'The Missing Link: the Scribe of the Berlin Chansonnier in Florence', ibid., 63–8

Vatican City, Biblioteca Apostolica Vaticana, C.G.XIII 27 ('Codex Medici'). vi + 119 + vi paper ff., 23·2 × 17 cm. Original covers of brown morocco leather with portrait of Julius Caesar and the inscription 'DIVI IVLI'. Copied for Giuliano de' Medici, youngest son of Lorenzo de' Medici; the Medici coat-of-arms appears within an initial on the first opening with music.

108 pieces, including 83 French and 10 Italian pieces. Composers named are Alexander Agricola (15), Isaac (12), Baccio [Bartolomeo degli Organi], Basiron, Caron, Compère, Felice, Fresneau, Arnulfo G[iliardi], Hayne van Ghizeghem, Japart, Josquin, Lannoy, Martini, Molinet, Mureau, Obrecht, Virgilius, Ockeghem, Pietrequin, Stokem and Enrique [Urrede].

Atlas (1975–6)

Florence, Biblioteca Nazionale Centrale, Banco Rari 229 (formerly Magl.XIX 59). v parchment + 325 paper + i parchment ff., 24 × 17 cm. Brown tooled leather covers. Elaborately illuminated, especially the parchment folios at the beginning, which include a portrait formerly believed to be that of the composer Johannes Martini; H.M. Brown suggested that the portrait is actually that of Alessandro Braccesi, the owner of the MS (fig.43).

268 pieces, including 163 pieces with French incipits or titles and 20 textless pieces which have French texts in other sources; also included are Italian and Flemish secular pieces and a few Latin motets. Among composers represented are Alexander Agricola (26), Isaac (23), Martini (21), Busnoys (20), Caron (10), Compère, Congiet, Josquin, Lannoy, Mureau, Obrecht, Regis, Robinet, Stokem and Tinctoris.

Brown (1983) [complete edn]

Paris, Bibliothèque Nationale de France, fr.15123 ('Pixérécourt Chansonnier'). 197 parchment ff., 18 × 12 cm. Atlas (1975–6) noted the absence of works by Isaac, and concluded that the MS must have been copied in the early 1480s, antedating Isaac's arrival in Florence in 1484. H.M. Brown believed the MS was produced in the same scribal workshop as *I-Fn* B.R.229.

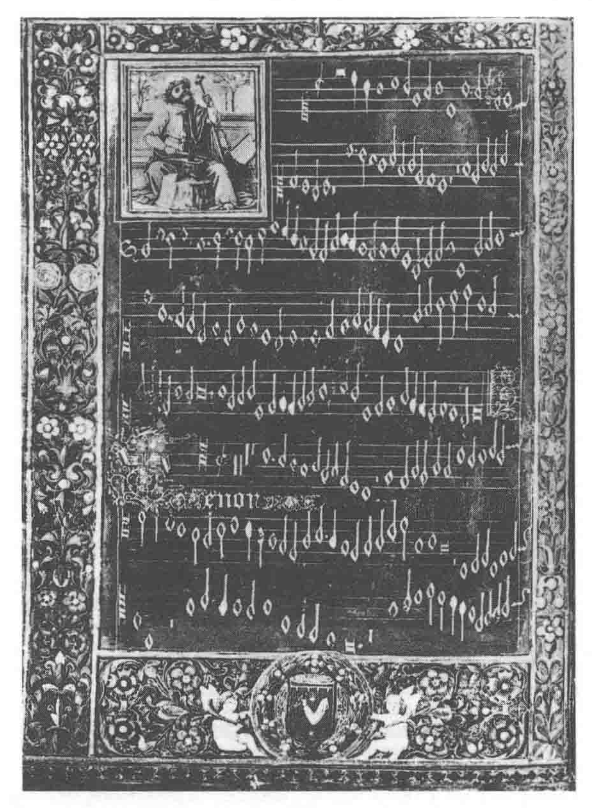
170 French, Italian, Spanish and Latin pieces, by Busnoys (21), Caron, Ockeghem, Compère, Cornago, Du Fay, Morton and Ycart.

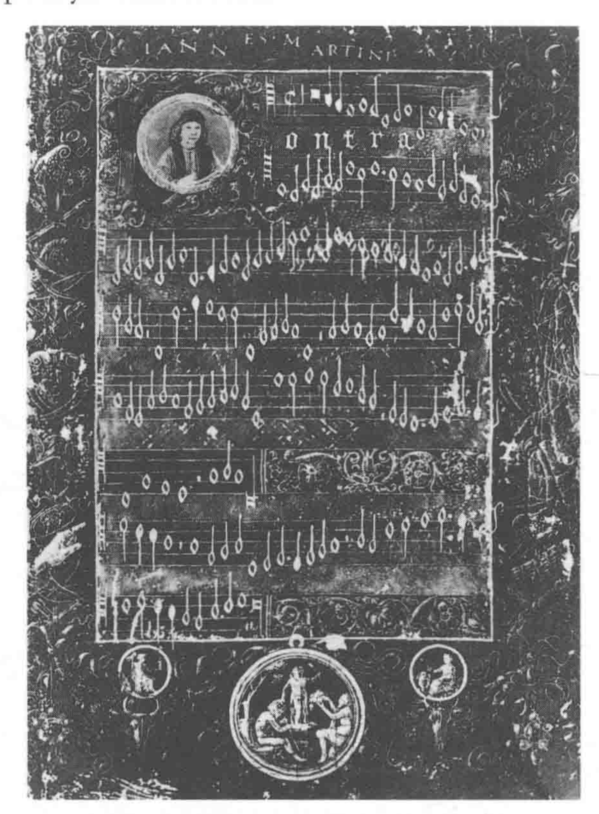
Atlas (1975–6)

Florence, Biblioteca Nazionale Centrale, Magl.XIX 178. vii + 78 +i paper ff., 11·4 × 16·5 cm (one of the earliest oblong chansonniers).

73 pieces, including 62 French chansons (several are textless in this source), along with Italian, Flemish, Spanish and Latin pieces. Attributions to Alexander Agricola (22), Josquin (11), Isaac (9), Compère, Du Fay, Hayne van Ghizeghem, Japart, Martini, Obrecht, Pietrequin, Stokem and Gaspar [van Weerbeke]. Identified composers include Busnoys, Caron, Lannoy, Molinet, Ockeghem and Urrede.

RISM, B/IV/5 (1991), 181–95 [inventory]; W.J. Powers: *The Music Manuscript Fondo Magliabechi XIX.178 of the Biblioteca nazionale centrale, Florence: a Study in the Changing Role of the Chanson in Late Fifteenth-Century Florence* (diss., Columbia U., 1994)





43. Florence, Biblioteca Nazionale Centrale, Banco Rari 229 (formerly Magl.XIX 59), ff.2v–3r: the first opening of a late 15th-century chansonnier copied in Florence, with a portrait probably of the original owner, Alessandro Braccesi, on the recto and his coat-of-arms on the verso below a miniature of Tubalcain, one of the biblical inventors of music; miniatures attributed to Monte di Giovanni del Fora

Other chanson sources which are definitely or probably of Florentine provenance include *I-Bc* Q17 (formerly 148), *Fn* Magl.XIX 176 and *Fr* 2356.

Two sources which originated in northern Italy should also be mentioned. The first, *I-Rc* 2856 (formerly O.V.208), contains the combined arms of the d'Este and Gonzaga families, suggesting a connection with the marriage of Isabella d'Este and Francesco Gonzaga (February 1490) though Wolff (1970) and Lockwood (1984) argue for a date closer to 1480. Copied mostly by one scribe, the MS contains 124 pieces, including 105 French chansons, in addition to Flemish, Italian and Latin pieces.

Composers represented in the manuscript are Martini (23), Alexander Agricola (16), Busnoys (11), Hayne van Ghizeghem (9), Caron (7), Compère (6), Ockeghem (5), Josquin (5) and others. *Bc* Q18 (formerly 143) was probably copied in Bologna; one of the scribes has been identified as Giovanni Spataro, who is known to have worked there. The MS contains 90 pieces, including 28 Italian and 23 French secular pieces, all anonymous except for one problematic attribution to 'Rubinet' which appears in the space normally devoted to the text incipit. Composers identified from concordances include Alexander Agricola, Brumel, Busnoys, Cara, Caron, Compère, Isaac, Josquin, Lurano, Obrecht, Pesenti, Tromboncino, Urrede and Vincenet.

A.S. Wolff: *The Chansonnier Biblioteca Casanatense 2856: History, Purpose, and Music* (diss., North Texas State U., 1970); Lockwood (1984); S.F. Weiss: 'Bologna Q 18: Some Reflections on Content and Context', *JAMS*, xli (1988), 63–101

The continued popularity of the chanson in Italy well into the second and third decades of the 16th century is reflected in sources such as *I-CT* 95–6 (whose tenor partbook is in *F-Pn* n.a.fr.1817), probably copied for Giuliano de' Medici, and *I-Fc* Basevi 2442, thought to have been written out for Filippo Strozzi. In France itself few MSS containing chansons seem to have been copied after the 1540s, presumably because printing had by then become sufficiently viable economically to compete effectively. Chansons also circulated in MS in England from the early years of the century; the first source to transmit the repertory would appear to be *GB-Cmc* Pepys 1760, copied in France during the second decade for the English royal house. This and other early 16th-century MS sources of continental music sent to England at this time were prepared as diplomatic gifts, but by the second half of the century chansons also begin to occur in non-royal sources, suggesting a widening of patronage and the growth of musical literacy (see also §19 below). The libraries of Henry Fitzalan, Earl of Arundel, and the Norfolk gentleman Edward Paston both included MSS containing chansons, and a source such as the Winchester Partbooks (*WCc* 153), dated 1564–6, is quite typical of English taste in its transmission of the works of Sermisy and his followers long after they had ceased to be popular in France (see the summary in J.A. Bernstein: 'An Index of Polyphonic Chansons in English Manuscript Sources, c.1530–1640', *RMARC*, no.21 (1988), 21–36). The Italian influence on English musical life of the period has often been emphasized, but the chanson also continued to play an important role until the mid-17th century.

9. Manuscripts of Italian secular music. Du Fay and some of his contemporaries occasionally set Italian texts, but it was not until well into the second half of the 15th century that substantial numbers of Italian secular pieces began to appear. At first these are found in MSS containing mostly French secular compositions, or in sources with mixed contents. Some 40 Italian pieces are in *I-MC* 871, a source dating from about 1480. *E-E* IV.a.24, a chansonnier, has 25 Italian works; 24 are in *Sc* 7-1-28; 21 in *F-Pn* fr.15-123; and 15 in *I-Fn* Magl.XIX 176. These pieces are by such non-Italians as Caron, Bedyngham, Du Fay and Cornago, and are not yet in any distinctive Italian style.

The first MSS devoted largely or completely to Italian secular music appeared in the final years of the 15th century and the first decades of the 16th. Their repertory is similar to that of the printed collections of frottolas of the early 16th century, with which these MSS share many common pieces and composers; but several hundred pieces are found only in MSS. This is music for solo singers and players, and the books are quite small. Most of them are oblong; they are among the first MSS in this shape. Some of them predate the first Petrucci prints, and it seems likely that the characteristic oblong shape of the latter was modelled after these MSS, which were certainly known to Petrucci. Some of the important MSS of this sort are:

Modena, Biblioteca Estense e Universitaria, α.F.9.9. 8 parchment + 72 (of an original 100) paper ff., 11·1 × 16·6 cm. Text underlaid only for top voice. Beautifully copied and illuminated, with miniatures of birds and various plants on many pages; original covers of brown leather tooled with gold. Original index gives names of pieces on folios now missing. Dated 1496; copied probably in Padua.

82 Italian songs (of an original 100) for 2–4 voices, by Franciscus Venetus [Francesco d'Ana], Giovanni Brocco and Crispinus. Composers of only 10 are known, from attributions and concordances. 18 of the 82 are incomplete because of loss of folios.

F. D'Accone, ed.: *Modena, Biblioteca Estense e Universitaria, MS alpha F.9.9*, RMF, xiii (1987); G. La Face Bianconi: *Gli strambotti del codice estense α.F.9.9* (Florence, 1990)

Florence, Biblioteca Nazionale Centrale, Banco Rari 230. 151 paper ff. (of an original 200), 14·8 × 22·1 cm. Original ink foliation, bound in modern white parchment covers. Copied by a single scribe, this MS contains almost all known secular works by the Florentine composers Coppinus, Bartolomeo degli Organi and Serragli. Copied in Florence *c*1500.

156 Italian secular pieces for 2–4 voices (40 incomplete because of missing folios), by Coppinus, Giacomo Fogliano, Isaac, Lurano, Serragli, Bartolomeo degli Organi, Cara, Tromboncino and others; 99 anonymous.

F. D'Accone, ed.: *Florence, Biblioteca Nazionale Centrale MS Banco Rari 230*, RMF, iv (1986); RISM, B/IV/5 (1991), 195–203

Paris, Bibliothèque Nationale de France, Fonds du Conservatoire, Rés.Vm⁷676. 116 paper ff., 24 × 17 cm. Original first gathering missing, original foliation 9–125. Simple red and blue initials are the only attempt at ornamentation in this unpretentious book, probably for performance. Copied by Lodovico Milanese, for use at Ferrara or Mantua, in 1502.

N. Bridgman: 'Un manuscrit italien du début du XVIe siècle à la Bibliothèque nationale', *AnnM*, i (1953), 177–267; Jeppesen (1968–70), ii, 84ff, 176–81; F. Lesure, ed.: *Manuscrit italien de frottole (1502)* (Geneva, 1979) [facs]

Jeppesen's *La frottola*, ii (Copenhagen, 1969), is a detailed bibliography of frottola MSS to which one further source can now be added, *I-Rvat* vat.mus.571, mostly devoted to motets. Among the more important of these sources are *Mt* 55, *Vnm* IV.1795–8, *Fn* B.R. 337, and *GB-Lbl* Eg.3051 which, as Staehelin has shown, has the first 12 gatherings of a once complete MS, some of the remainder of which survives as *US-Wc* M2.1 M6 Case (see M. Staehelin: *Schweizer Beiträge zur Musikwissenschaft*, i, 1972, pp.55–81). These MSS are usually paper, though occasionally parchment is used. Several, such as *I-Vnm* IV.1795–8, are partbooks and are among the earliest MSS in this format. By the time that the early madrigal began to be copied, partbooks had become the norm, and some parts of the repertory were copied in Florence by known scribes and circulated in MS before being printed (see I. Fenlon and J. Haar, *RIM*, xiii, 1978, pp.212–42).

The more central sources of Italian secular music of this period include *I-Fc* Basevi 2495, *MOe* γ.L.11.8, *Bc* Q21 (see C. Gallico, ed.: *Un canzoniere musicale italiano del Cinquecento*, Florence, 1961, a study and partial edition), and *US-Cn* Case VM 1578 M91. The latter, four of an original set of five, have been completed by the discovery of the altus book at Oscott College, Sutton Coldfield, England (the 'Newberry-Oscott Partbooks'; see C. Slim: 'A Royal Treasure at Sutton Coldfield', *EMc*, vi, 1978, pp.57–74). Copied on parchment and delicately illuminated, they are the most elaborate of the early madrigal sources, and on the basis of a palaeographical and textual analysis, Slim (*A Gift of Madrigals and Motets*, Chicago, 1972) has convincingly shown that they were copied, illuminated and bound in Florence, and were probably presented to Henry VIII of England around 1527–9. See also H.C. Slim: *Ten Altus Parts at Oscott College, Sutton Coldfield* (n.p., 1978).

The number of MSS containing secular Italian pieces decreases dramatically after the mid-century, but it would be a mistake to assume that later sources are without textual significance: the decrease itself partly reflects the increasing power of printing. The surviving compilations fall into two groups. Sources such as *I-VEaf* 220 and *MOe* mus.F.1358 contain specialized repertories that were never printed. The former was prepared, as were the printed anthologies *Il lauro secco* and *Il lauro verde*, for presentation to the Mantuan soprano Laura Peverara some time in the early 1580s (see E. Kenton: 'A Faded Laurel Wreath', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others New York, 1966/*R*, pp.500–18; A. Newcomb: 'The Three Anthologies for Laura Peverara 1580–1583', *RIM*, x, 1975, pp.329–45); the latter is Ferrarese and contains some of the repertory of the *Concerto delle donne*. Other collections, such as *F-Pn* Rés.Vma 851 (the 'Bourdeney MS'; see O. Mischiati: 'Un'antologia manoscritta in partitura del secolo XVI: il MS. Bourdeney della Bibliothèque Nationale di Parigi', *RIM*, x, 1975, pp.265–328; A. Newcomb: 'The Anonymous Ricercars of the Bourdeney Codex', *Frescobaldi Studies: Madison, WI, 1983*, 97–123; A. Newcomb: *The Ricercars of the Bourdeney Codex*, RRMR, lxxxix, 1991) or *I-CNM* 1 and 2, served as commonplace-books copied from printed sources. Scores such as the Bourdeney MS sometimes served for instructional rather than practical use, and this is certainly true of *Fn* Ant. di Galileo 9, copied by Vincenzo Galilei, which reflects his own preoccupation with theories of dissonance (on scores in general see E. Lowinsky: 'Early Scores in Manuscript', *JAMS*, xiii, 1960, pp.126–73). Quite exceptional is *B-Bc* 27.731, begun in the 1530s and added to subsequently. One of the later sections includes five madrigals by Alessandro Striggio (i)

for the second and third *intermedii* performed with G.B. Cini's comedy *La vedova* in Florence in 1569, which do not seem to have survived in printed sources (see J. Haar: 'Madrigals from Three Generations: the MS Brussels, Bibl. du Conservatoire Royal, 27.731', *RIM*, x, 1975, pp.242–64).

The *laude* repertory, which from the earlier 15th century was sometimes represented in larger choirbooks (such as *I-Bc* Q15, *GB-Ob* Canon.misc.213 and *I-Fn* Magl.XIX 112*bis*), occasionally took up substantial sections of MSS (as in *Vnm* 7554) in the years before the publication of Petrucci's two large collections (1507, 1508). However several MSS in the years around 1500 contained representative samples of the repertory, among them *Fn* Panciatichiano 27 and *UDc* 165. Material of this kind appears in the Benedictine MSS of around 1500, particularly Cape Town, South African Library, Grey 3.b.12 (see G. Cattin: 'Nuova fonte italiana della polifonia intorno al 1500', *AcM*, xlv (1973), 165–221, and G. Cattin, ed.: *Italian Laude & Latin Unica in MS Capetown, Grey 3.b.12*, CMM, lxxvi, 1977). *Laudi* continued to be disseminated in MSS throughout the 16th century. Among the most important later sources are *I-Fn* Palat.173, four volumes of *laudi* assembled and written out by the Florentine theologian and composer Serafino Razzi.

10. Manuscripts of Spanish secular music. The earliest secular Spanish pieces of the 15th century are found in MSS of mixed contents dating from the second half of the century; among these are: *F-Pn* fr.15123, *I-MC* 871 and *E-SE* s.s. But most of the repertory is preserved in three large collections from the late 15th and early 16th centuries. In format and general appearance, these resemble certain chansonniers of the time. They are in small choirbook format, usually with the three or four voices of a piece written on a single opening. Their smallness reinforces the notion that this music was to be performed with a single musician to each part, as it would have been impossible for more than three or four performers to group themselves around a book of this size.

Seville, Institución Colombina, 7-1-28 ('Cancionero de la Colombina'; CMC). 98 paper ff. (of an original ?107), 21·8 × 15cm. Copied by several different scribes, the MS shows signs of use. In the library of Fernando Colón by 1534. Copied late 15th century, probably for use at the court of some prince or duke, possibly in Seville. 95 pieces (16 incomplete) for 2–4 voices, by Triana (20), Cornago (6), Urrede (3), Madrid, Torre, Belmonte and others. Mostly settings of Spanish texts, though some in Latin. *F-Pn* n.a.fr.4379, ff.69–92, were almost certainly once part of the same manuscript.

G. Haberkamp: *Die weltliche Vokalmusik in Spanien um 1500* (Tutzing, 1968); M. Querol Gavaldá, ed.: MME, xxxiii (1971); D. Fallows: 'I fogli parigini del *Cancionero musical* e del manoscritto teorico della Biblioteca Colombina', *RIM*, xxvii (1992), 25–40

Madrid, Palacio Real, Biblioteca, II-1335 (formerly 2-I-5) ('Cancionero Musical de Palacio'; *CMP*). 227 (of an original 304) paper ff., 19 × 14 cm. This large MS, which originally contained as many as 550 pieces, may have been copied for the court of King Ferdinand of Spain, or for the Duke of Alba, in the late 15th and early 16th centuries. 463 pieces (mostly Spanish secular works) for 3–4 voices, by Torre, Encina, Escobar, Millán, Gabriel, Badajoz, Peñalosa, Anchieta, Urrede, Mondéjar, Alonso and others. More than half remain anonymous.

Music ed. H. Anglès, MME, v (1947), x (1951); text ed. J. Romeu Figueras, MME, xiv (1965)

Elvas, Biblioteca Municipal, 11793. 101 paper ff., 14.5 × 10 cm. In 2 sections: the first, originally 104 ff. (but ff.1–39 have been lost), contains the musical settings; the second, of 36 ff., contains texts with no music. Copied *c*1530–45, in Portugal. Once in the possession of João Joaquim de Andrade (1790–1859). 65 Spanish and Portuguese secular pieces for 3–4 voices, some by Encina and Escobar. 59 remain anonymous.

M. Joaquim, ed.: *O cancioneiro musical e poético da Biblioteca Públia Hortênsia* (Coimbra, 1940); G. Miranda, ed.: *The Elvas Songbook*, CMM, xcviii (1987); M.P. Ferreira, ed.: *Cancionero da Biblioteca Publia Hortensia de Elvas* (Lisbon, 1989) [facs.]

Some other song sources from Portugal more recently discovered include: *P-Ln* C.I.C. 60 (*Census-Catalogue*, iv, 422), with one song in Portuguese, alongside 18 in Castilian; and *F-Peb* Jean Masson 56 (*Census-Catalogue*, iv, 464), with 97 Castilian pieces and 30 in Portuguese. These two are transcribed in *Vilancetes, cantigas e romances do seculo XVI*, ed. M. Morais, PM, xlvii (1986). MS 3391 in the Museu Nacional de Arqueologia e Etnologia (formerly the Museum Etnológico Doutor Leite de Vasconcelos) in Belém, Lisbon, is transcribed in *Cancioneiro musical de Belém*, ed. M. Morais (Lisbon, 1988); it is dated 1603, though its repertory apparently dates from the 1580s; it contains 18 songs, of which 17 are in Castilian, one in Portuguese.

Little music of this sort is found in MSS from the middle decades of the 16th century. *E-V* 17, with 19 secular pieces by such composers as Robledo scattered among motets and French and Italian secular compositions, is an exception. MSS from the end of the century are more common. Typical is:

Barcelona, Biblioteca de Catalunya, 588/2. 3 paper partbooks (of an original 4), 15·8 × 21·8 cm. The original parchment covers were cut from a 14th-century gradual. Copied 1580–1600, in Spain, possibly Barcelona. 20 Spanish secular pieces for 3–4 voices by Albrech i Ferrament (Vila) (12) and Flecha (6); 2 remain anonymous.

H. Anglès, ed.: *Mateo Flecha: Las ensaladas* (Barcelona, 1955)

Other Spanish secular pieces from this period are found in Madrid, private library of Bartolomé March Servera, R.6829 (861) and R.6832 (862) (formerly *E-Mmc* 13230 and 607) and *Bbc* 588/1.

11. Mixed collections of sacred and secular music. A general homogeneity of contents characterizes MSS from the late 15th century and the first half of the 16th. Admittedly, most sources of secular music from this period also contain a few pieces with sacred Latin texts. It is also common to find several secular pieces in predominantly sacred sources: for example, *I-Tn* Riserva musicale I.27 contains 12 French chansons in addition to its principal contents of masses, *Magnificat* settings, hymns and motets. But MSS in which substantial numbers of sacred and secular pieces are more or less intermingled are relatively rare. For the most part, these miscellaneous collections are anthologies compiled for the private use of individual musicians or well-to-do members of the merchant or professional classes.

In many earlier sources with mixed sacred and secular contents, the individual gatherings were obviously copied at different times and places by many different scribes, and only later brought together. But most of the sources under discussion here seem to have been copied by only one or two main scribes over a relatively short period of time. Thus the heterogeneity of their contents clearly reflects the intentions of the original compilers.

As one would expect, these MSS show little uniformity in format or size; typically, they are larger than the late

15th-century chansonniers, but smaller than contemporary choirbooks used in cathedrals and court chapels. In contrast to the sumptuously illuminated parchment books prepared for the high nobility, these mixed collections are all copied on paper, and decoration (where it exists) is relatively modest. (The principal exception to this is *F-CA* 125–8, discussed below.) Visual attractiveness was obviously not the prime consideration for the scribes who copied the music in these sources. The calligraphy, with a few exceptions, is inelegant and undistinguished, though legible.

Among the most important of these collections are the following:

Perugia, Biblioteca Comunale Augusta, 431 (formerly G.20). 163 paper ff., 21.3 × 14·3 cm. Original and modern foliation; original covers of brown stamped leather. Most of MS probably copied in the Neapolitan area, near the end of the 15th century. By the 1550s apparently in the possession of Raffaele Sozi [Socius] (1529–89), a Perugian merchant and chronicler, who added several pieces, along with several pages of theoretical material.

133 pieces (2 are duplicates), including mass Ordinary sections, *Magnificat* settings, hymns, motets, French chansons, Italian frottolas and *laudi*, Spanish secular pieces and textless pieces. French pieces mostly by well-known composers such as Caron, Morton, Hayne van Ghizeghem, Busnoys, Du Fay, Obrecht and Isaac. Most other pieces probably the work of local composers, judging from the cryptic attributions such as F.M., M., M. Ie., M.P. and P.

Jeppesen (1968–70), ii, pp.xxxvi, 89, 190–93; M.A. Hernon: *Perugia MS 431 (G20): a Study of the Secular Italian Pieces* (diss., George Peabody College for Teachers, 1972); A. Atlas: 'On the Neapolitan Provenance of the Manuscript Perugia Biblioteca Comunale Augusta, 431 (G20)', *MD*, xxxi (1977), 45–105

Copenhagen, Kongelige Bibliotek, Ny kongelige samling 1848, 2°. i + 226 + i paper ff., *c*28·5 × 20 cm. Modern pagination; rebound in modern covers. Probably copied at Lyons, *c*1525, by a certain 'Charneyron', whose name appears at several places in the MS.

278 pieces (23 are duplicates), including French chansons, mass Ordinary sections, *Magnificat* settings, hymns, motets and other pieces. Composers named are Alexander [Agricola], Maistre Jaques Danvers [Barbireau], Dulot, Ghiselin, Haquinet, Isaac, Janequin, Johannes de Sancto Martino, Maioris and Richafort. Other identified composers include Adam von Fulda, Compère, Antoine de Févin, Fresneau, Hayne van Ghizeghem, Josquin, Ockeghem, Obrecht, Sermisy and Willaert.

H. Glahn: 'Et fransk musikhåndskrift fra begyndelsen af det 16. århundrede', *Fund og forskning*, v–vi (1958–9), 90–109; P.W. Christoffersen: *French Music in the Early Sixteenth Century: Studies in the Music Collection of a Copyist of Lyons, the Manuscript Ny kgl. Samling 1848 2° in the Royal Library, Copenhagen* (Copenhagen, 1994)

St Gallen, Stiftsbibliothek, 463 ('Tschudi Liederbuch'). 2 paper partbooks bound together in one volume of 142 ff., 15·2 × 21·6 cm. New foliation; original numbering of pieces. Compiled and copied by the Swiss chronicler Aegidius Tschudi (1505–72); Loach (1969) proposed a date of *c*1540.

187 pieces, including mass Ordinary sections, hymns, motets and secular pieces with German, French, Italian and Spanish texts. Among composers named in the MS are Adam von Fulda, Brumel, Compère, Ghiselin, Isaac, Josquin, Mouton, Obrecht, Richafort, Senfl and Wannenmacher. Tschudi arranged the pieces systematically, by mode, genre and number of voices. The modal classification of the pieces reflects Tschudi's preoccupation with the theoretical concepts of Glarean, with whom he studied briefly in Basle.

D.G. Loach: *Aegidius Tschudi's Songbook (St. Gall MS 463): a Humanistic Document from the Circle of Heinrich Glarean* (diss., U. of California, Berkeley, 1969)

Cambrai, Médiathèque Municipale, 125–8 (formerly 124). 4 paper partbooks, each of iv + 146 + iii ff., 20 × 28·5 cm. Original foliation; original brown leather covers. MS differs from other sources described in this section in that its margins and initials are elaborately decorated. Copied in 1542, for Zeghere van Male (1504–1601), a Bruges merchant.

229 pieces, including masses, motets, French, Flemish and Italian secular pieces, and textless works. Composers named in the MS or identified from concordances include Claudin [de Sermisy] (17), Gheerkin de Hondt (16), Benedictus [Appenzeller] (15), Richafort (8), Gombert (8), Lupi (8), Mouton (6), Willaert (6), Josquin (5), Jean de Hollande (5), Courtois (3), Crecquillon (2), Janequin (2), Lapperdey (2), Lupus (2), Verdelot (2), Alaire (2), Clemens non Papa, Gascongne, Hellinck and Pipelare.

G. Diehl: *The Partbooks of a Renaissance Merchant: Cambrai, Bibliothèque municipale, MSS 125–128* (diss., U. of Pennsylvania, 1974)

12. Mensural music in theoretical and didactic books. Throughout the Renaissance, theoretical treatises and other writings with a didactic purpose often include music as illustrative or interpolated material. This music is frequently taken from existing pieces, and is often useful in giving information about pieces that have not otherwise survived, or in helping solve problems of authenticity or chronology. For example, Tinctoris's quotation of several sections of a polyphonic mass for St Anthony, in his *Proportionale*, helps establish that Du Fay was the composer.

Other pieces seem to have been written specifically for the treatises in which they are found, as examples of contrapuntal technique, proportions or mensural practice. They are often of a quite complex nature, and, since their function was didactic, they should not be taken as samples of the sort of music customarily performed. The size of the books reinforces this: they are so small that the music could not have been read by even a small number of musicians grouped around one. The following are typical:

Faenza, Biblioteca Comunale Manfrediana, 117. 96 parchment ff., 24·8 × 17·5 cm. An original layer of keyboard intabulations copied in northern Italy *c*1410–20; see D. Plamenac, ed.: *Keyboard Music of the Late Middle Ages in Codex Faenza 117*, CMM, lvii (1972) for a discussion and transcription. 22 pieces in white mensural notation copied into the MS, with several treatises by Johannes Bonadies, at the Carmelite monastery of S Paolo, Ferrara, in 1473–4. These pieces appear only here; some use complex series of proportional signs.

6 settings of sections of the mass Ordinary, 5 *Magnificat* settings, 5 motets, 1 setting of a Greek text, 4 Italian secular pieces, 1 textless fuga, by Hothby (9), Johannes de Erfordia (5), Ycart (5) and Bonadies (1).

A. Seay, ed.: *The Musical Works of John Hothby*, CMM, xxxiii (1964); RISM, B/IV/4 (1972), 898–920

Bologna, Biblioteca Universitaria, 2573. 190 parchment ff., 23·8 × 16·8 cm. Elegantly copied with florally ornamented initials and borders. Contains 9 treatises by Tinctoris. Motet *Virgo Dei* copied on the first two folios; the other 22 pieces are musical illustrations for the treatise *De arte contrapuncti* and were most probably written by Tinctoris. Though complete compositions, they are unknown outside this treatise.

L. Frati: 'Codici musicali della Reale Biblioteca Universitaria di Bologna', *RMI*, xxiii (1916), 219–42, esp. 230; RISM, B/IV.5 (1991), 94–6

Bologna, Civico Museo Bibliografico Musicale, A71 (formerly 159). vii + 152 + vi paper ff., 21·5 × 14·5 cm. Contains 6 treatises on music (three by Guillermo de Podio, two by Gaffurius, one anonymous); polyphonic pieces found between treatises, or as musical examples within the treatises. Several motets use complex series of proportions. Copied 1510–15, possibly for use at the Spanish College in Bologna.

7 motets, 2 French secular pieces and some 25 brief pieces illustrating mensural proportions and contrapuntal techniques, by Tinctoris, Marlet, Josquin, Silva and Willaert. Only 6 pieces can be attributed.

B.J. Blackburn: 'A Lost Guide to Tinctoris's Teachings Recovered', *EMH*, i (1981), 29–116

Other MSS of this sort are *I-PEc* 1013, containing five textless works for two and three voices in a source (copied

Venice, 1509) otherwise taken up with treatises on music; *Fn* Pal.472, with 13 anonymous musical examples for treatises by Hothby and Ramis de Pareia (see F.A. Gallo: '"Cantus planus binatim": polifonica primitiva in fonti tardive ...', *Quadrivium*, vii (1966), 79–89); *D-Bsb* Mus.theor.1175, containing several treatises, with some 40 musical examples by such composers as Josquin and Isaac; and *GB-Lbl* Add.4911, with 56 short didactic pieces and more than 150 excerpts from pieces by such composers as Tallis and Josquin, as examples in *The Art of Music collectit out of all Ancient Doctouris of Music*, written *c*1580 by an anonymous Scotsman: see J.D. Maynard, *An Anonymous Scottish Treatise on Music from the Sixteenth Century* (diss., Indiana U., 1961). See also J. Maynard: 'Heir Beginnis Countering', *JAMS*, xx (1967), 182–96, and K. Ruhland: *Der mehrstimmige Psalmvortrag im 15. und 16. Jahrhundert* (diss., U. of Munich, 1975).

13. Simple polyphony in monophonic liturgical books. Not only did the amount of polyphony sung in cathedrals, chapels and courts increase at a dramatic rate during the 15th and 16th centuries, but also the practice of singing polyphony spread to places where it had not been in use before. This happened, for example, in various small monasteries, convents and other modest religious establishments where there was no tradition of polyphonic music and no training in the complexities of mensural notation, but where there was nevertheless the desire to embellish certain religious ceremonies with music in parts.

Sources giving evidence of this practice are liturgical books for the Mass or Office containing monophonic liturgical music or liturgical texts, with certain pieces notated to be sung in two or three voices. Since this was music to be sung by people with no knowledge of mensural notation, it was written down in a system with which they were familiar – the same as was used for chant. In some places this was square black notation, in some *Hufnagelschrift* or stroke notation, in others even more ancient forms of chant notation. The music is quite simple in style, usually homorhythmic, often with extensive use of parallel motion. Chants selected for embellishment by part-singing are often those for one of the most important feasts of the church year, such as Christmas or Holy Week.

Such music is found in MSS dating from throughout the 15th and 16th centuries. All of it is anonymous; some may date from as early as the 14th century, though it is impossible to determine this from the musical style, which remains the same throughout the Renaissance. The geographical spread is wide; Benedictine and Franciscan establishments were particularly fond of this music.

It is simple, modest music, in no way comparable to the complex polyphonic works written and sung in chapels and cathedrals in Italy, France, the Low Countries and Spain, where there were professional choirs, chapelmasters, scribes, and even schools for the training of boys in the intricate art of Renaissance polyphony. The following MSS are typical:

Munich, Bayerische Staatsbibliothek, Clm 5511. 83 parchment ff., 32·5 × 23·5 cm. Modern foliation; original covers of brown tooled leather over boards. Originated in Diessen, Bavaria, *c*1400.

4 polyphonic items for Christmas, in Gothic chant notation, on ff.60–64*v*; preceded by lection texts and followed by a monophonic Lamentation.

Geering (1952), 13 only; RISM, B/IV/3 (1972), 373–4

Munich, Bayerische Staatsbibliothek, Cgm 716. 205 paper ff., 21·3 × 15·5 cm; original covers of white leather over boards; partial original foliation (cancelled), modern foliation 1–205. This collection of monophonic and polyphonic Marian songs, in black Gothic notation, was copied at the Benedictine Abbey of Tegernsee in 1430.

19 2-voice Marian pieces; all but 1 have different texts in the 2 voices. Not clear in all cases that the 2 voices go together. Also monophonic antiphons, sequences and songs, mostly to the Virgin, most in Latin but some in German. Entire MS, polyphony and monophony alike, copied by a single scribe.

Geering (1952), 18 only; J.A. Emerson: 'Über Entstehung und Inhalt von MüD', *KJb*, xlviii (1964), 33–60; RISM, B/IV/3 (1972), 354–9

Cividale del Friuli, Museo Archeologico Nazionale, LVII. 362 parchment ff., 39 × 26·5 cm. 16th-century covers of brown leather over boards, with metal clasps. Antiphoner from Cividale Cathedral, 15th century.

4 polyphonic items at various places in the antiphoner, copied in square black and red notation, with some mensural elements.

RISM, B/IV/4 (1972), 746–8

Kraków, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej, 58 ('Gosławski Cantionale'). 188 parchment ff., 37·5 × 28 cm. Original covers of white leather over boards. Copied in 15th century, once in possession of Johanne Gosławski, a canon of Kraków.

A setting, 1–4 voices, of the *Liber generationis* on ff.261–91; otherwise monophonic contents include Passions, Lamentations, antiphons for Passion Week, responses etc. Copied in black rhomboid notation, with some mensural elements.

Göllner (1969); RISM, B/IV/4 (1972), 1144

Vienna, Österreichische Nationalbibliothek, Mus.15501 (formerly A.N.38.A.7) ('Kuttenberger Codex'). 252 parchment ff., 68 × 46 cm. Original covers of brown tooled leather. Gradual from St Jacob's Cathedral in Kutná Hora (Kuttenberg), copied late 15th or early 16th century.

2 polyphonic Credos, written in same Bohemian chant notation as rest of book. Monophonic contents include mass Ordinary items (up to f.62*v*), antiphons, mass Propers (ff.62*v*–149*v*), sequences (ff.150*v*–250).

RISM, B/IV/3 (1972), 1131

Bologna, Biblioteca Universitaria, 2866. ii + 319 + iii paper ff., 15·3 × 10·8 cm. Modern foliation; original covers of brown leather over boards. Copied by 'Presbiter Simon' at the Dominican abbey of S Salvatore, Bologna; dated 1515.

2 2-voice settings of *Benedicamus Domino*. Black and red chant notation, with mensural elements. The book is a *Diurnum dominicanum*.

R. Strohm: 'Neue Quellen zur liturgischen Mehrstimmigkeit des Mittelalters in Italien', *RIM*, i (1966), 77–87; RISM, B/IV/4 (1972), 741

St Gallen, Stiftsbibliothek, 546. 409 paper ff., 41 × 27 cm. Copied at the Benedictine abbey at St Gall 1507–14, by P. Joachim Cuontz.

2-voice settings of the Sanctus and Agnus on ff.76*v*–77; otherwise monophonic sequences, mass Propers, etc. Copied in *Hufnagelschrift*.

Geering (1952), 21 only; RISM, B/IV/3 (1972), 125–6

Zwickau, Ratsschulbibliothek, XCIV, 5. 104 paper ff., 30·8 × 21·cm; original covers of leather over boards; modern foliation. This 'Lektionar' was copied in the early 16th century in Zwickau.

2 settings of the *Liber generationis* and 2 other polyphonic settings of liturgical texts, in Gothic chant notation. Otherwise monophonic passions, antiphons etc.

Göllner (1969); RISM, B/IV/3 (1972), 405–7

Haarlem, Bisschoppelijk Museum, 21. 232 parchment ff., 38·3 × 28·1 cm. Modern pencil foliation; modern covers of leather. 15th-century gradual from northern Netherlands, diocese of Utrecht; once in the possession of the parish church in Enkhuizen.

4 polyphonic mass Ordinary sections (1 Kyrie, 1 Credo, 2 Sanctus), in square black and primitive white notation, added to last folios early 16th century.

Geering (1952), 24 only; RISM, B/IV/4 (1972), 1112–13

14. Polish manuscripts. No country has suffered such severe losses of MS sources as has Poland. Much of its musical history has to be pieced together from widely

scattered and often fragmentary sources. There are a few remnants of polyphony in Poland before 1400; facsimiles and discussions of these may be found in Perz (1973).

The two major sources from the 15th century, written in black mensural notation, are linked by common watermarks and repertory. Repertory, concordances, notation and watermarks suggest strong ties with northern Italy, possibly Padua:

Warsaw, Biblioteka Narodowa, III 8054 (formerly Krasiński 52). 205 paper ff., 30·4 × 22 cm. Ff.1–172 contain sermons, histories and various treatises, all in Latin. Ff.173–205, containing music, were apparently an independent collection originally. Latter section copied in Poland, *c*1420–30; several texts refer to Kraków, and Mikołaj Radomski (composer of 7 compositions) was Polish, the first known composer of polyphonic music in the country.

36 mass sections, motets and brief liturgical pieces by Mikołaj Radomski, Grossin, Ciconia, Nicholas of Ostrorog, Zacara da Teramo and Egardus. 16 pieces remain anonymous.

M. Perz: 'Die Einflüsse der ausgehenden italienischen Ars Nova in Polen', *L'Ars Nova italiana del Trecento: Convegno II: Certaldo and Florence 1969* [*L'Ars Nova italiana del Trecento*, iii (Certaldo, 1970)], 465–83; Perz (1973), p.xxii, 37–102

Warsaw, Biblioteka Narodowa, Lat.F.I.378. 34 paper ff., 29 × 21·5 cm, probably a fragment of a much larger MS. Copied in Poland *c*1440; numerous contemporary annotations in Polish. In the Zaluski Library in the 18th century, transferred to St Petersburg in the 19th, brought back to *PL-Wn* in the 20th. Missing since 1944; photographic copy (incomplete) made by Maria Szczepańska remains.

16 Glorias and Credos and 2 motets by Ciconia, Mikołaj Radomski and Zacara da Teramo. 6 remain anonymous.

M. Perz: 'Die Einflüsse der ausgehenden italienischen Ars Nova in Polen', *L'Ars Nova italiana del Trecento: Convegno II: Certaldo and Florence 1969* [*L'Ars Nova italiana del Trecento*, iii (Certaldo, 1970)], 465–83; Perz (1973), p.xxvi, 103–60

No important or complete sources remain from a period of more than a century after these two MSS. The work of such Polish composers of the first half of the 16th century as Mikołaj z Krakowa is known only from two organ tablatures. A single paper folio dating from the 16th century (*Kp* 1689) has a three-part setting of the strophic song *Zdrowa bucz Maria.* This is the first known polyphonic setting of a Polish text. Several MSS copied in Kraków in the late 16th and early 17th centuries preserve the repertory of the royal chapel (mixed voices) and the Rorantist Chapel at Wawel Cathedral (male voices). Polish and foreign composers are represented; much of the foreign music is by earlier composers, such as Jacotin, Lhéritier, Cadéac, Hesdin etc. Copies of French prints from the time of Attaingnant, known to have been in Kraków in the 16th century, were probably the source of some of this repertory. The earliest known MS in this group is:

Kraków, Archiwum Państwowe, D25–7. 3 paper partbooks (DcAB) of an original 5, *c*16 × 20 cm. Copied in Kraków; dates range from 1573 to 1597. At least 12 scribes, some of whom worked in the 17th century. The original covers of brown tooled leather have the Polish eagle on the front. The T partbook from this set (Q is lost) is *Pu* 192.

47 motets, 12 masses and several miscellaneous pieces, by Sebastian z Felsztyna, Krzysztof Borek, Tomasz Szadek, Moulu, Morales, Certon, Paligoni etc. More than half of the pieces remain unidentified.

Z. Szweykowski, ed.: *Katalog tematyczny rękopiśmiennych zabytków dawnej muzyki w Polsce*, i/1 (Kraków, 1969)

15. Central European manuscripts.

(i) Czech Republic and Slovakia. The 15th and 16th centuries witnessed the development in Bohemia of a rich and varied tradition of polyphonic music, in some ways quite different from the international polyphonic style of other countries in western Europe. Fragments, flyleaves and pieces of simple polyphony copied into monophonic books survive to chronicle the early stages of this polyphony (the following MSS are described more fully in RISM, B/IV/3, 1972).

CZ-Pu XIV G 46, a 14th-century MS of chants for Mass and various Office Hours, has a simple two-voice Amen written in German-Bohemian neumes of the Metz school. *Pnm* XVI C 7, a missal of the late 14th century, has a back flyleaf containing a portion of a three-voice setting of the *Liber generationis*, written in early Bohemian Gothic chant notation.

Pak E LXVI, a book of sermons and lives of the saints, has as flyleaves – front and back – two parchment bifolios, apparently remnants of a sizable collection of polyphonic music from the 14th or early 15th century (four sections of a two-voice *Jube Domine* and a monophonic Lamentation remain, in German-Bohemian neumatic chant notation of the Metz school). *Bm* G 12, a Roman missal of the 15th century, contains a single piece of polyphony, a three-voice setting of the *Liber generationis* written in Bohemian chant notation. *Pnm* XII A 1 is a gradual in two sections, the first dated 1390 and the second 1473; a three-voice setting of the *Liber generationis* in Bohemian chant notation is found in the first part, two two-voice Credos in the second; the MS originated in Prague or Plzeň; *VB* 42, a processional and gradual copied in 1410 at the cloister in Vyšší Brod, has 13 pieces of two-voice polyphony in simple black mensural notation, clustered at the end of the book.

The final section (ff.145–83) of the last-named MS is a cantional – a collection of monophonic sacred songs, mixed with some simple polyphonic pieces – which became the most characteristic type of Bohemian source during the Renaissance. The earliest known large MS of this sort is the Jistebnice Cantional:

Prague, Národní Muzeum, Hudební Oddělení, II C 7. i + 123 ff., 33 × 22 cm. Modern leather covers, no index. Contents are a mixture of monophonic songs, written in Bohemian Gothic chant notation, and 2-voice polyphonic pieces in simple black mensural notation. Copied perhaps in Prague, *c*1420, it comes from the circle of the radical Hussite group of Jan Zelinský, who attempted to suppress the old Latin liturgy.

6 two-voice pieces with vernacular texts, 7 in Latin; some texts by Jan Hus, others by Jan Čapek. Also 64 monophonic songs; many became popular, and some were made into polyphonic pieces later in the century. All pieces, polyphonic as well as monophonic, anonymous.

D. Orel: *Der Mensuralkodex Speciálník* (diss., U. of Vienna, 1914), 23ff; RISM, B/IV/3 (1972), 210–12

A slightly later source is *Pnm* XII F 14, a gradual copied in the middle of the 15th century, possibly in Jistebnice, containing 3 2-voice settings of Latin texts (see RISM, B/IV/3, 219–20). *Pnm* K Vš.376 is a cantional copied in the second half of the 15th century for Prague Cathedral; it has 13 polyphonic pieces, several for 3 voices (see RISM, B/IV/3, 1972, 235–8).

Cantionals are usually graduals, with monophonic and polyphonic music for the Mass (*see* Cantional). Many of them were copied for use by lay fraternity choirs, which played an important role in the musical life of Bohemia from the 14th century to the 17th. The polyphony sung by these groups was simple in style and notation, at least until the later 16th century, and much of it was of Utraquist origin.

The repertory was a limited and soon a retrospective one, with the same pieces found time and again in various MSS. The Franus Cantional is a central and representative source:

Hradec Králové, Muzeum Východních Čech, II A 6. 367 parchment ff., 66 × 43 cm. Original foliation, 16th-century covers of white tooled leather over boards. Copied 1505 for the use of a lay fraternity associated with the church of the Holy Spirit in Hradec Králové. Presented to the church by Johannes Franus.

72 motets and liturgical pieces, 9 mass Ordinary sections, 2 Bohemian sacred pieces – all anonymous. Book laid out in 6 sections: Kyrie, Gloria, Sanctus settings (ff.2–44); a gradual (48–118); Credos (118–27); sequences (130–240); monophonic and polyphonic sacred songs (241–310); cantilenas or motets (311–67). Polyphonic pieces include 7 mass Ordinary settings in first part, in chant or black mensural notation, 2 Credos in second part, 23 2- and 3-voice pieces in black mensural notation in fifth part, and 51 pieces for 2–4 voices in sixth part. Many in the last section are polytextual motets. Most written in black mensural notation, but some in white, including motets by Josquin and Ghiselin. Most later cantionals drew on the same repertory as the compiler of this MS.

D. Orel: *Der Mensuralkodex Speciálník* (diss., U. of Vienna, 1914), 43ff; J. Černý: 'Soupis hudebních rukipisů muzea v Hradci Králové, *MMC*, no.19 (1966), 9–240; RISM, B/IV/3 (1972), 141–63

The following are typical of similar sources of the 16th century:

Prague, Národní Muzeum, Hudební Oddělení, XIII A 2. i + 384 paper ff., 48·5 × 32 cm. Original covers of white tooled leather over boards, with metal clasps. Like most gradual-cantionals, a large choirbook, large enough for both monophony and polyphony to be sung by a medium-sized choir grouped around a lectern. Inscription inside front cover states that book was copied in 1512 in the central Bohemian town of Výskytná by Martin Bakalář of Kolín.

17 mass Ordinary sections (Sanctus and Agnus), 36 motets and liturgical pieces, one Bohemian sacred song – all anonymous. 33 motets, many polytextual, grouped in last section of book, ff.356–84. 27 pieces concordant with the Franus Cantional.

D. Orel: *Der Mensuralkodex Speciálník* (diss., U. of Vienna, 1914), 52ff; RISM, B/IV/3 (1972), 220–30

Klatovy, Okresní Muzeum a galerie, C3/403. Gradual-cantional copied by Johannes Táborský in 1537 for the church of St Mary in Klatovy. 549 paper ff., 41 × 28 cm, laid out in the same 6 sections as the Franus Cantional (see above). Polyphonic pieces are mostly Sanctus settings and motets; all 45 anonymous, and only two are unica. 31 are concordant with the Franus Cantional alone.

Prague, Národní Muzeum, Hudební Oddělení, I A 17 ('Solnice Gradual'). 320 paper ff., 43 × 28 cm. Copied for the lay fraternity choir of Solnice in the second quarter of the 16th century, it contains 22 pieces of 2- and 3-voice polyphony in black mensural notation scattered among monophonic songs and chants. All texts in Czech. MS particularly handsome, with an elaborately illuminated initial and floral borderwork on the first folio and notes written in gold, red and blue; beginnings of other sections of the MS have similar initials, miniatures and borderwork. The original covers of white tooled leather over boards have metal clasps. Inscription on f.182 by Samuel Soukeník, town clerk of Solnice, confirms its presence and use in that town.

Teplice, Oblastni Vlastivědné Muzeum, B, is another cantional copied by Táborský *c*1560 for the choir of a lay fraternity in Teplice.

There are many similar cantionals, some dating from as late the early 17th century. They are described and inventoried in RISM, B/IV/3 (1972).

In addition, MSS of polyphonic music more similar to those of western Europe survive in the Czech Republic. These are written largely or completely in white mensural notation, the repertory is more international, and these sources contain only polyphony, rather than a mixture of homophony and polyphony. The earliest date from the late 15th century:

Prague, Strahov Monastery (Památník Národního Písemnictví), D.G.IV.47. ii + 307 + ii paper ff., 21·2 × 15·5 cm. Original covers of light brown tooled leather over boards, with metal hinges and clasps, partly restored when it was rebound and restored after World War II. Copied neatly and clearly, but simply; most initials missing, ones present are modest block letters with occasional floral decoration. 1 scribe planned the MS and copied most of it, leaving blank folios at the ends of several sections; a second scribe assembled the various gatherings in the order known today, added pieces in places left blank, and copied and inserted several additional gatherings. Arranged in 5 sections: introits (ff.1–46); mass Ordinary sections (47–175); liturgical pieces for use in various Office Hours, at Marian devotions, in processions, and at other points during Mass (176–257); Office hymns (258–86); *Magnificat* settings (287–306). Judging by its relative smallness and systematic ordering, the MS appears to have been copied as a repository of polyphonic pieces, or for the private use of some individual, rather than as a book to be sung from by a choir. Copied *c*1480, most probably in eastern Silesia or Bohemia.

87 mass Ordinary sections, 6l hymns, 51 introits, 14 *Magnificat* settings, 94 motets and liturgical pieces, 19 textless works, 5 pieces with vernacular texts, by Touront (14), Philipus Francis (7), Pullois (6), Standley (6), Frye, Flemmik, Barbingant, Vincenet, Batty, Cornago and Brollo. 283 pieces remain unidentified; the presence of so many pieces unknown elsewhere suggests that there was an active school of composition wherever the MS was copied.

D. Plamenac: 'Browsing through a Little-Known Manuscript', *JAMS*, xiii (1960), 102–11; R. Snow: *The Manuscript Strahov D.G.IV.47* (diss., U. of Illinois, 1968)

Hradec Králové, Muzeum Východních Čech, II A 7 ('Codex Speciálník'). i + 305 + i paper ff., 38 × 28 cm. Modern pencil pagination, 1–609; original numbering system by fascicle signature and folio number within fascicle. Original covers of light brown tooled leather over boards, with decorative metal studs and metal clasps. Original index, pp.606–8. Copied in both white and black mensural notation, with a few pieces written in Bohemian Gothic chant notation. At least 10 scribes wrote down the music over a considerable period of time in the late 15th and early 16th centuries, probably in Prague. MS shows signs of considerable wear; probably a practical MS, used for performance by a church choir. An inscription states that it was sent as a gift to the church of St Peter in 1611.

15 mass Ordinary cycles and part cycles, 35 mass Ordinary sections, 2 mass Proper cycles, 139 motets and liturgical pieces, 5 Czech sacred pieces, 5 textless works, by Touront (5), Josquin (3), Ghiselin, Alexander Agricola, Barbingant, Klička, Gontrášek, Pullois and others. Some of the mass Ordinary sections have text partly in Czech. More than 150 pieces unidentified and found in no other surviving MSS; many of these may be by local composers.

D. Orel: *Der Mensuralkodex Speciálník* (diss., U. of Vienna, 1914); J. Pohanka: *Dějiny české hudby v příkladech* (Prague, 1958), 35ff; J. Černý: 'Soupis hudebních rukopisů muzea v Hradci Králové', *MMC*, no.19 (1966), 9–240, esp. 40

The copying and singing of masses and motets by foreign composers and the writing of new pieces in international style by native composers became quite popular in parts of Czechoslovakia in the second half of the 16th century. But most of this repertory was copied into partbooks rather than choirbooks, and with the loss and destruction of so much music during the 17th and 18th centuries, most sets of partbooks survive in incomplete form.

Hradec Králové, Muzeum Východních Čech, Literární Archiv, II A 29. Bassus partbook, 351 paper ff., 21 × 15·5 cm. Only surviving book of this set. Modern pencil foliation, also an original numbering system, A–R9; covers of brown tooled leather. Copied by a number of scribes, with dates ranging from 1556 to 1562. From collection of lay fraternity choir of the church of the Holy Spirit in Hradec Králové.

284 motets and liturgical pieces, 8 Czech sacred pieces, 2 textless pieces, by Clemens non Papa (20), Paminger (7), W. Ottho (4), Hellinck (4), Josquin (3), Caspar Copus (3), Crecquillon, Gombert, Hesdin, Christian Hollander, Phinot, Polonus, Senfl,

Werrecore and many others. Some 215 pieces not identified; many may be by local composers.

J. Černý: 'Soupis hudebních rukopisů muzea v Hradci Králové', *MMC* (1966), esp. 56

Hradec Králové, Muzeum Východních Čech, Literární Archiv, II A 20. B partbook containing 4 masses with settings of both Ordinary and Proper and other complete and partial mass Ordinary cycles; Isaac, Obrecht and Compère are the only identified composers. MS II A 23 of the same collection is an A partbook of a set copied 1574–1602 for the choir of the lay fraternity of the church of the Holy Spirit. Contains 25 mass Ordinary or mass Proper cycles and some additional part cycles and separate items, by Rychnovský (9), Spongopeus Gistebnicenus, Knöfel, Scandello, Trojan Turnovský and Junecius a Roclina. MSS II A 24 (a cantus partbook), II A 16*a–b* (Dc, B partbooks), II A 25 (a B partbook), II A 27 (a T partbook) and II A 18*a–b* (A, B partbooks) all contain mass Ordinary and Proper music, by such composers as Spongopeus Gistebnicenus, Albinus, Chrysoponus Gevicenus, Knöfel and Costanzo Porta – all in incomplete form.

A rare choirbook survives in Prague:

Prague, Národní Muzeum, Hudební Oddělení, 151–2. 262 paper ff., 56·2 × 42 cm. Original covers of leather over cardboard. Simply but clearly copied, with no illumination or ornamentation. 2 clearly differentiated sections, the first of 154 folios, the second of 108. Copied in the late 16th or early 17th century.

11 mass Ordinary cycles for 5–8 voices, by Philippe de Monte, Philipp Schoendorff, Luython, Regnart and others. 2 masses anonymous and unidentified.

J. Snížková: 'Kutnohorský sborník msí ze sklonku 16. století' [the Kutná Horá collection of masses from the end of the 16th century], *Časopis Národní ho muzea*, cxli (1972), 49–55

(ii) Hungary. Scattered remnants attest to some activity in polyphonic music in Hungary during the 15th century. 20 motets in Gothic and black mensural notation survive in *H-Bn* (MS Division) Lat.534; this source (described in B. Rajeczky, 'Ein neuer Fund zur mehrstimmigen Praxis Ungarns im 15. Jahrhundert', *SMH*, xiv, 1972, pp.147–68) comes from the Szepes area of medieval Hungary, now in Slovakia. Seven other motets are found in Lat.243 of the same collection, a gradual-cantional of the first half of the 15th century from Nagyszombat [now Trnava], described in RISM, B/IV/4 (1972). A setting of the *Liber generationis* and a motet to be sung at the end of a *St Matthew Passion* are in the 15th-century MS *H-Efko* 1.178 (formerly L.II.7; described by B. Rajeczky, 'Spätmittelalterliche Organalkunst in Ungarn', *SMH*, i, 1961, pp.15–28). Six folios recovered from the bindings of two printed books in the Dominican Library in Košice [Hung. Karsa] contain 14 pieces by Walter Frye and other composers of the second half of the century; these leaves (described by B. Rajeczky, 'Mittelalterliche Mehrstimmigkeit in Ungarn', *Musica antiqua Europae orientalis: Bydgoszcz and Toruń 1966*, 223–36) are now in *SK-BRu* and *BRmp* (?lost).

Though the Hungarian court undoubtedly heard polyphonic music in the 16th century, no evidence remains of any spread of this practice to churches and regional secular circles. A large and important collection of MSS and printed volumes of the second half of the century was moved from Bártfa (now Bardejov, Czech Republic) to the National Library in Budapest in 1915, when this region was still part of Hungary, but this 'Bártfa Collection' comes from a German-speaking community that had embraced the Reformation, and is discussed in §20 below. This set of sources is discussed in B.M. Fox: *A Liturgical-Repertorial Study of Renaissance Polyphony in Bártfa Mus.Pr. 6 (a-d), National Széchényi Library, Budapest* (diss., U. of Illinois, 1977).

16. PRESENTATION MANUSCRIPTS. The lavishly produced MS was, of course, not a new phenomenon in the Renaissance; there were even luxurious polyphonic music MSS from earlier periods – the *Roman de Fauvel* and certain of the Machaut MSS are obvious examples, while many chant MSS from religious foundations and court chapels were lavishly illuminated. But it was during the Renaissance that the idea of a beautiful MS as a worthy gift for a prince or to celebrate a noble wedding became more common; and it was also at this time that the idea spread to polyphonic music MSS. Such MSS have often survived, for they were destined to become part of the library of the recipient and were often treasured by later owners and scholars as rare examples of the art of their preparers, scribes, illuminators and binders. Some are mentioned elsewhere in this article, for example the MSS containing the music of Oswald von Wolkenstein (§7 above). Other MSS, containing the arms or emblems of noble families or individuals, may well have been prepared as gifts for them (e.g. *I-Rvat* C.G.XIII 27 and *Rc* 2856: see §8 above). In such cases, however, it is difficult to distinguish between volumes that may have been prepared to commissions from the future owner and others intended as gifts to him. However, a source like the Chansonnier Cordiforme (*F-Pn* Rothschild 2973: see §8 above) was probably intended as a gift (see fig.11*a* above).

Reference has been made elsewhere to some MSS prepared within one scriptorium which seems to have been responsible for a large number of political presentation MSS – that of the court circle of the Netherlands. Some of the scribes have been identified and associated with a large number of surviving MSS, apparently prepared for courts and individuals all over Europe (for details of the copyists and their work *see* ALAMIRE, PIERRE). Work on special music MSS apparently began around 1500 and continued for about 30 years. Not all the MSS copied were especially luxurious or necessarily for presentation. Some must have been direct commissions, perhaps including those for Raimund Fugger (eight MSS all on paper and lightly decorated, *A-Wn*) or for the Marian Brotherhood at 's-Hertogenbosch (*NL-SH*). While these tend to be less heavily decorated than others, it is clear that they are written in the same hands and they show similar patterns of layout and organization. All are the product of an expensive workshop and are in themselves valuable documents.

Other sources from this scriptorium seem to have been prepared specifically as presentation documents: they carry the coats-of-arms of the recipient and sets of initials, they are decorated with fine illuminations, and occasionally the selection of music shows some plan. This last does not apply only to MSS written in this circle: one, copied in Rome, lists the pieces in the opening table of contents in such an order as to form an acrostic (*I-Fl* Acq. e doni 666: see E.E. Lowinsky, *The Medici Codex of 1518*, MRM, iii–v, 1968). In some MSS from the Alamire group of scribes, the first work in the volume is chosen to represent the dedicatee, or to interest him. The MS *GB-Lbl* Roy.8.G vii opens with a motet by Mouton, where the names of the saints have been changed to George, Henry and Katharine. This clearly indicates an English destination; moreover, these names are written over erasures of the names of Louis and Anne, the originals in

the motet, perhaps indicating some change of plan for the MS.

London, British Library, Roy.8 G.vii. 64 parchment ff., 37 × 26 cm, with leather boards. Copied by 2 scribes of the Alamire workshop, and presented to Henry VIII of England.

34 Latin works of which 28 are motets, by Josquin (5), Mouton (4), Févin (3), La Rue (3), Ghiselin, Isaac, Le Brung, Strus and Thérache, with 14 anonymous.

H. Kellman, ed.: *London, British Library, MS Royal 8 G.vii*, RMF, ix (1987); Kellman (1999)

Among the other recipients of MSS from this scriptorium were Pope Leo X (*I-Rvat* C.S.34, 36 and 160), the Emperor Maximilian I (*A-Wn* Mus.15495), Wilhelm IV of Bavaria (*D-Mbs* 6, 7 and 34), Frederick the Wise (several MSS at *D-Ju*, listed in §6 above), João III of Portugal (*B-Br* 15075), Anne of Bohemia (*I-Rvat* Pal.lat.1976–9) and perhaps Emperor Charles V (*E-MO* 766, 733, and the Mechelen choirbook). Most of these are lavishly produced on fine parchment, and bear the marks of being special commissions. One or two other similar MSS cannot be certainly placed as gifts or political presentations; among these is perhaps the most lavish of them all:

Vatican City, Biblioteca Apostolica Vaticana, Chigi C.VIII.234. 289 parchment ff., 36·3 × 27·8 cm. Red velvet binding. Probably prepared for Philippe Bouton, and copied by the Netherlands scribe B, perhaps Martin Bourgeois. It was probably in Spain early in its history, for it carries a table of contents in Spanish. Later owned by Pope Alexander VI.

40 pieces, including 20 masses, 1 Credo and 19 motets, by Ockeghem (15), Regis (5), Compère (4), Josquin (2), La Rue (2), Agricola, Barbireau, Brumel, Busnoys, Févin, Weerbeke, Isaac, Madrid and Mouton, with 3 anonymous.

H. Kellman, *JAMS*, xi (1958), 6–19; H. Kellman, ed.: *Vatican City, Biblioteca Apostolica Vaticana, MS Chigi C VIII 234*, RMF, xxii (1987); F. Fitch: *Johannes Ockeghem: Masses and Models* (Paris, 1997); H.-J. Winkler: 'Bemerkungen zur Handschrift Vatikan, Biblioteca Apostolica Vaticana, Chigi C VIII 234', *Gestalt und Entstehung musikalischer Quellen im 15. und 16. Jahrhundert*, ed. M. Staehelin (Wiesbaden, 1998), 65–74; Kellman (1999)

For other sources surviving from this scriptorium and further bibliography *see* ALAMIRE, PIERRE.

17. ITALIAN CATHEDRAL AND COURT MANUSCRIPTS. By the last decades of the 15th century the repertory of polyphonic music sung by choirs at cathedrals, churches and court chapels had reached such a size that single MSS would no longer suffice. Sets of choirbooks, of large enough dimensions to be read from by a choir of as many as two dozen singers, were planned and executed; the copying of such sets took place over a period of years, decades, or even longer. The contents would be thought of as a single repertory, to be added to as new sources were gathered and new music was written. This process sometimes stretched out for a century or more, but the early MSS of the set were usually kept as part of the repertory, even after the music in them went out of fashion.

One of the largest such sets was copied for the use of the papal choir at the Vatican, from the last two decades of the 15th century until well into the 17th; see §18 below.

An early set of large choirbooks forming a single repertory was copied in Ferrara for the choir of the Este court chapel. As befitted such an important and art-loving court, these books were copied on parchment and were handsomely illuminated:

Modena, Biblioteca Estense e Universitaria, α.M.1.13. 224 parchment ff., 55·8 × 38·5 cm, with elaborate initials and borderwork in the style of the Este school of MS illumination. Original index; restored and rebound, probably in the 19th century. Copied at Ferrara when Johannes Martini was *maestro di cappella*, probably *c*1480.

18 mass Ordinary cycles, the last incomplete, by Martini (9), Faugues (2), Du Fay, Caron, Vincenet, Domarto and Weerbeke; 2 remain unidentified.

Lockwood (1984)

I-MOe α.M.1.2 (173 parchment ff., 54·5 × 39·5 cm) belongs to the same set and was copied slightly later. 6 of its 10 masses are by Obrecht, so it may date from the years of his service at Ferrara. Fragments of a third mass MS survive in *MOs*; its 3 parchment folios preserve portions of masses XII and XIV of what must have been a companion-book to the above 2. *MOe* α.M.1.11–12 also belong to this set. These 2 books are of unusual interest in that they contain music for 2 choirs, to be sung antiphonally, the earliest surviving source giving unambiguous evidence of this practice. Composed respectively of 116 and 110 parchment ff. measuring 56·4 × 40 cm, they contain music for Holy Week: 34 psalms, 8 hymns, 4 *Magnificat* settings and 2 Passions. Most anonymous, but some attributed to Martini and Brebis, both of whom were in the service of the Este court. Archival evidence places the copying of these 2 books in 1479. Probably originally part of a larger set of MSS. Music for Vespers is missing, and 1 or more volumes of motets.

The set of choirbooks copied at Milan Cathedral under the direction of Gaffurius between about 1490 and 1510 provides perhaps the most coherent and extensive repertory for any church in those years. There is room for dispute about how far that repertory is retrospective and reflects the music of Galeazzo Maria Sforza's court in the 1470s.

Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Librone 1 (formerly 2269), Librone 2 (*formerly 2268*), Librone 3 (*formerly 2267*), Librone 4 (*formerly 2266*). All paper: ii + 189 + ii ff., 63·5 × 45 cm; i + 211 + i ff., 64·5 × 45 cm; iii + 217 + ii ff., 48·2 × 34 cm; 144 burnt fragments, originally *c*40 × 30 cm. All include the hand of Gaffurius; other scribes include one who copied *I-Fc* Basevi 2441. Librone 1 includes the date 1490, which could be a starting-date; Librone 3 contains music copied from a print of 1505; the severely damaged Librone 4 seems to be the latest.

335 works by Gaffurius (87), Compère (40), Weerbeke (29), Josquin (11), Martini (5), Coppini (5), Brumel (3), Isaac (3), Agricola, Arnulfus, Binchois, Du Fay, Notens, Obrecht, Prioris, Pullois, Spataro and Tinctoris.

K. Jeppesen: 'Die 3 Gafurius-Kodices der Fabbrica del Duomo, Milano', *AcM*, iii (1931), 14–28; C. Sartori: 'Il quarto codice di Gaffurio non è del tutto scomparso', *CHM*, i (1953), 25–44; A. Ciceri and L. Migliavacca, eds.: *Liber capelle ecclesie maioris: quarto codice di Gaffurio*, AMMM, xvi (1968) [facs. of Librone 4]; L.H. Ward: 'The *Motetti Missales* Repertory Reconsidered', *JAMS*, xxxix (1986), 491–523; H.M. Brown, ed., *Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione musicale, librone 1–3*, RMF, xii (1987). Most of the music in the Gaffurius codices is edited in AMMM.

The church of S Petronio in Bologna is of great historical importance in Italy for several reasons. It was often used for ceremonies involving visiting dignitaries, and it also became a musical centre. The archives record activity in polyphonic music in the 15th century; during the 16th, a succession of excellent musicians, including Giovanni Spataro, held the post of 'maestro de canto'. It continued to be in the forefront of musical activity in the 17th century with its concerted masses and other types of early Baroque music.

The treatment accorded the various kinds of musical MSS copied there during the Renaissance reflected general attitudes in the 15th and 16th centuries. Many chant MSS were copied at S Petronio during this time; they were beautifully illuminated, on parchment, and were carefully

preserved in the church archives. Some polyphonic music was copied there in the 15th century, but it came to be considered obsolete with changes in musical style during the era of Josquin and was destroyed.

The only remnants are parts of 30 folios cut up and used in the binding of MSS of the following century: these paper folios contain four masses and a *Magnificat* (see C. Hamm: 'Musiche del Quattrocento in S. Petronio', *RIM*, iii (1968), 215–32). The copying of a new set of paper MSS began in the first decades of the 16th century, under the direction of Spataro, continuing through the remainder of the century; even the earliest MSS of this set were preserved in the archives when musical style changed again.

Most of the earliest MSS in this set are incomplete:

Bologna, Basilica di S Petronio, Archivio Musicale, A.XXIX. 28 paper ff. of an original 73, 58 × 43·5 cm. An original ink foliation, 1–73, from which it can be seen that ff.13–38, 44–8, 50–61 and 69 are missing, with resultant loss of some complete pieces (listed in the original index) and parts of others. The original covers are of dark green parchment over pasteboard. Copied 1512–27, partly by Spataro; a testament written by him in 1527 lists this MS.

5 mass Ordinary cycles, 2 Credos and 4 motets, by Josquin, Richafort, Mouton and Ghiselin. 4 masses and 2 motets listed in the index are missing because of the loss of folios.

L. Frati: 'Per la storia della musica in Bologna dal secolo XV al XVI', *RMI*, xxiv (1917), 449–78, esp. 459; F. Tirro: *Renaissance Musical Sources in the Archive of San Petronio in Bologna*, i: *Giovanni Spataro's Choirbooks* (Neuhausen, 1986)

3 other MSS copied at least in part by Spataro date from before 1527. The 71 (of an original 150) ff. of *I-Bsp* A.XXXI contain 7 mass Ordinary cycles and a number of Ordinary sections by Josquin (5), Brumel, Moulu, Verdelot, Alberti, Lafage and Roselli. *Bsp* A.XXXVIII has music for the mass Ordinary and 10 motets, by many of the same composers. *Bsp* A.XXXXVI contains music for Vespers: 24 *Magnificat* settings and 19 psalms. 10 pieces are by Jacquet of Mantua, others by De Silva, Mouton, Morales, Antoine de Févin, Carpentras, Roselli and Eustachio Romano.

The repertory to this point consisted almost entirely of mass Ordinaries and music for Vespers. More than half of the pieces have not yet been identified. It has been suggested that Spataro himself wrote some of these, but this hypothesis is difficult to prove.

Spataro also copied most of *I-Bsp* A.XXXXV, a collection dating from after 1527 containing 42 hymns, 13 motets and liturgical pieces, 3 *Magnificat* settings, 5 canticles and 1 psalm – again music for Vespers. Willaert (12), Spataro (5), Jacquet of Mantua (2), Lhéritier, Morales and Mouton are among the composers identified, but 42 pieces are anonymous. *Bsp* A.XXI, the largest of the choirbooks, with dimensions of 61·5 × 42 cm, has 62 folios, each consisting of 2 sheets of heavy paper glued together for extra strength. It preserves 3 sets of 9 responsories each for Holy Week, all anonymous, and a hymn by Willaert added in another hand. It probably dates from the mid-16th century; the title-page bears the date 1585, but this may be the date of restoration of the MS.

Bsp I.XXV, also from the mid-16th century, has 6 masses and 3 hymns, 3 by Berchem and another 3 by Jacquet of Mantua. It was copied in a somewhat different style from that of the other S Petronio MSS, with elaborate, illuminated initials and floral borders. *Bsp* A.XXX adds 3 masses and 9 *Magnificat* settings to the repertory. *Bsp* A.IL has 4 cycles of 4 psalms each (all may be by Phinot) and 9 *Magnificat* settings – again a vesper collection. *Bsp* A.XXXVI and A.XXXVII contain still more music for Vespers, 2 *Magnificat* settings and 8 psalms for double choir. *Bsp* A.XXVII has 7 anonymous psalms.

Another group, copied shortly after mid-century, consists of *Bsp* A.XLVIII, dated 1552, with 7 mass Ordinary cycles; *Bsp* A.XXXIX, with 34 motets (arranged according to the liturgical calendar) by such composers as Mouton, Jacquet of Mantua, Penet, Gombert and Conseil; and *Bsp* A.XXIV, with 8 anonymous *Magnificat* settings.

The copying of MSS continued in the second half of the century. *Bsp* A.XXXV has a collection of hymns, *Bsp* A.XXIII contains another set of mass Ordinary cycles, *Bsp* A.XXX has more *Magnificat* settings, *Bsp* A.XXXXIII is a large collection of hymns and *Bsp* A.XXXXIIII preserves psalms for two choirs. Almost all of this music is anonymous, and perhaps much of it is by local composers. It was copied to supply the choir with new repertory, more recent pieces set to the same texts as pieces already in the collection. But the older MSS were kept in the church and probably still used. By the end of the 16th century S Petronio had at least 40 choirbooks of polyphonic music spanning the entire century.

Another typical repertory is preserved at the cathedral in Casale Monferrato. These MSS are described, inventoried and discussed in Crawford (1975). The earliest books in this collection date from the second decade of the century:

Casale Monferrato, Duomo, Archivio Capitolare, M (D). i + 107 paper ff., 46 × 33 cm. Original covers of leather over pasteboard, no index, no original numbering system. The coat-of-arms of the Marquisate of Monferrato is found on f.1; the large black-ink calligraphic initials often contain grotesque human heads. The masses making up the largest and earliest layer were copied 1515–18, the motets were added later, probably 1538–*c*1545.

11 masses, 1 Credo, 4 motets, by De Silva (3), Bruhier (2), Josquin, Mouton, Prioris, La Rue and Jacquet of Mantua; 5 pieces remain unidentified. 6 of the masses, including the 1 by Mouton opening the collection, are unica.

I-CMac L(B) was copied at about the same time as the first layer of *CMac* M(D). It contains 5 masses, 3 Credos and 5 motets (added later), by Barra, Moulu, Mouton, Ninot le Petit and others. The 2 MSS share a common scribe. *CMac* P(E), with several scribal concordances with L(B), dates from 1521–*c*1526; many of its physical aspects resemble those of the above 2 sources. Like them, it is chiefly a collection of mass Ordinary cycles, 8 on ff.1–63. Remainder is a mixed collection of 9 motets, 2 hymns and several additional mass Ordinary sections. Among the composers represented are Moulu, Willaert, Antoine de Févin, Janequin, Madis and De Silva.

Having assembled a sufficiently large collection of Mass music, the scribes next turned to motets:

Casale Monferrato, Duomo, Archivio Capitolare, D (F). + 128 paper ff., 46·5 × 32·5 cm. Original covers of leather over boards, original ink foliation. Copied at Casale Monferrato by at least 17 scribes, several the same as those in the earlier MSS. A first layer, up to f.66, dates from 1521–*c*1526, remainder copied 1538–*c*1545.

61 motets, 2 *Magnificat* settings and 3 hymns, by Cellavenia (7), Lhéritier (7), De Silva (4), Mouton, Richafort, Jacquet of Mantua, Morales, Sermisy, Costanzo Festa, Cadéac and others.

Two other MSS were devoted largely to motets. *I-CMac* N(H), copied 1538–*c*1545 by some 9 scribes, has 38 motets, 6 psalms, 4 *Magnificat* settings, 4 masses, 2 requiem masses and several miscellaneous pieces. Among the composers are Jacquet of Mantua (12), Maistre Jhan (10), Willaert (7), Lhéritier, De Silva and Cellavenia (4). *CMac* C, also dating from 1538–*c*1545, has 22 motets, 21 hymns, 9 Lamentations and various other pieces. There are scribal concordances with the above MSS. Jacquet of Mantua and Costanzo Festa are both represented with 9 pieces, others are by Morales, Berchem, Richafort, Willaert, Sermisy and Arcadelt. Some of the 30 anonymous pieces may well be by local composers.

A seventh MS in the set, *CMac* G, contains 11 *Magnificat settings* (8 by Costanzo Festa, 3 by Morales) and several other pieces. Several MSS survive from the latter part of the century.

The creation of these MSS was a cooperative venture, with as many as 60 people sharing in the copying. As in the set at S Petronio, mass Ordinary cycles were copied first, then motets, and finally music for Vespers – hymns, psalms and *Magnificat* settings.

Similar sets of choirbooks are found elsewhere in Italy, mostly in the north. 13 MSS containing music spanning the entire 16th century are in the Biblioteca e Archivio Capitolare of Modena Cathedral. These are described and inventoried in D.E. Crawford: *Vespers Polyphony at Modena's Cathedral in the First Half of the Sixteenth Century* (diss., U. of Illinois, 1967). Another large and

important set, in the Archivio Musicale dell'Opera di S Maria del Fiore in Florence, was largely unavailable to scholars until late in the 20th century. No catalogue is yet available, but their contents are summarized in the *Census-Catalogue*, iv, 377–83.

The Biblioteca Estense in Modena preserved several MSS copied for the Este family in Ferrara in the 16th century:

I-MOe α.N.1.2, copied in 1534 by Jean Michel de Francia, is a collection of 9 masses and 12 motets by such composers as Mouton, Berchem, Josquin, Willaert and Hesdin. The first piece, a mass by Maistre Jhan, celebrates the occasion of Ercole II becoming Duke of Ferrara. *MOe* C.313, a set of partbooks, has 78 motets for 4 and 5 voices, by Willaert (36), Jacquet of Mantua (16), Cipriano de Rore (12), Contini (5) and others. *MOe* C.314 is a companion-set of partbooks with 43 motets for 6 and 7 voices, by the same composers. *MOe* α.N.1.1 is a large choirbook, 73·6 × 51·5 cm, with 5 mass Ordinary cycles by Dalla Viola (3), Luzzaschi and Willaert.

These, and a handful of smaller MSS at the Biblioteca Estense and elsewhere, are the only remnants of what we know from contemporary inventories to have been an extensive set of books copied at the Este court in the 16th century.

Numerous single MSS, or small groups of them, which in physical structure and contents are similar to individual MSS in sets of the kind just described, are found in various libraries and archives. They are large paper or parchment choirbooks with homogeneous contents that could have been part of a larger repertory, and they may be surviving members of sets of cathedral or court MSS. Typical are:

Florence, Biblioteca Nazionale Centrale, II.I.232 (formerly Magl.XIX 58). 200 paper ff., 42·5 × 30·2 cm, probably copied in Florence *c*1515. Contains 65 motets and several miscellaneous pieces, by Josquin (17), Mouton (12), Isaac (11), Obrecht, Compère, Brumel, Carpentras and others.

A.M. Cummings: 'A Florentine Sacred Repertory from the Medici Restoration', *AcM*, lv (1983), 267–332; RISM, B/IV/5 (1991), 203–8

Florence, Biblioteca Nazionale Centrale, II.I.350 (formerly Magl.XXXVI 113). 90 paper ff., 39·5 × 28·7 cm, copied in Florence *c*1520 for the church of S Egidio. 31 Lamentations, 21 motets, 5 canticles and 2 psalms, by Carpentras (14), Pisano (18–20), Brumel and several other composers.

F. D'Accone: 'Bernardo Pisano: an Introduction to his Life and Works', *MD*, xvii (1963), 115–35; RISM, B/IV/5 (1991), 213–16

Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, Mus.ms.40091. 157 paper ff., 52 × 39 cm, probably copied for the church of S Luigi dei Francesi in Rome in 1515–20. 8 masses, by Josquin, Pipelare, De Silva, Divitis and Misonne.

M. Staehelin: 'Zum Schicksal des alten Musikalien-Fonds von San Luigi dei Francesi in Rom', *FAM*, xvii (1970), 120–27

Cividale del Friuli, Museo Archeologico Nazionale, 53 and 59. MS 53 has 14 masses, by Mouton, Sermisy, Willaert, Richafort, Manchicourt and others; MS 59 contains 29 motets, 8 *Magnificat* settings, 3 masses, and a scattering of other pieces, by Jacquet of Mantua, Lurano, Mouton, Compère, Isaac, Josquin etc. These two choirbooks were copied *c*1540 for the collegiate church of S Maria Assunta in Cividale.

Milan, Biblioteca Ambrosiana, E 46. 88 parchment ff., 45·8 × 43·8 cm. 9 masses, by Josquin, Divitis, Morales and Pierre de La Rue. Watermarks on paper flyleaves similar to several from Lucca in second quarter of 16th century; an inscription on a flyleaf records that MS was sold to an unnamed library in 1596, by Paulo da Lucca. Could be the surviving member of a set of court MSS.

Bergamo, Biblioteca Civica Angelo Mai, 1207 D, 1208 D and 1209 D. Copied between 1524 and 1545 for S Maria Maggiore in Bergamo. Contain mostly motets, psalms and other liturgical pieces. Other MSS with masses and more music for Vespers probably once belonged with this set but are now lost. Gasparo Alberti, a local *maestro di cappella*, is the most widely represented composer and other Italians, including Maffoni, Laurus and Fogliano, who worked in the area, are included.

D. Crawford and S. Messing: *Gaspar de Albertis' Sixteenth-Century Choirbooks at Bergamo*, RMS, vi (1994)

Florence, Biblioteca Nazionale Centrale, II.I.285 (formerly Magl.XIX 56). 210 paper ff., 42·6 × 28 cm, containing sets of Lamentations by Arcadelt, Costanzo Festa, Morales, Carpentras, Verdelot and others. Copied in Florence; dated 1559.

B. Becherini: *Catalogo dei manoscritti musicali della Biblioteca nazionale di Firenze* (Kassel, 1959), 18–19; G. Bunshaft: *Biblioteca nazionale centrale, Manuscript II.I.285 (Magliabecchi XIX.56)* (diss., U. of Illinois, 1969)

Rome, Basilica di S Giovanni in Laterano, Archivio Musicale, 61. Dated 1575 on the first folio, this 156-folio choirbook contains the cycle *Hymni per totum annum* by Costanzo Festa and 27 other hymns by Carpentras, Palestrina, Matelart and others including Annibale Stabile, who may have copied – or directed the copying of – this MS.

G. Haydon: 'The Lateran Codex 61', *IMSCR VII: Cologne 1958*, 126–31

Pistoia, Basilica di S Zeno, Archivio Capitolare, Biblioteca Musicale, 215 and 216. MS 215, a choirbook of 131 paper ff., 48 × 37 cm, has antiphons for Holy Week, 27 responsories for Triduum sacra, Lamentations and psalms, by Simone, Rampollini, Corteccia, Ruffo, Carpentras and Morales. MS 216 has psalms, hymns and *Magnificat* settings – a vespers repertory – by Simone, Ruffo and Lassus. The two were copied *c*1600.

M. Fabbri: 'Una preziosa raccolta di musica sacra Cinquecentesca', *CHM*, iv (1966), 103–23

Repertories continued to be planned and copied in the second half of the 16th century. One of the largest is at the cathedral in Treviso, north of Venice. A great deal is known about this set: it was catalogued, and each MS briefly described and given a letter (A–Y), shortly after 1595; the archivist, Giovanni d'Alessi, made an incipit catalogue of the remaining MSS some time before World War II, giving each book a number – only seven of the original books had been lost; local scribes used to record not only the year, but also the day and sometimes even the hour when they completed the copying of an individual piece or group of pieces. With so much information, it is possible to reconstruct the various steps in the copying of this repertory.

Though there is archival evidence of polyphony at the cathedral in the late 15th century and the first half of the 16th, the earliest surviving sources date from just after mid-century. Four MSS were copied in 1552–4. Two, B and D, were lost; the other two, *I-TVd* 1(A) and *TVd* 2(C), were inventoried by d'Alessi. Along with about half the cathedral's MSS, they were destroyed during a bombing of the town in 1944, but from d'Alessi's cataloguing we know that 1(A) contained 13 mass Ordinary cycles (4 by Jacquet, 3 by Morales, 1 each by Hesdin, Jan Nasco, Gombert, Maistre Jhan, Cipriano de Rore and Willaert) and 2(C) had ten additional masses (3 by Gombert, 2 by Lupus, 1 each by Bruhier, Maistre Jhan, Ciera and Nasco).

Thus mass Ordinaries are again the first items copied, and it is no surprise that the next source, *TVd* 3(E), has music for Vespers comprising some 50 hymns. This one was also destroyed in the bombing, but d'Alessi's catalogue enables us to identify Nasco, Willaert, Olivetus and Ciera as composers of some of the hymns. *TVd* G contained more vespers music – *Magnificat* settings and psalms – but it was lost before the 20th century.

Next comes a group of MSS containing motets, copied 1557–61, with some additions *c*1567. The first three, *TVd* 4(F), 5(H) and 6(I), were lost in 1944, but from d'Alessi's work it can be determined that the motets were ordered according to the liturgical calendar. *TVd* 4(F) had 75 motets for feasts falling between August and December, the 50 in *TVd* 5(H) are for the months of May to July, and the 44 of *TVd* 6(I) for January to April. The number of motets for each feast varies with their importance. In *TVd* 5(H), for instance, there are 14 motets for the feast of the Holy Cross (3 May), 12 for Corpus Christi, 13 for John the Baptist (24 June), 2 for Mary Magdalene (22 July) and 3 for St Luke (18 October).

The next in the set is the earliest extant MS:

Treviso, Biblioteca Capitolare del Duomo, 7(*K*). 106 paper ff., 71·2 × 35·5 cm. Rather poor condition. An opening fly leaf has an original table of contents, grouping motet titles by feasts and identifying these. Copied in Treviso, mostly 1558–61, with some additions in 1569.

46 motets and 5 psalms, by Willaert, Jacquet, Lassus, Phinot, Niccolò Patavino, Lupus, De Silva, Richafort, Gombert, Maistre Jhan and others. The motets are for various feasts, both fixed and movable, for April, May and June: Easter; the feast of St Liberalis (patron saint of Treviso); Philip and James; Corpus Christi; St Honofrius; St Vitus, St Modestus and St Crescentia; Peter and Paul; St Theonisti, St Thabre and St Thabrathe; John the Baptist.

G. d'Alessi: *La cappella musicale del duomo di Treviso (1300–1633)* (Vedelago, 1954), 184–6, 209ff

I-TVd 8(L), with some 55 motets for Advent, Christmas, and other feasts of December and early January, completes this 5-choirbook set of motets.

These eight MSS gave the cathedral choir a basic polyphonic repertory – a number of settings of the mass Ordinary, music for Vespers, and a collection of motets for the most important feasts. MSS continued to be copied, with more music of the same sort, and also polyphony for occasions for which none had yet been copied.

I-TVd 9(M) is a collection of 9 masses, none duplicating ones already in the repertory. *TVd* 11[a-b] (P), copied in 1557, contain the first music for double choir to be found in this set: 38 psalms by Willaert, Jacquet, Niccolò Patavino and Olivetus. *TVd* 12[a-b] (Q) have 21 psalms for double chorus, all anonymous save for 1 attributed to Francesco Portinaro. The repertory already contained psalms; these new ones for 2 choirs were probably reserved for feasts of the highest importance.

TVd 13(R) contains 43 hymns, including many by Willaert. Some of the latter are not found in his printed collection. *TVd* 14(T) has antiphons. It is likely that a polyphonic antiphon was sung when the *Magnificat* or psalm that followed was also to be sung polyphonically, and a study of the contents of this MS should identify the feasts for which this was done.

A cycle of 8 *Magnificat* settings, anonymous but possibly by Ruffo, makes *TVd* 15(V). *TVd* 16(X) has 8 masses, the first 6 by Jacquet and the last 2 by Chamaterò, and *TVd* 19(N) also contains 8 masses by Pierre Colin, and several miscellaneous pieces.

The copying of this repertory was completed by 1568. Another scribe added more pieces, mostly by local composers, between 1568 and 1570, taking care to copy these in the proper places. The repertory was contained in unbound fascicles to this point. Between 1570 and 1574 these fascicles were bound into the larger MSS that exist today, and foliation was added. Margins were trimmed in the process, with the loss of many composer attributions at the tops of folios.

This process did not signal the end of copying of polyphonic music at Treviso. *I-TVd* 20, containing sets of Lamentations by Maistre Jhan and Nasco, and *TVd* 21, with a requiem mass and other funeral music, were copied in 1572. *TVd* 22 has psalms for double choir, to be sung at Terce and Compline. *TVd* 23, containing eight masses by Jacquet of Mantua, was not copied at Treviso. It duplicates some pieces already in the Treviso repertory, and must have been brought to the cathedral from elsewhere. *TVd* 24 has more vesper psalms for double choir, *TVd* 25 (hymns) was not copied at Treviso, and *TVd* 26 contains *Magnificat* settings for two choirs.

The assembling and copying of this enormous repertory occupied the various copyists at Treviso for almost half a century. It affords a lively view of the extremely rich and varied polyphonic practice in Italian cathedrals in the later 16th century.

Description or even mention of the many more sets and single MSS of this sort is beyond the scope of the present article. But one more large repertory, which has not yet been studied thoroughly, should be mentioned. Some 200 MSS and prints were assembled at the ducal chapel of S Barbara in Mantua during the reign of Guglielmo Gonzaga (1550–85). Sold in 1850, at least part of the collection is now in the library of the Milan Conservatory.

The MS music in this set was copied from the founding of S Barbara in 1565 to *c*1630. A 19th-century inventory lists 53 choirbooks of masses (MSS and prints are counted together), 33 choirbooks of motets, 31 books of psalms and hymns and an additional 20 collections of partbooks. Among the hundreds of polyphonic pieces from the late 16th century found in the MSS now in Milan are masses by Palestrina, Isnardi, Wert, Rovigo, Striggio, Gastoldi, Guglielmo himself and many other composers. Many of these are unica. See K. Jeppesen: 'Pierluigi da Palestrina, Herzog Guglielmo Gonzaga und die neugefundenen Mantovaner-Messen Palestrinas', *AcM*, xxv (1953), 132–79.

18. Vatican manuscripts. The papal choir was the most important musical establishment of the 15th century, numbering among its members many of the leading composers of the time. Even though we have lists of the singers in the choir, and we know of certain pieces performed by it, no MSS known to have originated there or even used there before the last two decades of the century have been identified.

The choir increased in size from fewer than a dozen singers early in the century to 24 by the 1480s. There were no boys in the choir after 1441; the upper parts were taken by specially trained men. The Cappella Sistina or Sistine Chapel, built by Pope Sixtus IV (1471–84), became the home of the papal choir, and a group of some hundreds of MSS preserved there apparently reflects the repertory of the papal choir from the last decades of the 15th century up to the beginning of the 19th. These were first inventoried and described in Haberl (1888), more thoroughly (though still with inaccuracies) in Llorens (1960). Since the 1970s the production of the first 100 years or so of Vatican MSS has been carefully examined: the two earliest choirbooks in Roth (1991); the MSS from the papacies of Alexander VI and Julius II in R.J. Sheer: *The Papal Chapel ca.1492–1531 and its Polyphonic Sources* (diss., Princeton U., 1975) and Sherr (1996); the first generation of the permanent music scriptorium in J.J. Dean: *The Scribes of the Sistine Chapel, 1501–1527* (diss., U. of Chicago, 1984); and the output of the prolific Vatican scribe Johannes Parvus in M.P. Brauner: *The*

Parvus Manuscripts: a Study of Vatican Polyphony, ca.1535 to 1580 (diss., Brandeis U., 1982).

Even the earliest of these MSS are in large choirbook format, larger than any other known sources of the time, large enough for two dozen or so papal singers grouped around a lectern to read from a single MS. The oldest of these sources contain cyclic masses and some separate sections of the mass Ordinary:

Vatican City, Biblioteca Apostolica Vaticana, C.S.14. 171 paper ff., 57·5 × 42·2 cm.

17 masses and 2 Kyries, by Du Fay (3), Regis (2), Weerbeke, Busnoys, Caron, Ockeghem and others.

Vatican City, Biblioteca Apostolica Vaticana, C.S.51. 215 paper ff., 55·5 × 40·5 cm. Arms of Pope Innocent VIII (1484–92) on f.196*v*. First part of MS is older, and may have been copied under Sixtus IV.

17 masses and 7 mass Ordinary sections, by Caron (3), Basiron (3), Vaqueras (2), Busnoys (2), Martini (2), Vincenet, Weerbeke and others.

These two choirbooks were copied together, but not at the papal chapel itself, though they were probably made to order for the choir. Their place of origin is disputed (Naples, Florence and Venice have been proposed), but the date is fairly well agreed as being between the mid-1470s and about 1480. More masses and a few motets were copied, this time within the chapel, in *I-Rvat* C.S.35 during the late 1480s and early 1490s.

The repertory of the papal choir, as represented in the preserved sources, was expanded during the reign of Alexander VI (1492–1503) to include music for Vespers (hymns, *Magnificat* settings and motets):

Vatican City, Biblioteca apostolica vaticana, C.S.15. 269 paper ff., 55 × 41·7 cm.

28 hymns, 14 *Magnificat* settings and 41 motets and antiphons by Du Fay (21), Compère (5), Josquin (4), Martini (3), Weerbeke (3), Orto (2), Brumel (2), Busnoys, Regis and anonymous. Hymns grouped in temporal and sanctoral cycles, *Magnificat* settings ordered by tone, antiphons mostly Marian. Inclusion of so many pieces by Du Fay (who had died about 2 decades earlier) is remarkable, and is an early instance of the retrospective orientation of much of the Vatican repertory.

Similar MSS continued to be copied under the pontificate of Julius II (1503–13) by the scribe Johannes Orceau (*fl* 1497–1512). *I-Rvat* C.S.23 adds 14 masses, 3 Credos and a Gloria to the Sistine repertory; C.S.42 has 45 motets, arranged according to the church year; C.S.44 contains 11 *Magnificat* settings (arranged by tone) and 5 motets; and C.S.49 has 12 masses and a *Salve regina*. The most frequently copied composer was Josquin. In these and later MSS pieces or groups of pieces were first copied as separate folios or fascicles, perhaps even sung from in this form, and only later bound together into large MSS. However, the fact that there is almost no duplication of pieces in the Vatican sources suggests that they were conceived of as a collection at a fairly early date, and copyists of later MSS were quite aware of what music was already in the collection. New pieces were copied as they came to hand, or as musical tastes changed.

During the reign of the Medici pope Leo X (1513–21) the scribe Claudius Gellandi and some associates added some 33 masses, 7 mass sections and 47 motets. Mouton is now the best-represented composer, and the music of Willaert, Festa and Richafort enters the repertory. Gellandi was the sole or chief copyist of the mass MSS *Rvat* C.S.16, 26 and 45 (all of which contain Leo's insignia in their decoration), and fascicles of his work appear in other chorbooks. Extreme in its complication, and extending from the time of Leo's predecessor Julius II into that of his successor Clement VII (1523–34), is:

Vatican City, Biblioteca Apostolica Vaticana, C.S.46. 159 paper ff., 55·5 × 42 cm. 18th-century leather covers over boards. 5 scribes: Orceau (6 pieces), Gellandi (23), the chief scribe of *I-Fl* Acq. e doni 666 (3), an assistant also active with Gellandi in *Fl* Acq. e doni 666 (1), and Claudius Bouchet (*fl c*1523–7) (9); the earliest pieces were copied *c* 1508–9, and the MS was assembled by Bouchet (who numbered the folios) just before the Sack of Rome in May 1527. No decoration, though there is space for painted initials on the first opening.

41 motets and 1 *Nunc dimittis* setting with antiphon *Lumen ad revelationem*, by Mouton (7), Carpentras (4), De Silva (3), Festa (3), Josquin (3), Richafort (2), Basiron, Compère, Ockeghem, Willaert and others (6 anon.).

J.J. Dean, ed: *Vatican City, Biblioteca Apostolica Vaticana, Cappella Sistina MS 46*, RMF, xxi (1986) [facs.]; J. Dean: 'The Evolution of a Canon at the Papal Chapel', *Papal Music and Musicians in Late Medieval and Renaissance Rome: Washington DC 1993*, 138–66

Quite different are *Rvat* C.S.34, 36 and 160, also from the time of Leo X, but stemming from the Alamire workshops of the Habsburg-Burgundian court of Margaret of Austria (above, §16). They contain pieces by such previously unrepresented composers as Pierre de La Rue.

The pontificate of Clement VII (1523–34) was a troubled one, marked by the Sack of Rome in 1527; *Rvat* C.S.55 was the only MS chiefly copied during his reign. But the accession of Paul III (1534–49) marked an era of renewed vigour. Dating from this period are such MSS as:

Vatican City, Biblioteca Apostolica Vaticana, C.S.18. 197 paper ff., 65 × 46 cm. Copied by Johannes Parvus, *c*1539; large initials and miniatures by Vincent Raymond. *Stemma* of Paul III at beginning.

30 hymns, 8 *Magnificat* settings, 4 *Benedicamus Domino* and 2 *Magnificat* antiphons, all by Costanzo Festa.

Rvat C.S.13 (8 masses, 7 motets), C.S.17 (6 masses, 5 Marian antiphons), C.S.19 (6 masses, 9 motets), C.S.24 (26 motets, antiphons and sequences) and C.S.154 (4 masses), all copied by Parvus with illumination by Vincent Raymond and Apollonio Bonfratelli, date from the reign of Paul III.

Parvus continued as the chief scribe at the Vatican throughout the pontificates of Julius III and Pius IV, until about 1580. Typical of MSS from this period is:

Vatican City, Biblioteca Apostolica Vaticana, C.S.38. 163 paper ff., 63·5 × 46 cm. Copied by Parvus, with initials and miniatures by Apollonio Bonfratelli, in 1563. *Stemma* of Pius IV.

39 motets, by Josquin (7), Mouton (4), Verdelot (3), Palestrina, Jacquet of Mantua, De Silva, Morales, Clemens non Papa and others.

I-Rvat C.S.38 shows again the retrospective nature of the Vatican repertory: Josquin, represented by more pieces than any other composer, had been dead almost half a century when the MS was copied. It may have been intended to replace music that had worn out through frequent performance.

More than a dozen MSS copied by Parvus towards the middle of the century form the majority of sources preserved from this time. With his retirement and death, Luca Orfei became the principal scribe for a repertory

now dominated by the music of Palestrina and his contemporaries. An example is:

Vatican City, Biblioteca Apostolica Vaticana, C.S.30. 161 paper ff., 74 × 49·5 cm. This is the maximum size for Vatican MSS. Copied 1594 by Orfei, during the pontificate of Clement VIII.

6 masses, by Palestrina (3), Animuccia (1), Nanino (1) and Ameyden (1)

With the onset of the 17th century and its revolutionary changes in musical style, the Vatican became one of the bastions of musical conservatism. The papal choir continued to sing Renaissance music into the 17th century, and scribes continued to copy MSS in mensural notation. *I-Rvat* C.S.43, for example, copied in 1619, contains 38 offertories by Palestrina, a selection from the 68 published in 1593. C.S.96, copied in 1630, contains 5 motets by Palestrina and 2 hymns by Allegri. C.S.92, copied in 1669, contains the *Missa 'Vidi speciosam'* by Victoria. An extreme case – though not the only one – is C.S.313, including Morales's *Lamentabatur Jacob*, copied in 1794

Pope Julius established a choir in the Cappella Giulia, in S Pietro, in 1512. The formation of this group ensured that there would be polyphonic music sung in the Vatican even when the choir of the Cappella Sistina was absent from Rome; it also served as a proving and training ground for singers who might some day become members of the papal choir in the Cappella Sistina. The choir of the Cappella Giulia numbered about a dozen singers, all of them male. The early repertory survives in a set of five MSS, which are described and inventoried in J.M. Llorens: *Le opere musicali della Cappella Giulia* (Vatican City, 1971).

Vatican City, Biblioteca Apostolica Vaticana, C.G.XII.2. 345 paper ff., 55 × 41 cm. Copied by several different scribes, most of whom copied MSS for the Cappella Sistina, towards the end of the reign of Leo X, with additions from the 1570s or 1580s. Original foliation begins with xv; an original first fascicle containing 1 mass has been lost along with 4 masses later in the MS.

14 masses and 2 motets, by Josquin (3), Mouton (3), Costanzo Festa (2), Antoine de Févin (2), Pierre de La Rue and others.

J.J. Dean: *The Scribes of the Sistine Chapel, 1501–1527* (diss., U. of Chicago, 1984)

This MS with settings of the Ordinary of the Mass was copied first, followed almost two decades afterwards by four additional MSS supplying music for Vespers and Holy Week:

Vatican City, Biblioteca Apostolica Vaticana, C.G.XII.4. 161 paper ff., 67·8 × 50·5 cm. Copied in Rome for the Cappella Giulia in 1536. Carries the arms and emblems of the Della Rovere family, the family of Pope Julius II, the founder of the chapel.

Motets for 4–6 voices, by Sermisy (8), Lhéritier (7), Berchem (4), Maistre Jhan (4), Josquin (4), Verdelot (3), Costanzo Festa (3), Gombert (2), Willaert (2) and others.

I-Rvat C.G.XII.5, copied probably in 1539, contains *Magnificat* cycles by Costanzo Festa and Carpentras; C.G.XII.6, from the same year, has 45 hymns by Festa, Carpentras and others; C.G.XII.3, from 1543, has Lamentations and other music for Holy Week by Costanzo Festa, Carpentras, Morales, Escribano and Charles d'Argentille.

One final, much earlier, MS surviving at the Vatican should be mentioned:

Vatican City, Biblioteca Apostolica Vaticana, Archivio del Capitolo di S Pietro, B 80. 249 parchment ff., 35·6 × 25·6 cm. Copied 1474–5 at S Pietro, with additions to 1500. There are 13 gatherings, alternating 6 and 4 bifolios; the main body of the MS, and the oldest, begins with gathering 5 (f.38); the first four gatherings (ff.1–37) are a somewhat later addition. Contents may represent repertory of papal choir from a time several decades before any of the other MSS described and mentioned above were copied. Contains music for Mass and Vespers, as do later Vatican MSS. Since it is a much smaller MS than the later Vatican sources, it was either copied for use by a smaller choir or was a repository of pieces not intended to be sung from.

15 masses, 20 hymns, 14 *Magnificat* settings, 20 antiphons, by Du Fay, Binchois, Caron, Dunstaple, Barbingant, Pullois and others. This is the oldest and largest layer of compositions; two additional masses and several motets by Du Fay, Compère and Josquin are in the first four fascicles, and additional hymns and other brief pieces were added by a number of hands at various places.

C.A. Reynolds, ed.: *Vatican City, Biblioteca Apostolica Vaticana, San Pietro B80*, RMF, xxiii (1986) [facs.]; C.A. Reynolds: *Papal Patronage and the Music of St Peter's, 1380–1513* (Berkeley, 1995)

19. 16th-century sources of sacred music from the British Isles. The violent upheavals attending the Reformation resulted in the destruction of many MS sources of sacred polyphony. MSS with Latin texts were destroyed by anti-Catholic forces, while those with English texts met the same fate during periods of Catholic resurgence. Calvinist hostility towards elaborate polyphonic music was also responsible for reducing the number of sources which have come down to us. Some important sources, however – both Latin and English – survived the vicissitudes of religious conflict; an inventory of the repertory appears in M. Hofman and J. Morehen: *Latin Music in British Sources, c1485–c1610* (London, 1987).

The principal sources of Latin sacred music in England from *c*1490 to 1530 are three large parchment choirbooks:

Windsor, Eton College Library, 178 ('Eton Choirbook'). iv + 126 + iv parchment ff. of an original 224, 59·5 × 42·5 cm. Modern and original foliation. Leather covers, probably from the second half of the 16th century, stamped with the Tudor rose, portcullis, fleur-de-lis, and H.R. (the initials of the binder). Black mensural notation with red coloration (void semiminims and *fusae*). The MS was copied (1490–1502) for use at Eton College. The coat-of-arms of the college, and of its provost Henry Bost, are found in decorated initials in the MS.

Of the 93 pieces listed in the original index, 29 are now missing and some others are incomplete. They include 9 *Magnificat* settings, 1 Passion and 54 motets, by Browne (10), Davy (9), Walter Lambe (8), Robert Wilkinson (7), Cornysh (5), Horwood (4), Fayrfax (2), Fawkyner (2), Huchyn (2), Kellyk (2), Turges (2), Banaster, Brygeman, Hacomplaynt, Hampton, Holynborne, Hygons, Nesbet, Sturton, Sutton, Sygar and William Stratford. Baldwyn, Dunstaple and Mychelson are also listed in the index, but their works are now missing.

F.Ll. Harrison: 'The Eton Choirbook: its Background and Contents', *AnnM*, i (1953), 151–75; MB, x–xii (1956–61) [edn]; M. Williamson: *The Eton Choirbook: its Historical and Institutional Background* (diss., U. of Oxford, 1995)

London, Lambeth Palace Library, 1 ('Lambeth Choirbook'). i + 94 parchment ff., 67 × 46·8 cm. Modern foliation; covers of brown leather on boards. Probably copied during 1520s by Edward Higgins, the MS was intended for use at St Stephen's, Westminster.

7 masses, 4 *Magnificat* settings and 8 motets. Fayrfax (8 pieces) and Sturton (1) are named in the MS; Ludford (2) and Walter Lambe (1) have been identified from concordant sources.

M.R. James and C. Jenkins: *A Descriptive Catalogue of the Manuscripts in the Library of Lambeth Palace* (Cambridge, 1930–32), 1; Chew (1970); D. Skinner: 'Discovering the Provenance of the Caius and Lambeth Choirbooks', *EMc*, xxv (1997), 245–66

Cambridge, University Library, Gonville and Caius Coll.667/760 ('Caius Choirbook'). 95 parchment ff., 71·5 × 48 cm (some slightly

smaller). Original pagination, 1–189, but usually only odd-numbered pages bear numbers. Rebound in new cardboard corners with dark green leather spine. Black notation, with white coloration. Initials and miniatures in blue, red, gold, green, white, brown and yellow. Probably copied by Edward Higgins at St Stephen's, Westminster, during late 1520s; the MS was later presented to Salisbury Cathedral.

10 masses and 5 *Magnificat* settings, by Fayrfax (6), Ludford (5), Cornysh, Pasche, Prentyce and Turges.

M.R. James: *A Descriptive Catalogue of the Manuscripts in the Library of Gonville and Caius College* (Cambridge, 1907–8), 663–4; M.E. Lyon: *Early Tudor Church Music: the Lambeth and Caius Manuscripts* (diss., U. of California, Berkeley, 1957); Chew (1970); D. Skinner: 'Discovering the Provenance of the Caius and Lambeth Choirbooks', *EMc*, xxv (1997), 245–66

By the middle third of the 16th century large choirbooks were replaced by octavo-size partbooks, both upright and oblong. Three important sets of partbooks with Latin repertory from this period are:

Oxford, Bodleian Library, Mus.Sch.e.376–81 ('Forrest-Heyther Partbooks'). 6 paper partbooks; 376–80 are 19·2 × 23·4 cm; 381 measures 14·5 × 19·5 cm. Bound in leather covers stamped with royal arms supported by greyhound and dragon or griffin, also a large Tudor rose. Date: early 1530s.

18 masses by Alwood, Ashwell, Aston, Fayrfax, Merbecke, Norman, Sheppard, Taverner, Tye and others. Sexta book contains 3 anthems added by a later hand; the other parts for these pieces are in *GB-Ob* Mus.Sch.D.212–16.

J.D. Bergsagel: 'The Date and Provenance of the Forrest-Heyther Collection of Tudor Masses', *ML*, xliv (1963), 240–48; J. Milsom, ed.: *Oxford, Bodleian Library, MSS. Mus.Sch.e.376–381*, RMF, xv (1986)

Cambridge, University Library, Peterhouse 471–4 (formerly 31–2, 40–41) ('Henrician Partbooks'). 4 paper partbooks, 28 × 19·8 cm. Original foliation; new covers of brown leather on boards. Date: 1539–41.

19 masses, 7 *Magnificat* settings and 45 motets, by Fayrfax (11), Taverner (12), Ludford (7), Aston (5), John Mason (4), Tallis (4), Alen, Appleby, Bramston, Merbecke, Norman, Pasche, Tye, Whytbroke and others.

A. Hughes: *Catalogue of the Musical Manuscripts at Peterhouse, Cambridge* (Cambridge, 1953), pp.viii–ix, 2–6; N. Sandon: 'The Henrician Partbooks at Peterhouse, Cambridge', *PRMA*, ciii (1976–7), 106–40

London, British Library, Add.17802–5 ('Gyffard Partbooks'). 4 paper partbooks, 21 × 13·8 cm. Modern foliation skips some blank folios; some original foliation, but erratic. Modern maroon leather binding. Most of the copying probably done between 1553–8, during reign of Queen Mary; some possibly as early as *c*1540 and as late as *c*1580. Pieces grouped in liturgical categories, within which they are arranged in order of the seniority of their composers. Inscriptions in the MS indicate that the books were once owned by a certain Philip Gyffard, whose identity is uncertain.

12 masses, 7 Kyries, 1 mass Proper cycle, 13 mass Proper sections, 5 *Magnificat* settings, 1 *Te Deum*, 2 psalms, 2 Office hymns, 4 processional hymns, 1 Passion and 46 motets, by Sheppard (19), Taverner (10), William Mundy (7), Tallis (7), Tye (6), Blitheman (3), Thomas Knight (3), Robert Johnson, i (2), Van Wilder (2), Alcock, Appleby, Bramston, John Mundy, Okeland, Robert White, Whytbroke and others.

R. Bray: 'British Museum Add.Mss.17802–5 (the Gyffard Partbooks): an Index and Commentary', *RMARC*, no.7 (1969), 31–50; D. Mateer: 'The Compilation of the Gyffard Partbooks', *RMARC*, no.26 (1993), 19–43; D. Mateer: 'The "Gyffard" Partbooks: Composers, Owners, Date and Provenance', *RMARC*, no.28 (1995), 21–50

Two MSS containing music of the Anglican liturgy are of particular interest because of their early dates. They were copied *c*1546–8, and therefore antedate the Act of Uniformity and the first prayer book (1549). *GB-Lbl* Roy.App.74–6 consists of three paper partbooks, *c*19 × 28 cm, containing three hymns and a *Magnificat* (all in English), 22 anthems, and a number of shorter settings of Anglican service music, with some other secular vocal and instrumental music. Tallis is the only composer named in the vocal part of the MS. See A. Hughes-Hughes: *Catalogue of Manuscript Music in the British Museum*, i (London, 1906), 1, 179, 396–7; J.H. Blezzard: *The Sacred Music of the Lumley Books* (diss., U. of Leeds, 1972). *Ob* Mus.Sch.e.420–22 ('Wanley Partbooks') consists of three paper partbooks of an original four (tenor book missing), 18 × 27 cm, containing about 90 sacred pieces with English texts. These include ten settings of the complete Office of Holy Communion, five morning and evening canticles, three settings of the Lord's Prayer and other anthems. No composers are named in the MS, but the following have been identified from concordant sources: Tallis (3), Sheppard (2), Taverner (2), Okeland (2), Caustun (1), Robert Johnson, i (1) and Whytbroke (1). See J. Wrightson: *The 'Wanley' Manuscripts: a Critical Commentary* (New York, 1989).

Anglican music from the second half of the 16th century is preserved in *Lbl* Add.30480–84, a set of five paper partbooks, 14·1 × 19·7 cm, containing 2 services, 11 service sections, 24 anthems, 10 Latin motets and 27 instrumental pieces. Composers named are Tye (9), Tallis (6), Adams, Bulman, Caustun, Feryng, Fractynge, Sebastian Hollander, Robert Johnson, i, Mundy, Parsley, Partyne, Sheppard, Taverner, Robert White, Whytbroke and Van Wilder. See A. Hughes-Hughes: *Catalogue of Manuscript Music in the British Museum*, i (1906), 3–4, 265, 397–8; iii (1909), 202, 219, 232.

Latin sacred music did not die out during the reign of Elizabeth I; it continued to be cultivated in some university circles (where Latin texts presented no barriers to comprehension), and in private Catholic establishments. Elizabeth's warm relations with Byrd and others of her Catholic subjects demonstrated her willingness to tolerate recusancy, provided it was practised with due discretion and not intermingled with disloyalty to the crown. The three MSS listed below document the continuing survival of Catholic music in England during the late 16th century:

Chelmsford, Essex County Record Office, D/DP Z6/1. 1 paper partbook (bassus) of i + 71 ff., 20·8 × 28 cm. Original foliation; original covers of brown tooled leather on boards, with remnants of two string ties. The name 'Iohn Petre' is stamped on the cover. Collection probably copied *c*1590 by a scribe in the employ of Edward Paston (1550–1630), a collector of music prints and MSS, whose estate was near Norwich. The MS may have been a gift from Paston to Sir John Petre (1549–1613) of Ingatestone, Essex, a neighbour and a patron of Byrd.

1 mass, 1 *Magnificat*, 2 Lamentations, 66 motets and 2 fantasias. As in other 16th-century sacred music sources of English provenance, English composers predominate: Byrd (20 pieces), Tallis (8), Taverner (6), Sheppard (2), Fayrfax (2) and others are represented. Some continental composers also included: Crecquillon (4 pieces), Vaet (3), Philippe de Monte (2), Palestrina (2), Rivulo (2), Gombert (1), Lassus (1) and a few others of lesser renown.

GB-CF D/DP Z6/2 is a paper partbook, physically similar to Z6/1, but containing 2 parts instead of 1 (bassus appears on verso of each opening, tenor on recto). Repertory similar to that of Z6/1, but also includes 19 French chansons.

E. Fellowes: *Tudor Church Music: Appendix with Supplemental Notes* (London, 1948/*R*), 5ff; P. Brett: 'Edward Paston (1550–1630): a Norfolk Gentleman and his Musical Collection', *Transactions of the Cambridge Bibliographical Society*, iv (1964–8), 51–69 [further information about Paston, with list of other MSS from his collection]

The presence of the French secular works in *GB-CF* Z6/2 underlines the fact that the MS originated in private

circles rather than official ecclesiastical establishments. By contrast, another important collection of Latin sacred music dating from *c*1580–1600 was copied at St George's Chapel, Windsor. The MS consists of five paper partbooks of an original six, in oblong octavo, bound together with the print RISM 1575[3]; the books are now catalogued as *Och* 979–83. Copied by John Baldwin, the books were later owned by Henry Aldrich, whose collection of prints and MSS was bequeathed to Christ Church, Oxford, in 1710. Their contents are a mass, a *Magnificat*, two *Te Deum* settings, a canticle, 36 psalms, 28 hymns, 7 Lamentations, 88 motets and several miscellaneous pieces, by Sheppard (41), Byrd (32), Tallis (16), Robert White (16), William Mundy (15), Taverner (10), Robert Parsons (8), Baldwin (4), Tye (4) and others. See R. Bray: 'The Part-Books Oxford, Christ Church, Mss 979–83: an Index and Commentary', *MD*, xxv (1971), 179–97.

Although a considerable number of MSS of sacred music must have been copied in Scotland during the 16th century, few have survived:

Edinburgh, National Library of Scotland, 5.1.15 ('Scone Antiphoner'; 'Carvor Choirbook'). 180 paper ff., 38 × 27·7 cm. New foliation added after 1950. Rebound in morocco covers in 1957. Red and blue illuminated initials. Most of the MS is in one hand, and was formerly thought to have been copied *c*1503–20 at Scone Abbey (Augustinian) in Perthshire, but is now believed to have been compiled at the Scottish Chapel Royal at Stirling. First mass and last motet added *c*1550 by another hand.

9 masses, 6 *Magnificat* settings and 9 motets, by Carvor (7), Fayrfax (2), Cornysh (1), Du Fay (1), Lambe (1), Nesbet (1) and anonymous (only Carvor's name appears in the MS).

D. Stevens: 'The Manuscript Edinburgh, National Library of Scotland, Adv.Ms.5.1.15', *MD*, xiii (1959), 155–67; I.P. Woods: *The Carvor Choirbook* (diss., Princeton U., 1984)

Edinburgh, University Library, 64 (*formerly Db.I.7*) ('Dunkeld Antiphoner'; 'Dowglas-Fischear Partbooks'). 5 partbooks bound together in a single volume of 137 paper ff. (except for a few parchment ff. at the beginning, end and between each partbook), 27 × 19 cm, with modern covers of yellow calfskin. Designation of MS as 'Dunkeld Antiphoner' based on erroneous belief that it originated at Dunkeld Cathedral, in Perthshire. However, Elliott showed that the books probably originated at Lincluden, a college housed in a former Benedictine monastery, near Dumfries. The original owner was Robert Douglas, provost of the college, whose name appears in an inscription on f.111. Date: *c*1557.

2 masses, 1 mass fragment and 16 motets. No composers named, but following identified from concordances: Certon (4), Lupi (4), Jacquet of Mantua (3), Ashwell, Sermisy, Josquin, Willaert (with conflicting attribution to Rore) and Philip Van Wilder (with conflicting attribution to Gombert).

K. Elliott: '"Church Musick at Dunkell"', *ML*, xlv (1964), 228–32

20. 16TH-CENTURY GERMAN SOURCES OF LUTHERAN MUSIC. The sharp antagonism and mutual anathematizing that characterized Lutheran-Catholic theological disputes did not carry over to any great extent to music. The most obvious denominational difference was the emphasis on congregational singing in the Lutheran church, but Luther never intended that hymn singing should completely replace the singing of more elaborate polyphonic music by trained choirs. His admiration for Netherlands-style polyphony in general, and the music of Josquin and Senfl in particular, fostered a climate favourable to performance of a considerable amount of music by Catholic composers. The masses, *Magnificat* settings and motets of Josquin, Senfl, Isaac and Lassus are just as well represented in 16th-century Lutheran sources as are the compositions of such Protestant composers as Walter, Ducis, Resinarius and Hähnel. Moreover, although music by the latter group of composers was generally less elaborate, it does not differ greatly from the style of the Netherlanders: textual matters – the revision or excision of doctrinally offensive texts and the translation of some Latin texts into German – rather than musical considerations differentiated the early Lutheran liturgical repertory from the Catholic. Even here the distinctions are sometimes vague, so that it becomes impossible to determine with certainty whether a source is Lutheran or Catholic.

An important set of definitely Lutheran MSS is a group of choirbooks and partbooks dating from *c*1540–50, copied by and under the direction of Johann Walter (i) for the chapel at Torgau in Saxony. These MSS are related by common scribes and repertorial similarities. They are described and inventoried in Gerhardt (1949). For a study of these and other Lutheran sources, see J. Windh: *Early Lutheran Masses* (diss., U. of Illinois, 1971).

Nuremberg, Germanisches National-Museum, 83795 (*formerly M369m*) *tenor*. 1 paper partbook, 275 ff., 20·5 × 15 cm. Covers of tooled leather over boards, with picture of Luther on the front and Melanchthon on the back. The main scribe was Johann Walter (i). The first folio contains the inscription 'Hat myr verehret meyn guter freund/herr Johann Walter/Componist Musice/zu Torgaw/1530/dem Gott gnade/Martinus Luther'. Gerhardt argued that the inscription was spurious.

5 mass Ordinary cycles, 8 mass Ordinary pairs or sections, 20 mass Proper sections (mostly introits and sequences), 9 *Magnificat* settings, *Te Deum*, 11 psalms, 9 hymns, 3 Passions, 39 motets and 24 German sacred pieces, by Walter (58), Roselli, Isaac, Josquin, Senfl, Richafort, Compère, Dietrich, Finck, Gombert, Hellinck, Rener and others, arranged more or less in order of the principal feasts of the liturgical year.

The other MSS in this group are: *D-Ngm* 83795 (formerly M369m) bassus, a partbook of 254 paper ff., 22 × 16·5 cm, which does not belong to the same set as the tenor partbook catalogued under the same number, but contains related repertory; *Weimar, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde, B*, a choirbook of 178 paper ff., 48 × 32·6 cm; *Gotha, Forschungsbibliothek, Chart.A98*, a choirbook of 341 paper ff., 41 × 27 cm, with a dedicatory title-page from Walter to Johann Friedrich I, Elector of Saxony, dated July 1545; *Kraków, Biblioteka Jagiellońska, Mus.40013* (*formerly Berlin, Preussische Staatsbibliothek*), a choirbook of 382 paper ff., 47·3 × 35·5 cm; and *Mus.40043*, 4 paper partbooks, *c*25 × 15 cm.

Another group of 6 related sets of paper partbooks from Wittenberg is identified in W. Steude: *Untersuchungen zur mitteldeutschen Musiküberlieferung und Musikpflege im 16. Jahrhundert* (Leipzig, 1978). All *c*20 × 15 cm and all copied by the same scribe (*c*1545–70).

Budapest, Országos Széchényi Könyvtár (*National Széchényi Library*), *Bártfa 22–3*. MS 22 consists of 1 paper partbook (T 104 ff. and Q 15 ff.); MS 23 is a bassus partbook (128 ff.). Two books not from the same set, but preserve similar repertory. Brought to National Library in 1915 from St Aegidi, Bártfa (now Bardejov, Czech Republic), and restored.

Mass Ordinary cycles, pairs and sections, *Magnificat* settings, motets and German sacred pieces by Ducis, Eckel, Finck, Josquin, Senfl, Stoltzer, Walter and others.

H. Albrecht: 'Zwei Quellen zur deutschen Musikgeschichte der Reformationszeit', *Mf*, i (1948), 242–85

Other MSS in this group are *Dresden, Sächsische Landesbibliothek, Mus.1/D/3 (formerly B.1270) and Mus.1/D/4* (formerly B.1276); *Zwickau, Ratsschulbibliothek, LXXXI, 1*, and *CVI, 5*. These sources contain Latin motets and German sacred pieces by Bergholz, Crecquillon, Reusch, Scandello, Senfl, Baston, Stoltzer and others. The Dresden MSS are described and inventoried in W. Steude: *Die Musiksammelhandschriften des 16. und 17.*

Jahrhunderts in der Sächsischen Landesbibliothek zu Dresden (Leipzig and Wilhelmshaven, 1974).

The Sächsische Landesbibliothek in Dresden is now the repository for a large number of Lutheran MSS brought into Dresden from city or church libraries in nearby towns such as Glashütte, Grimma, Meissen, Löbau, Pirna and Marktschellenberg. Copied during the second half of the 16th century and the first decades of the 17th, these MSS are mostly partbooks averaging *c*15 × 20 cm; there is also a set of eight large choirbooks (*c*50 × 35 cm) from Pirna. Many of these MSS are in poor condition as a result of ink corrosion and water damage, and can no longer be used. However, descriptions and lists of their contents can be found in the Steude catalogue (1974) mentioned above. See also L. Hoffmann-Erbrecht: 'Die Chorbücher der Stadtkirche zu Pirna', *AcM*, xxvii (1955), 121–37.

Music for the use of the Württemberg royal court chapel at Stuttgart (Lutheran from the early 1530s) is contained in a set of large choirbooks now at the Württembergische Landesbibliothek. The books are approximately 40–50 × 38–40 cm, with covers of leather over cardboard. Most date from 1538 to *c*1570; the three principal scribes are Nikolaus Peuschel, Johann Chamerhueber and Heinrich Leitgeb. Mass Ordinaries and Propers are contained in MSS I 27–8, I 32, I 37–8, I 40 and I 44–6. Psalms, Passions and *Magnificat* settings are found in MSS I 26, I 29 and I 39. Motets are found in MSS I 25, I 34–6 and I 41–3. MS I 24 contains hymns. Composers represented are Finck, Isaac, Josquin, Jacquet, Rener, Resinarius, Senfl, Stoltzer, Walter and others. The MSS are described and inventoried in C. Gottwald: *Codices musici Cod.mus.fol.I 1–71*, Die Handschriften der Württembergischen Landesbibliothek Stuttgart, 1st ser., i (Wiesbaden, 1964).

A set of large choirbooks now in the Universitätsbibliothek at Erlangen (MSS 473/1–4) preserves a Lutheran repertory, much of which was apparently copied from prints of Rhau, Petreius, Formschneider and others. The original set apparently included at least seven volumes, as MS 473/3 bears the inscription 'Septimus Tomus' on its cover. The books average *c*46 × 31 cm; MSS 473/1–3 have original covers of white leather over boards, tooled with allegorical figures, busts and ornaments; MS 473/4 has modern cardboard covers. All were copied between 1538 and 1548, by Johannes Hartung (father-in-law of the composer Caspar Othmayr), at the Cistercian monastery at Heilsbronn (between Nuremberg and Ansbach). The apparent anomaly of a Protestant repertory originating from a Cistercian monastery is explained by the fact that the cloister had gradually been infiltrated by Lutheran ideas during the first decades of the Reformation. Sympathetic to Lutheran ideas, but desiring to retain the monastic principle at the convent, the abbot Johannes Schopper founded a Lateinschule as a means of recruiting and training novices. Included in the curriculum was the performance of liturgical polyphony. The repertory preserved in these MSS is almost certainly the one performed by the Lateinschule of the monastery. The books contain 248, 325, 305 and 237 paper folios respectively; the pieces are arranged approximately in order of the feasts of the liturgical year. Mass Propers and Ordinaries, *Magnificat* settings, hymns, motets and a few German sacred pieces are included, a total of 128 pieces. Composers represented are Dietrich, Resinarius, Senfl, Isaac, Josquin, Paminger, Hähnel, Walter and others. See F. Krautwurst: 'Die Heilsbronner Chorbücher der Universitätsbibliothek Erlangen (Ms. 473, 1–4)', *Jb für Fränkische Landesforschung*, xxv (1965), 273–324; xxvii (1967), 253–82.

Rostock, Universitätsbibliothek, Mus.Saec.XVI-49 (1–6). 6 paper partbooks (D 226 ff., A 244, T 235, B 224, Q 84, S 50), with the unusually large dimensions of 33·3 × 21·7 cm. Very good condition, no signs of use. Original covers of dark brown leather. Copied by Jacob Praetorius (i) in Hamburg (largely from Rhau prints); title-page dated 1566.

25 masses, 34 mass Proper sections, 24 *Magnificat* settings, 8 *Te Deum* settings (1 in German), 23 psalms, 43 hymns and 47 motets, by Crecquillon, Dietrich, Finck, Hähnel, Isaac, Josquin, Rener (17), Senfl, Resinarius (33), Stoltzer, Walter (17) and others. MS carefully and systematically arranged; pieces grouped according to liturgical categories (masses, introits, hymns etc.).

L. Hoffmann-Erbrecht: 'Das Opus musicum des Jacob Praetorius von 1566', *AcM*, xxviii (1956), 96–121

Leipzig, Universitätsbibliothek, Thomaskirche 49 (formerly III, A.17–20). 4 paper partbooks (D 313 ff., A 343, T i + 299, B 324), 29·3 × 19·6 cm; the covers of white tooled leather bear the initials 'I.R.M.' and the date 1558. The books, copied by many different scribes, were probably made in Leipzig, for use of the Thomaskirche.

271 pieces, almost exclusively liturgical, including mass Proper and Ordinary settings, *Magnificat* settings (one with interspersed German and Latin sacred pieces) and motets, along with other liturgical pieces and a few secular works. Composers represented are Martin Agricola, Breitengraser, Clemens non Papa, Isaac, Josquin, Obrecht, Senfl, Stoltzer, Walter, Willaert and many others.

W. Orf: *Die Musikhandschriften Thomaskirche Mss. 49/50 und 51 in der Universitätsbibliothek Leipzig* (Wilhelmshaven, 1977); [see also review by L. Youens, *TVNM*, xxix (1979), 59–62]; L. Youens: *Music for the Lutheran Mass in Leipzig, Universitätsbibliothek, MS. Thomaskirche 49/50* (diss., Indiana U., 1978)

One final MS which deserves mention is the so-called Eisenacher Cantorenbuch in the Eisenach Stadtarchiv (without call number). Formerly in the Carl-Alexander-Bibliothek, this choirbook of 345 paper folios, 49·6 × 36 cm, was copied by Wolfgang Zeuner at Eisenach during the 1540s. Although the repertory is entirely Latin, the Lutheran orientation of the MS is evident in the absence of graduals, offertories and communions, and in the numerous concordances with the Torgau Walter MSS. The first part of the collection consists of mass Proper sections arranged according to the liturgical calendar, along with separate Kyries, Glorias and seasonal hymns. After a gap of 30 blank folios, the MS resumes with *Magnificat* settings, hymns, psalms and motets by Senfl, Rein, Hähnel, Musa and Walter. The collection as a whole contains a considerable amount of music for Vespers, a characteristic which it shares with many other Lutheran sources.

O. Schröder: 'Das Eisenacher Cantorenbuch', *ZMw*, xiv (1931–2), 173–8

21. 16th-century German sources of Catholic music. In striking contrast to the small number of 15th-century MSS of Catholic music from German-speaking areas, 16th-century sources from these areas are extremely numerous. Almost all of the MSS discussed in this section were intended for practical use by the musical establishments of cathedrals, monasteries or court chapels. Although a few of them have impressive illuminated decorations, most are plain and unostentatious in appearance. With few exceptions, they are now in libraries at or

near their places of origin; relatively few have an extensive history of transfers from one owner to another. The following survey is arranged geographically.

(i) Aachen. From the Rhineland area of western Germany come three choirbooks, copied between *c*1567 and *c*1579. The main scribe was probably Johannes Mangon, succentor of the *Krönungsstift* choir at Aachen Cathedral, where German kings were crowned until 1531. The books (in *D-AAm*) measure *c*39 × 26 cm; the original covers of tooled leather on boards are still present, though much of the leather has deteriorated.

The first choirbook contains 19 masses, all by Mangon himself. The second contains 98 motets by Mangon (45), Clemens non Papa (20), Lassus (6), Crecquillon (5), Michael Guilelmus (3), Lambertus de Monte (2), Simon Moreau (2), Franziscus de Rivulo (2), Chastelain, Cleve, Maillard, Adamus de Ponta and anonymous. The third choirbook contains Marian antiphons, hymns, *Magnificat* settings and other liturgical pieces. The principal composer is again Mangon (42 pieces); 1 piece is by Ludovicus Episcopius, another by Lambertus de Monte; the remaining 22 pieces are anonymous.

R. Pohl: *Die Messen des Johannes Mangon* (Cologne, 1961), 81ff

(ii) Augsburg. The liturgical books of the monastery of St Ulrich and St Afra in Augsburg are important sources of late 16th-century Catholic music. This group includes about 20 choirbooks of polyphony, in addition to other books containing only chant. The MSS are now part of the 'Tonkunst Schletterer' collection at the Staats- und Stadtbibliothek in Augsburg. All are very large choirbooks (*c*58 × 43 cm) containing 200–300 or more paper folios; the covers are of pigskin on boards. Most of the books have title-pages (beautifully illuminated in silver, gold and other colours) with pictures of SS Wolfgang, Afra, Ulrich and other saints, as well as the emblems of the monastery and its abbot. Most of the primary and secondary initials were printed from woodblocks. The books bear dates ranging from 1572 to 1614, and were copied by several scribes, among whom were Johannes Dreher and Gregor Gastel or Hastel.

The books containing polyphony are *D-As* 9, 17, 18, 19 (mass Ordinary cycles); *D-As* 6, 7, 22, 23 (mass Proper settings); *As* 4 (mostly motets); *As* 1, 8, 14, 20, 24, 25 (*Magnificat* settings, psalms or other music for Vespers); and *As* 21 (Offices for the dead). Among composers represented are Lassus, Vaet, Utendal, Scandello, Philippe de Monte, Handl, Andrea Gabrieli, Aichinger, Jacob Regnart, Gosswin, Ivo de Vento, Kerle, Crecquillon, Daser, Clemens non Papa, Christian Erbach, Sebastian Hollander, Palestrina, Blasius Ammon, Morales, Gastoldi, Lechner, Eccard, Viadana, Gastel or Hastel and Ippolito Chamaterò.

C. Gottwald: *Die Musikhandschriften der Staats- und Stadtbibliothek Augsburg* (Wiesbaden, 1974)

(iii) Munich. A large and extremely valuable group of 16th-century choirbooks preserves polyphonic music used at the Bavarian ducal court at Munich during the time its musical chapel was being directed by such composers as Senfl, Daser and Lassus. The MSS, numbering about 60, are now in the Bayerische Staatsbibliothek in Munich. The present call numbers, which group the books in descending order of size, are not to be confused with a different and unrelated set of serial numbers assigned to the same MSS by Maier (1879), who first described and inventoried these sources. More recently, the collection has been discussed by Bente (1968), who provided information on scribal hands, watermarks, bindings, gathering structure and dating, as well as a collation of the present call numbers with Maier's.

The relevant MSS are all of paper. (The few on parchment are splendidly illuminated 'presentation' MSS, most of which did not originate at the Munich court: see §16.) Although some of the paper has been damaged by ink corrosion, most folios are still legible and usable. The original covers are of leather over boards, tooled or stamped with various ornamental patterns and figures. The copying was done by several scribes, including Lukas Wagenrieder (Senfl's principal copyist), Johann Pollet, Hans Mayr, Peter Steydl and, quite possibly, Senfl himself.

Earliest sources in this group (*c*1510–30) include *D-Mbs* Mus.ms.1 (1 mass for 12 voices by Brumel, with the names of the singers in Lassus's hand), Mus.ms.3 (8 masses by Isaac), Mus.ms.10 and 12 (motets by Senfl and Josquin), Mus.ms.31 (mass Ordinary and Proper settings by Isaac), Mus.ms.53 (Credos by Isaac, Brumel, La Rue and Compère) and several others. Senfl himself may have copied some of the fascicles of these MSS while at the imperial court of Maximilian I, and then brought them to Munich in 1523.

Mus.ms.35–8 contain Senfl's *Opus musicum* of 1531, which consists of 144 mass Proper settings for the liturgical year, arranged in cycles by feasts. About a third of the pieces are actually by Isaac; some of these also appear in his better-known collection of mass Proper settings, the *Choralis Constantinus*. Also dating from *c*1531 are Mus.ms.5 (masses by La Rue, Senfl and Bauldeweyn), and Mus.ms.25 (mass Propers and motets by Sermisy, Senfl and Lebrun).

MSS dating from 1540s to 1560s include: Mus.ms.2 (masses by Jacquet of Mantua), Mus.ms.9 (masses by Daser, Lassus and Rore), Mus.ms.11 (*Magnificat* settings, masses and motets by Flori and Lassus), Mus.ms.16 (motets by Daser, Jacquet of Mantua, Lupi, Mouton, Rore, Senfl, Sermisy, Verdelot, Willaert and Zarlino), Mus.ms.29 (mass Proper cycles by Daser, Isaac and Jacotin [?Godebrye]), Mus.ms.43 (*Magnificat* settings and motets by Le Maistre, Mahu, Walter and anonymous) and Mus.ms.47 (masses by Bruck, Daser, Isaac, La Rue and Senfl).

Among the numerous MSS copied during the 1570s and 1580s are the following: Mus.ms.51 (masses by Courtois, Gosswin, Lassus and Ivo de Vento), Mus.ms.54 (masses by Andrea Gabrieli, Lassus and others), Mus.ms.2746 (masses by Daser, Andrea Gabrieli, Gosswin, Lassus and Lockenburg), Mus.ms.21, 23, 48, 56 and 2748 (*Magnificat* settings by Lassus and others), Mus.ms.55 (hymns by Lassus and anonymous), Mus.ms.2745 (Lamentations by Lassus) and Mus.ms.15, 49, 50 and 2744 (motets by Lassus).

J.J. Maier: *Die musikalischen Handschriften der K. Hof- und Staatsbibliothek in Muenchen* (Munich, 1879); Bente (1968); M. Bente and others, eds.: *Katalog der Musikhandschriften*, i: *Chorbücher und Handscriften in Chorbuchartiger Notierung* (Munich, 1989)

(iv) Nuremberg. Another group of late 16th-century German sources preserves music for use at the church of St Aegidi in Nuremberg during the time Friedrich Lindner was Kantor (1574–97). Originally about 25 large (average *c*53 × 37 cm) paper MSS, at least 18 have survived major fires and wartime bombing attacks. Copied by or under the direction of Lindner himself, they are known as the 'Lindner choirbooks'. The coat-of-arms of the Paumgärtner family of Nuremberg is tooled on the original leather covers of almost all of the books; apparently the Paumgärtners provided financial support for the preparation of the MSS.

Although the Lindner choirbooks were copied for use in a Lutheran church, they are discussed here because the liturgical repertory represented in them is virtually indistinguishable from that in use at contemporary Catholic churches. Nuremberg had been firmly aligned theologically with Lutheranism since 1524, but a half-century of Protestantism produced relatively few radical changes in the liturgical practices of Nuremberg's

churches, and the city continued to be a major centre for the publication of liturgical music by internationally famous Catholic composers. The Lindner choirbooks strongly reflect this cosmopolitan flavour. With one minor exception, all of the pieces are in Latin. Furthermore, most of the feasts of the Catholic rite (including Marian feasts) are represented, and Catholic composers predominate overwhelmingly. The Lindner choirbooks thus form a counterpart to the Erlangen MSS (see §20), which originated in a nominally Catholic monastery but contain distinctively Lutheran repertory.

11 of the Lindner choirbooks are now in *D-Nla*: Fenitzer IV.2° 227, St Egidien 19, 27 and 33 (masses); Fenitzer IV.2° 222 and 226, St Egidien 20, 28 and 29 (motets); Fenitzer IV.2° 224 and St Egidien 30 (vespers music). Six MSS are in *Ngm*: 8820 Q (masses); 8820 B, 8820 N and 8820 X (motets); 8820 Z (masses and motets); 8820 T (*Magnificat* settings). One of the mass MSS is now in *B*, where it bears the call number Mus.40023 (formerly Z 23). All of the MSS in Nuremberg libraries are described and inventoried by Rubsamen (1957).

Much of the repertory was apparently copied from contemporary prints. As copies of some of these prints are no longer extant, the Lindner choirbooks are unique sources for a substantial number of pieces. Among the composers represented are Lassus (especially prominent), Rore, Ruffo, Palestrina, Ingegneri, Philippe de Monte, Jacquet of Mantua, Andrea and Giovanni Gabrieli, Riccio, Vecchi, Porta, Vaet, Annibale Padovano, Clemens non Papa, Crecquillon, Phinot, Willaert, Utendal, Regnart, Formellis, Ivo de Vento and Kerle. Only in *D-Nla* Fenitzer IV.2° 224 do a few Protestant composers – Walter, Resinarius and Hähnel – appear.

W. Rubsamen: 'The International "Catholic" Repertoire of a Lutheran Church in Nürnberg (1574–1597)', *AnnM*, v (1957), 229–327

(v) Regensburg. Three sets of mid-16th-century partbooks containing Latin sacred music are now in the Butsch collection of the Bischöfliche Zentralbibliothek at Regensburg, where they bear the call numbers 211–15, 216–19 and 220–22. Carl Proske, the founder of the library, purchased them from Butsch Antiquariat in Augsburg in 1858. These three Butsch MSS contain 138 motets and 12 masses or mass fragments, in addition to 11 German sacred pieces. Although the presence of the German pieces might seem to suggest a Lutheran milieu, Windh (1971) concluded that the denominational orientation and liturgical status of these sources remains unclear. For one thing, the pieces in *D-Rp* B.211–15 are arranged more or less alphabetically by text, with pieces by the same composer grouped together – i.e. the ordering is non-liturgical. Furthermore, Catholic composers – Josquin, Isaac, Arcadelt, Lupi, Sermisy, Hellinck, Mouton, Ockeghem, Stoltzer, Bruck and Willaert – overwhelmingly dominate the collection. A knowledge of the exact provenance of these MSS would obviously help clarify their liturgical role, but definitive information is still lacking. Some earlier scholars assigned the books to Protestant Saxony; Hoffmann-Erbrecht (1974), reversing his earlier opinion, suggested probable connections with the Catholic court of the Habsburg Emperor Ferdinand at Salzburg and Vienna. (Several composers who served at that court are well represented in these sources.)

P. Mohr: *Die Handschrift B 211–215 der Proske-Bibliothek zu Regensburg* (Kassel, 1955); J. Windh: *Early Lutheran Masses* (diss., U. of Illinois, 1971), 110ff; L. Hoffmann-Erbrecht: 'Stoltzeriana', *Mf*, xxvii (1974), 18–36

The Bischöfliche Zentralbibliothek also contains many other choirbooks and partbooks with sacred polyphony from the mid- to late 16th century. Proske included them in the series Antiquitates Ratisbonenses (usually abbreviated A.R.); the catalogue numbers assigned to them correspond to repertorial and liturgical layers rather than to the number and format of the books themselves. Thus A.R.849–52 is not a set of four partbooks, but a single choirbook with four repertorial layers. It appears that most of these MSS, unlike the Butsch group, originated in Regensburg itself or in the vicinity. Copied mostly during the 1570s, they share common scribes and watermarks, and preserve a large repertory of masses, *Magnificat* settings, psalms, hymns and motets. Rubrics are usually supplied and the pieces are grouped by feasts.

Among the choirbooks are A.R.838–43 (pieces for Advent, Nativity and Epiphany), 844–8 (Quadragesima and Holy Week) and 849–52 (Easter). Sets of partbooks include A.R.853–4 and 855–6 (Nativity), 857–60 (Purification and Annunciation), 861–2 (St John the Baptist and St Michael), 863–70 (Quadragesima and Holy Week), 871–4 (Easter), 875–7 (Ascension), 878–82 (Pentecost), 883–6 (Trinity), 893 (motets for weddings) and 930–39 (Advent and Nativity). Composers include Clemens non Papa, Cleve, Phinot, Crecquillon, Gombert, Ivo de Vento, Kerle, Lassus, Regnart, Senfl, Stoltzer, Utendal, Wert, Willaert, Paminger, Isaac, Sixt Dietrich, Berchem, Lechner, Manchicourt, Mouton and many others.

Antiquitates musicae ratisbonenses [handwritten catalogue of prints and MSS in *Rp*]; G. Haberkamp and J. Reutter: *Bischöfliche Zentralbibliothek Regensburg: Thematischer Katalog der Musikhandschriften* (Munich, 1989–90)

(vi) Vienna. Numerous MSS in the Österreichische Nationalbibliothek in Vienna contain Catholic liturgical music from the mid- to late 16th century. The following are representative:

Vienna, Österreichische Nationalbibliothek, Suppl.Mus.15500. 338 paper folios, 47 × 32·5 cm; the original tooled leather covers have metal corners, buckles and clasps. Copied by several scribes, the MS bears the date 1544 on the first folio. Kirsch (1961) concluded that the source was of German provenance, but was unable to fix an exact place of origin. Except for 2 introits, the 45 pieces are all settings for the Office: *Magnificat* and *Te Deum* settings, psalms and motets or other liturgical pieces. Trimming of folios at the top has probably obliterated some composers' names, but attributions to Berchem, Sixt Dietrich, Finck, Lhéritier, Lupus, Richafort, Senfl, Sermisy, Stoltzer, Menon (Tugdual) and Willaert are still legible. Composers identified from concordances are Caen, Josquin, Couillart, Du Hamel, Ducis, Jonckers and Morales.

W. Kirsch: 'Ein unbeachtetes Chorbuch von 1544 in der Österreichischen Nationalbibliothek Wien', *Mf*, xiv (1961), 290–303

The remaining Vienna MSS listed below are a few of the many sources which preserve repertory from one of the most important musical establishments in 16th-century Europe – the imperial court chapel, located variously at Vienna and Prague (under Maximilian I, it was also in Augsburg and Innsbruck).

A-Wn Mus.15506, 15946, 15950, 15951 and 16194, copied during the late 16th century, contain mostly settings of the Ordinary of the Mass. 198, 235, 275, 217 and 142 folios respectively, *c*56 × 41 cm. Composers represented are Cleve, Gatto, Lassus, Lambert de Sayve, Annibale Padovano, Regnart, Philippe de Monte, Clemens non Papa, Crecquillon, Janequin, Manchicourt, Vaet and others.

Wn Mus.16703, 16704 and 16705 are motet sources. Each contains *c*300 folios, 46 × 36·5 cm. Composers represented include Andrea Gabrieli, Gatto, Lassus, Annibale Padovano, Costanzo Porta, Orfeo and Orazio Vecchi, Viadana, Cleve, Christian Hollander, Palestrina, Regnart, Wert, Blasius Ammon, Jacobus de Bruck, Giovannelli, Handl, Rinaldo del Mel, Merulo and Lambert de Sayve.

J. Mantuani, ed.: *Codicum musicorum: Cod.15501–19500*, Tabulae codicum manu scriptorum ... in Bibliotheca Palatina Vindobonensi asservatorum, ix–x (Vienna, 1897–9/*R*); L.P. Pruett: 'Sixteenth-Century Manuscripts in Brussels, Berlin and Vienna: Physical Evidence as a Tool for Historic Reconstruction', *Manuscrits de musique polyphonique originaires des anciens Pays-Bas; Manuscrits de musicque polyphonique conservés en Belgique*, ed. C. Ballman, M. Cornaz and H. Vanhulst, *RBM*, l (1996), 73–92

22. Spanish and Portuguese cathedral manuscripts.

(i) Spain. The earliest Spanish sources of sacred music, dating from the very late 15th century and the beginning of the 16th, are choirbooks of medium size with music for Mass and Vespers often mixed with secular pieces. Music by foreign composers dominates the repertory, though an increasingly large number of pieces by Spanish composers is found. These books may have been copied for private use, or they may have been used in cathedrals and other churches where polyphony was sung, at a time when the polyphonic repertory of a Spanish choir was still of a size to be contained in a single MS. If some of them do represent the type of choirbook used in Spanish churches at this time, their modest dimensions suggest that Spanish choirs were not yet as large as those in Italy, England or Germany.

The following MSS are typical:

Barcelona, Biblioteca de Catalunya, 454. 190 paper ff., 30·7 × 22·4 cm. Original foliation, original covers of black leather over boards, an incomplete original index. Copied by some 15 scribes, over a period of many years. Copying started in late 15th century and continued well into the 16th; dates between 1525 and 1535 are found at various places in later sections of the MS. Of Spanish origin, though its exact provenance has not been determined.

6 masses, 11 *Magnificat* settings, 3 psalms, 9 hymns, 1 Lamentation, 1 Passion, 53 motets, 26 Spanish pieces and 10 textless pieces, by Francisco de Peñalosa (7), Compère (5), Matheo Flecha, i (5), Mondéjar (4), Josquin (4), Anchieta (3), Brumel, Baena, Morales, Weerbeke, Pastrana, Aldomar and others. Some 60 pieces remain anonymous. Music for Mass, Vespers (*Magnificat* settings, hymns, psalms) and a selection of motets, probably to be sung at Mass or Vespers, for the most important feasts of the church.

F. Pedrell: *Catàlech de la Biblioteca musical de la Diputació de Barcelona*, ii (Barcelona, 1909), 155ff; H. Anglès: *La música en la corte de los Reyes Católicos*, MME, i (1941), 112–15; E. Ros-Fábregas: *The Manuscript Barcelona, Biblioteca da Catalunya, M.454* (diss., CUNY, 1992)

Barcelona, Biblioteca Orfeó Catalá, 5. ii + 69 + ii paper ff., 33·8 × 23·8 cm. Modern pencil foliation, added after some folios had been lost from beginning of MS; no index, black pasteboard covers probably from 19th century. MS in 2 distinct parts: the first, ff.1–52, dates from the late 15th century and contains 6 Flemish masses; the second part, ff.53–69, is of Spanish origin, dating from the early 16th century, and contains much Spanish music.

6 masses, 6 mass Ordinary sections, 8 motets, 4 textless pieces, by Josquin, Isaac, Plaja, Cotes, Francisco de Peñalosa and others.

H. Anglès: *La música en la corte de los Reyes Católicos*, MME, i (1941, 2/1960), 115 only

Barcelona, Biblioteca de Catalunya, 681. ii + 101 + ii paper ff., 37·4 × 26·5 cm. Modern pencil foliation, modern cardboard covers, no index; rebound in late 18th or early 19th century, when it was trimmed, with loss of almost all composer attributions. Originated in Vich, near Barcelona, in first half of 16th century.

4 masses, 2 mass Ordinary sections, 3 *Magnificat* settings, 4 psalms, 2 hymns, 1 Lamentation, 25 motets, by Josquin, Lhéritier, Anchieta, Morales and others. 35 of the 42 pieces are unidentified.

F. Pedrell: *Catàlech de la Biblioteca musical de la Diputació de Barcelona*, i (Barcelona, 1908), 246; H. Anglès: *La música en la corte de los Reyes Católicos*, MME, i (1941, 2/1960), 134–5

Segovia, Catedral, Archivo Capitular, s.s. (formerly 18). 228 paper ff., 29·1 × 21·5 cm. Possibly originated at the Real Alcázar de Segovia. Copied in a series of layers, late 15th–early 16th centuries.

9 masses, 4 mass Ordinary sections, *c*30 motets, 5 *Magnificat* settings, several Lamentations, and some 150 Flemish, French, Italian and Spanish secular pieces, by Obrecht (*c*20), Alexander Agricola, Compère, Josquin, Johannes Martini, Tinctoris, Encina, Anchieta, Mondéjar and others. The Spanish secular pieces are grouped in the back, beginning at f.207, introduced by the inscription 'Aqui comiensan las obras castellanas'.

H. Anglès: 'Un manuscrit inconnu avec polyphonie du XVe siècle' conservé à la cathédrale de Ségovie, *AcM*, viii (1936), 6–17; H. Anglès.: *La música en la corte de los Reyes Católicos*, MME, i (1941), 106–12; R. Perales de la Cal, ed.: *Cancionero de la Catedral de Segovia* (Segovia, 1977) [facs.]; N.K. Baker: *An Unnumbered Manuscript of Polyphony in the Archives of the Cathedral of Segovia: its Provenance and History* (diss., U. of Maryland, 1978); V. de Lama de la Cruz: *Cancionero musical de la Catedral de Segovia* (Valladolid, 1994)

The amount of polyphony sung in churches increased during the 16th century in Spain, as elsewhere. A single MS no longer sufficed to contain this larger repertory, and sets of MSS began to be copied. The largest and most handsome set was copied in Toledo for the use of the cathedral choir. These MSS are large, beautifully decorated parchment choirbooks, many bearing the coat-of-arms of Cardinal Siliceo (1489–1557), Archbishop of Toledo. The set was begun in the early 1540s, when Torrentes was *maestro de capilla*, continued through Morales's tenure at Toledo (1545–7), and was completed in the early 1560s. Morales, Josquin and Torrentes are the most widely represented composers in this set of some 20 MSS. The earliest contained masses:

Toledo, Archivo y Biblioteca Capitulares de la Catedral Metropolitana, 16. 107 parchment ff., 72·8 × 52 cm. Original covers of brown leather over thick boards, original foliation, original index on a parchment folio from a chant MS pasted inside front cover. Elaborate, beautifully illuminated initials begin each piece, more modest secondary initials resemble tinted woodblock prints. Dated 1542, the MS is numbered '2' inside front cover in an old hand – apparently the second of this set copied. A note on f.106*v* in the hand of Andrés de Torrentes, 'maestro de Capilla di esta Santa Iglesia de Toledo', attests that 'este cuaderno' is correct.

6 masses, 1 of them fragmentary, by Josquin (2), Mouton, Torrentes, Bauldeweyn and Morales.

F. Rubio Piqueras: *Códices polifónicos toledanos* (Toledo, 1925) [description and inventory of surviving MSS]; R. Stevenson: 'The Toledo Manuscript Polyphonic Choirbooks and some other Lost or Little Known Flemish Sources', *FAM*, xx (1973), 87–107 [contents listed in alphabetical order]; M. Noone: 'A Manuscript Case-Study: the Compilation of a Polyphonic Choirbook', *Companion to Medieval and Renaissance Music*, ed. T. Knighton and D. Fallows (London, 1992), 239–46

E-Tc 19, 32 and 33, containing among them 14 masses by Josquin, Mouton, Carpentras and Morales, complete this first set of masses copied 1542–4. Next came *Tc* 18, with music for Vespers. A first section of 62 folios contains hymns, psalms, a few motets and a *Te Deum*; only 41 folios of an original 115 remain of the second section, labelled 'Libro de Magnificat'. Dated 1545, this book was probably also copied before Morales came to Toledo. Composers include Josquin, Torrentes, Costanzo Festa, Morales, García de Basurto and Francisco de Peñalosa. Though undated, *Tc* 10 – with 19 motets by Josquin, Gombert, Verdelot, Richafort, Jacquet and others – probably also dates from this period.

Tc 25, a collection of 36 pieces for Vespers in slightly smaller format (68 × 48 cm), is the only book to bear a date (1546, on f.38*v*) from the period of Morales's tenure. Some were copied later; f.76*v* is

dated 1549. Badly damaged by water, with most of the folios stuck together, it cannot be used today. Two other MSS in this smaller format were also copied in 1549. *Tc* 21 has rather mixed contents of motets and music for Holy Week, almost all by Spanish composers – Francisco de Peñalosa (11), Morales (7), Torrentes (5), Boluda, Escobar, Pastrana and Francisco de la Torre. *Tc* 34 is a collection of 15 *Magnificat* settings by Morales and Torrentes.

A number of MSS are dated between 1550 and 1558. The first is a motet collection:

Toledo, Archivo y Biblioteca Capitulares de la Catedral Metropolitana, 17. 99 parchment ff., 72 × 50 cm. Handsomely illuminated and decorated; a coat-of-arms, probably of Cardinal Siliceo, has been cut out of the first folio. Original index. The date 1550 is found in the initial of the tenor voice on f.1*v*.

17 motets, by Morales (11), Josquin, Jacquet, Conseil, Escobedo, Lupus and Verdelot.

Tc 27 (1550) has 5 masses by Morales and Josquin. *Tc* 28 (1552) has 5 more masses, by Morales, Berchem and Antoine de Févin. *Tc* 13 (1554) contains 15 motets, by such composers as Morales, Josquin, Escobedo, Clemens non Papa and Jacquet. *Tc* 9 (1558), a collection of 5 masses by Josquin, has an inscription on f.127*v* attesting that it was 'firmado y rubricado' by the *maestro de capilla*, Bartolomé de Quevedo.

Tc 29 (1558) has 3 masses by Morales. *Tc* 31, with 5 more masses by Morales, is undated but probably from this period, as is also *Tc* 12, with its collection of psalms, hymns and *Magnificat* settings by Torrentes, Bernal and Quevedo.

There are MSS from later in the 16th century. *Tc* 6 has masses, motets and *Magnificat* settings by Bernardino de Ribera, who became *maestro de capilla* in 1563 and may have brought this book with him. Pieces by the most famous Spanish composers of the later 16th century – Guerrero, Victoria, Ceballos – are found in *Tc* 36, 11, 8 and 20, among others. These later MSS were added to the collection at Toledo not as replacements for the pieces found in the earlier set, which continued to be popular throughout the 16th century, but as supplements to this repertory.

Though the art of polyphony was known and practised in Spain from the 15th century (the chapels of Charles V and Philip II were famous for their choirs and composers, and Spanish singers were sought for the papal choir), the practice of singing polyphonic music did not spread from a handful of internationally orientated courts and cathedrals until the second half of the 16th century. Polyphonic, mensurally notated music continued to be composed, copied and sung throughout the 17th century and into the 18th. The nature of the repertory was conservative and retrospective.

A number of MSS are preserved at the Escorial, the royal monastery and residence north of Madrid:

San Lorenzo de El Escorial, Real Biblioteca del Monasterio, 2. 97 ff. of heavy paper, 82·8 × 56·8 cm. Original foliation, original index, original covers of thick black leather over boards, with ornamental brass studs. Rubrics identify feast for which each piece was sung. Copied in 1604, for the choir at the Escorial, this enormous choirbook is perhaps the largest known from the entire Renaissance.

4 masses and 38 motets, by Palestrina (24), Rogier (10), Castillo, Ceballos, Lobo and Alfonso Ferrabosco.

C. Benito: *Catalogo del Archivo de música del Escorial* (1875) [unpublished handwritten catalogue, in *Mn*]

Other choirbooks in this set are almost as large. *E-E* 3, with 33 motets and 3 Credos by Palestrina, Guerrero, Morales, Aguilera de Heredia and others, measures 81 × 56·8 cm. *E* 1, copied in 1607, has 8 Passions and 8 motets for Holy Week, by Castro, Guerau, Villanueva, Morales, Castellon, Valladolid and Soler.

Other MSS in this set were copied during the same period (*E* 4 and 5); others much later. *E* 6, a choirbook of 119 paper ff., 52 × 35·2 cm, contains 5 masses by Palestrina – copied in 1747. *E* 8 was copied in 1786 by Pablo Ramoneda and his pupil Gaspar Castillo; its 88 folios contain a mass, a Passion and 20 motets, by Palestrina, Soler, Ayden and Torres. These later books were probably copied as replacements for earlier MSS that were worn out from several centuries of use, and their smaller format reflects a considerable decrease in the number of singers at the Escorial.

A set of 17 MSS copied between the late 16th century and the 18th is found in the Archivo Capitular of Tarazona Cathedral. The music is largely by Spanish composers, with many pieces by Francisco de Peñalosa, Escobar, Alonso de Alba and Juan de Anchieta. Palestrina is the most widely represented foreign composer; *E-TZ* 4, for example, has a cycle of 25 of his hymns, and *TZ* 10 contains 16 *Magnificat* settings. The later MSS in this set demonstrate again how the copying of Renaissance polyphony continued in Spain throughout the 17th century and into the 18th. These archives also hold several chantbooks from same period, and 34 prints of the 16th and 17th centuries.

J. Sevillano: 'Catálogo musical del Archivo capitular de Tarazona', *AnM*, xvi (1961), 149–76

Among the 18 MSS of polyphony in the Archivo de Música of Valladolid Cathedral are 3 paper choirbooks of sacred music by Guerrero, Vivanco, Navarro, Morales, Josquin and many of their contemporaries (*V* 1, 2 and 5), and 3 single partbooks (from 3 different sets) with motets by such composers as Navarro, Robledo, Ceballos, Lassus, Willaert, Crecquillon, Guerrero, Josquin, Verdelot, Jacquet of Mantua and Gombert (*V* 15, 16 and 17). The other MSS are from the 17th and 18th centuries.

H. Anglès: 'El Archivo musical de la catedral de Valladolid', *AnM*, iii (1948), 59–108

A single MS without call number, now in the Parroquia de Santiago in Valladolid, is of considerable interest. Its 155 paper ff., measuring 40 × 27 cm, contain some 50 motets, 2 masses, a requiem mass, a Passion and a Lamentation, by Ceballos, Juan Navarro, Anchieta, Pedro Guerrero, Morales, Francisco Guerrero, Montanos, Villalar and Alejo Martin. The MS originated in Seville and is a valuable source of pieces from that region of Spain. It is dated 1616, with the name 'Diego Sanchez' found at beginning.

J.B. Elústiza and G. Castrillo Hernández: *Antología musical: siglo de oro de la música litúrgica de España* (Barcelona, 1933), pp.xix–xxiv

The earliest MSS in the set in the Archivo de Música of the Capilla Real in Granada come from the very end of the 16th century. *E-GRcr* 3, a paper choirbook of 149 ff., measuring 49·5 × 36·5 cm, contains 39 motets and 2 psalms by Ceballos, Morales and unidentified composers. *GRcr* 5, dated 1598 and sharing a common scribe with *GRcr* 3, is a set of partbooks – rare in cathedral repertories – with some 60 motets by Cotes (25), Morales, Aranda, Jerónimo de Aliseda, Guerrero, Morales, Quevedo and others. Of the MSS copied in the 18th century, *GRcr* 8 again illustrates the conservative nature of Spanish church music. Copied in 1785, it contains 35 motets and a dozen other pieces, by Guerrero, Duarte Lobo, Victoria, Cotes, Jerónimo de Aliseda and other composers of the late 16th and early 17th centuries – copied not as curiosities from a past age, but in Renaissance mensural notation to be sung by the choir.

J. López-Calo: 'El archivo de música de la Capilla real de Granada', *AnM*, xiii (1958), 103–28; J. López-Calo: *La música en la Catedral de Granada en el siglo XVI* (Granada, 1963)

Single MSS surviving from late 16th and the 17th centuries may be remnants of similar cathedral sets. Several are in a collection of the Hispanic Society in New York. *US-NYhsa* **HC 380/861, 117 paper ff. measuring 57 × 44 cm, has 7 masses, by Palestrina, Morales, Martín de Villanueva and Alonso Lobo. The Duke of Lerma's coat-of-arms is impressed on the leather covers, and the MS may have originated at the collegiate church of S Pedro de Lerma. *NYhsa* **HC 380/870 is a collection of 17 *Magnificat* settings and 6 motets, by Morales, Ceballos and Philippe Rogier. It is a handsome book of 123 paper ff., 58·5 × 43 cm, with original covers of dark brown leather tooled in gold, over boards. Dated 1608 at bottom of index, it may be from Burgos. These MSS, and two others from same period, are described in R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley and Los Angeles, 1961/R)

Madrid, private library of Bartolomé March Servera, R.6832 (862) (formerly Biblioteca de la Casa Ducal de Medinaceli, 607). i + 408 + i paper ff. measuring 29·4 × 20·8 cm. Much smaller than the usual Spanish choirbook of the time and an interesting if atypical late 16th-century Spanish MS. The single scribe wrote in a clear though undistinguished hand; no illumination, no decorated initials. Too small to have been sung from in a cathedral and too plain to have been a presentation MS, it appears to have been copied for the use of someone with an interest in music. The layout is unusual for the time. First a set of 25 motets, on ff.1*v*–41*v*, by Morales, Mouton, Verdelot, Richafort, Penet, Andreas Lopez, Gombert, Layolle and García de Basurto. Then 16 *Magnificat* settings by Morales, ff.43–93*v*, with 2

anonymous *Magnificat* settings added. A set of 23 masses follows, on ff.101–379*v*. All of Morales's printed masses are here, and an additional 2 found in no printed collections. A group of 11 Spanish secular pieces was copied at the end, some time later. It contains virtually all of Morales's masses and *Magnificat* settings; many of the motets in the first section are those used as models for his parody masses.

H. Anglès, ed.: *Cristóbal de Morales: Opera omnia*, MME, xi (1952), 57ff

Many more sets of MSS of this period survive in Spain – in Seville, Alquézar, Zaragoza, Avila, Barcelona, Pastrana etc. – and many more undoubtedly await discovery. Much work remains to be done, in locating sources, identifying anonymous pieces, and working with archival records of musical activity, before the curious history of Spanish Renaissance music is fully known.

(ii) Portugal. The main surviving set of choirbooks in Portugal originates from the monastery of S Cruz in Coimbra. The oldest of the set dates from the early 16th century:

Coimbra, Biblioteca Geral da Universidade, M.12. i + 209 + i paper ff., 52·3 × 39 cm. Original covers of tan tooled leather decorated by metal studs, original foliation, incomplete original index on front fly leaf. In poor condition, with many loose folios and much damage from ink corrosion. Copied in the early 16th century.

8 masses, 12 *Magnificat* settings, 1 canticle, 2 psalms, 6 hymns, 35 motets, by Morangam, Francisco de Peñalosa, Escobar, Vasco Pires, Paiva, Mouton, Pregador, Bento, Anchieta and others. More than half the pieces remain unidentified.

S. Kastner, ed.: *Inventário dos inéditos e impressos musicais* (Coimbra, 1937); M. de Sampayo Ribeiro: *Os manuscritos musicais nos. 6 e 12 da Biblioteca Geral de Universidade de Coimbra* (Coimbra, 1941)

Other MSS in the set come from the late 16th century, some from the 17th. Repertory becomes less international, dominated by Spanish composers and by several local musicians. *P-Cug* 3 has 6 masses, 3 Lamentations and 4 motets, all but 1 of the pieces anonymous. *Cug* 9 also has mixed contents – 6 masses, 25 motets, 2 *Magnificat* settings etc. – by such composers as Morangam, Pregador, Vasco Pires, Bruxel, Paiva and Santa María. Only Morangam with 6 pieces and Morales, Francisco de Peñalosa and Vasco Pires with 1 each have been identified in *Cug* 32, with its 51 motets, 9 *Magnificat* settings and 7 miscellaneous pieces. More than half the pieces in *Cug* 34, with its 28 Mass sections and motets for the Office of the Dead, have been identified.

O. Rees: *Polyphony in Portugal, c1530–c1620: Sources from the Monastery of Santa Cruz, Coimbra* (New York, 1995)

23. South and Central American manuscripts. The earliest surviving MS sources of polyphony in this part of the world date from the last quarter of the 16th century. Most of them seem to have been in use at large metropolitan cathedrals and churches, though a few belonged to smaller parish churches and missions established among the Indians. At first there was a one-way flow from Spain; *maestros de capilla* and other musicians went to the New World, taking with them the repertory of Spanish churches of the time, in MSS and printed collections of music. Renaissance polyphony continued to be sung throughout the 17th century and into the 18th, as in Spain; much of the repertory was retrospective, and a certain amount of it was composed in the New World by musicians who had emigrated from Spain.

Among the earliest surviving sources are:

Bogotá, Archivo de la Catedral, s.s. ('Gutierre Fernández Hidalgo Choirbook'). *c*102 paper ff., *c*40 × 30 cm, copied for use at the cathedral in Bogotá during the period that Fernández Hidalgo (*c*1547–*c*1623) was *maestro de capilla* (1584–8).

Psalms, *Magnificat* settings (9) and motets by Fernández Hidalgo (13), Ceballos (6), Victoria, Guerrero and others. Remnants of another choirbook, *c*39 × 28 cm, copied at the same time, preserve masses (at least 5), *Magnificat* settings (at least 10) and motets, by Ceballos (8), Morales (7), Fernández Hidalgo and others. Many of the pieces remain unidentified.

StevensonRB, 3ff

Guatemala City, Catedral, Archivo Capitular, 2. 259 paper ff., 43 × 28 cm. Copied at the Cathedral of Guatemala City in the 17th century. MS in 2 sections: ff.1–79 contain vesper hymns; ff.80–259, *Magnificat* settings and vespers motets. MS 3 in this set, copied at various times from the 16th century to the 19th, contains mostly motets (53). MS 1 has 12 masses and 15 motets, and was copied in the 1760s; a note on f.1 explains that some of the masses were copied from a collection first copied for the cathedral by Gaspar Fernandes in 1602.

26 *Magnificat* settings, 35 hymns and 13 motets, by Guerrero (20), Morales (16), Bermúdez (12), Palestrina, Ceballos and others.

D. Pujol: 'Polifonía española desconocida conservada en el Archivo capitular de la Catedral de Guatemala', *AnM*, xx (1965), 3–10; *StevensonRB*, 65ff

The earliest MS surviving in Mexico City seems to be one owned by Octaviano Valdés, canon of México Cathedral; its 139 folios contain masses, motets and a few hymns by Palestrina, Lobo, Colin and others (*StevensonRB*, 131–2). The so-called 'Códice del Convento del Carmen', with masses, *Magnificat* settings and motets by Juan de Lienas, Victoria and Guerrero, is discussed in J. Bal y Gay: *Tesoro de la música polifónica en México* (México, 1952). This MS seems to have disappeared, but a microfilm is owned by the Library of Congress in Washington. The 'Franco Codex', a beautifully illuminated parchment MS of 89 folios containing 14 (of an original 16) *Magnificat* settings by Hernando Franco, was copied in 1611. This source is described and transcribed in S. Barwick: *The Franco Codex of the Cathedral of Mexico* (Carbondale, IL, 1965); see also *StevensonRB*, 134. Originally housed in the cathedral, it has been moved to the Viceregal Museum at Tepotzotlán.

A set of 20 choirbooks is in Puebla Cathedral, with music by Morales, Guerrero, Victoria, Palestrina, Hernando Franco, Lobo, Juan Navarro, Torres, Rogier and others. Much of this vast repertory remains anonymous. See R. Stevenson: 'Sixteenth and Seventeenth Century Resources in Mexico', *FAM*, i (1954), 69–78; ii (1955), 10–15; continued as 'Sixteenth- through Eighteenth-Century Resources in Mexico', *FAM*, xxv (1978), 156–87, and *StevensonRB*, 208ff

Among MSS now in the USA are:

Chicago, Newberry Library, Case VM 2147.C36 (#4). iii + 102 + i paper ff., 38·5 × 27 cm. Copied probably at the Convento de la Encarnación, Mexico City, in the 17th century. Original ink foliation, original covers of brown leather tooled in gold, original index. One of set of 6 related choirbooks acquired by the Newberry Library in 1899.

2 masses, 1 requiem mass, 3 *Magnificat* settings, 4 psalms, 8 hymns, 12 motets, by Guerrero (8), Morales (2) and others. Many are anonymous and not yet identified.

R. Stevenson: 'Mexican Colonial Music Manuscripts Abroad', *Notes*, xxix (1972–3), 203–14; R. Stevenson: 'Catalogue of the Newberry Library Mexican Choirbooks (Case MS VM 2147 C36)', *Inter-American Music Review*, ix/1 (1987–8), 65–73

The Lilly Library of Indiana University in Bloomington acquired in 1969 a set of MSS first studied and filmed by Stevenson in San Miguel Acatán, Guatemala, in 1963, apparently copied for use at missions of Santa Eulalia, San Juan Ixcoi and San Mateo Ixtatán. Rather crudely copied, by local musicians, they contain a wide range of pieces, from masses and motets by Compère, Mouton, Sermisy and Isaac to a few polyphonic settings of vernacular (Indian) texts. Typical is:

Indiana University, Bloomington, Lilly Library, Latin American MSS, Guatemala, Music 2. 19 paper ff., 31·5 × 21·5 cm. Poor condition with many folios missing or damaged. Original covers of crude brown leather, probably deerskin, secured by three leather thongs at the spine. Copied in 1582 at Santa Eulalia, Guatemala.

1 Kyrie, 1 *Magnificat*, 3 psalms, 5 motets, 2 vernacular pieces, 1 French secular piece, 3 textless pieces, by Isaac, Sermisy and unknown composers. Only 2 of the 16 pieces have been identified.

StevensonRB, 50ff

24. Manuscript additions to prints. A not inconsiderable amount of polyphonic music has come down in a rather curious form: as hand-copied music added to printed collections. Some of this music is also found elsewhere; some is unique to these sources.

Sometimes music has been copied on to pages (or parts of pages) left blank in printed books of music. *F-Pc* Rés.41 is a copy of the 1532 print *Liber primus missarum Carpentras*. The verso of the folio on which one mass ends is left blank, as is the recto of the folio on which the following one begins. Thus there are four blank openings separating the five masses, and four motets (three by Josquin, one by Mouton) have been copied in these places, one on each opening.

In other cases, additional folios (cut to the same size as the folios of the print) have been bound into the print, and additional music has been copied on to these. *F-Pc* Rés.862 consists of 16 paper folios measuring 22·3 × 16·6 cm added to a copy of Petrucci's *Motetti B* (RISM 1503[1]). A cycle of 20 hymns and a *Magnificat* by Gaffurius occupy the MS section. One can see from a handwritten addition to the printed index at the beginning of the book that there were originally 14 more MS folios, containing three *Magnificat* settings and eight motets. The MS addition was probably made in Milan *c*1505, though the hymns follow the standard Italian tradition rather than the Milanese.

N. Bridgman: 'Manuscrits clandestins: à propos du Ms. Rés. 862 de la Bibliothèque nationale de Paris, fonds du Conservatoire', *RdM*, liii (1967), 21–7

Some MS additions are quite substantial in size:

Budapest, Országos Széchényi Könyvtár (*National Széchényi Library*), *Bártfa Mus.pr.1*. 40 paper ff., 15·5 × 20 cm, added to a copy of the superius partbook of RISM 1545[5]. It may be assumed that each of the other partbooks of the set (now lost) contained similar MS additions. The pieces were copied at various times from *c*1555 to 1610 and after. This book was in the church of St Aegidi, Bártfa (now Bardejov, Czech Republic) until 1915, when it was brought to the National Library in Budapest.

1 mass Ordinary cycle, 11 Kyries, 5 Glorias, settings of various mass Propers, 4 *Magnificat* settings, 18 motets, by Michael Praetorius (15), Isaac (5), Lassus (4), Rener, Handl, Finck, Knöfel and others. Many other prints in this collection have similar MS additions.

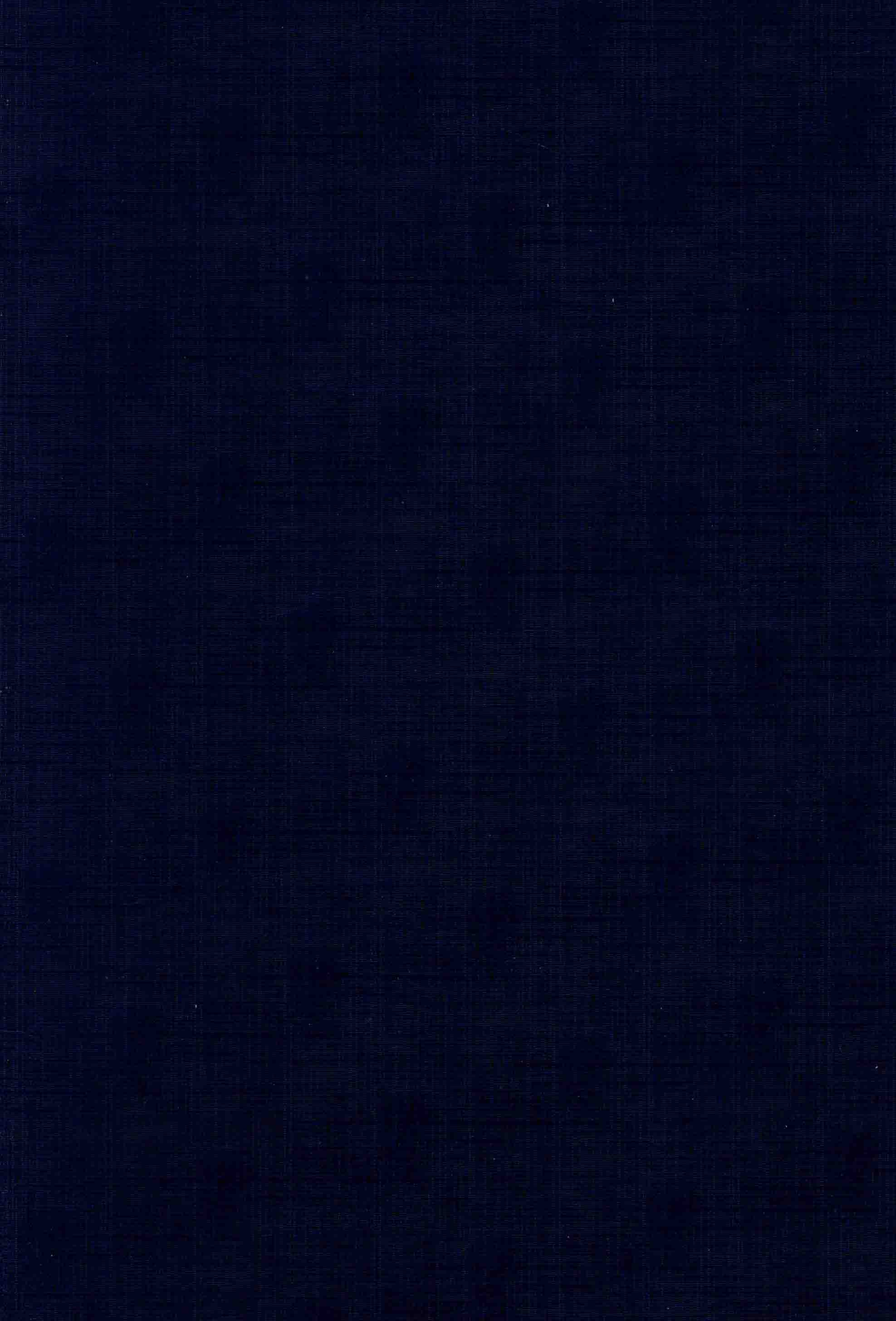
O. Gombosi: 'Die Musikalien der Pfarrkirche zu St. Aegidi in Bártfa', *Musikwissenschaftliche Beiträge: Festschrift für Johannes Wolf*, ed. W. Lott, H. Osthoff and W. Wolffheim (Berlin, 1929/*R*), 38–47

These are samples. There are many others, and probably more wait to be discovered.

Once pieces of polyphony were copied into prints, they shared the same function as the music already there. The motets added to *F-Pc* Rés.41 were copied into a print in moderately large choirbook format, *c*41 × 27·5 cm, large enough to have been used by a number of singers grouped around a lectern. If the masses were sung from this print, so were the added motets. Likewise the partbook in Budapest could have been used for performance – of the pieces added in MS as well as the printed ones. On the other hand, the Petrucci print (*Pc* Rés.862) probably served as a collection from which pieces could be copied into MSS, pieces selected from the MS addition as well as the print.

Pieces added by hand to a printed collection often give clues as to where that particular copy of the print was used.

STANLEY BOORMAN (I), JOHN A. EMERSON/DAVID HILEY (II), DAVID FALLOWS (III, 1, (2 with THOMAS B. PAYNE)), ELIZABETH AUBREY (III, 3, 4), DAVID FALLOWS (III, 5 (with LORENZ WELKER), 7, 8), DAVID FALLOWS/MANUEL PEDRO FERREIRA (III, 6), DAVID HILEY (IV), ERNEST H. SANDERS/PETER M. LEFFERTS (V, VI), URSULA GÜNTHER (VII, 1, 3), GILBERT REANEY (VI, 2), KURT VON FISCHER/GIANLUCA D'AGOSTINO (VIII), CHARLES HAMM, JERRY CALL/DAVID FALLOWS (IX, 1–15), STANLEY BOORMAN, HERBERT KELLMAN/DAVID FALLOWS (IX, 16), CHARLES HAMM, JERRY CALL/DAVID FALLOWS (IX, 17–24)



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